



**Vince Gill
Tweaks
'Sound' On
New MCA
Nashville
Album**

SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 1, 1996

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No Styles Are Unexplored By Atlantic Jazz's James Carter

■ BY CHRIS MORRIS

LOS ANGELES—It's hard to pin multi-instrumentalist James Carter down about his favorite horn, and he hesitates momentarily before offering an answer.

"If I was pressed up against the wall, as far as that goes," Carter says, "I would say tenor, but I mean, they're all different children to me."

Carter has a large family to take care of: The 26-year-old jazz phenom, who owns 60 instruments, has dazzled audiences with his authoritative work on soprano, alto, tenor, and baritone

saxophone; clarinet; bass clarinet; and bass flute. His virtuosic command of jazz styles stretches from classic swing to free blowing.

His second Atlantic Jazz album, "Conversin' With The Elders," due June 11, mates Carter's youthful fire with a storied group of musical guests: trumpeter Harry "Sweets" Edison and tenorist/clarinetist Buddy Tate, both veterans of the Count Basie Orchestra; a pair of avant-garde gi-



CARTER

ants, trumpeter Lester Bowie (of the Art Ensemble Of Chicago) and baritonist Hamiet Bluiett (of the World Saxophone Quartet); and altoist Larry Smith, a leading light of the jazz scene in Carter's hometown of Detroit.

Carter and his guests are backed on the new album by the leader's (Continued on page 87)

BMG's Serrat Taps Spanish History

■ BY HOWELL LLEWELLYN

MADRID—A cartoon character in Spain's top-selling daily, El País, turns on the radio and says, "People who listen to Serrat's record not only do not forget their history, but they remember it without pain." The history in this case is the 1939-75 dictatorship of Gen.



SERRAT

Francisco Franco, and the word "historic" can be applied to Joan Manuel Serrat's new BMG-Ariola Spain album for two distinct reasons.

Serrat's double album, "D'Un Temps, D'Un Pais" (Of A Time, Of A (Continued on page 99)



CD-ROM Category Sluggish For Music, Video Retailers

■ BY EILEEN FITZPATRICK

LOS ANGELES—Three years ago, the CD-ROM was hailed as the product that was going to captivate computer-crazy consumers and provide a windfall of profits for video and music merchants. After several lackluster retail tests with entertainment software, however, CD-ROM remains an unfulfilled promise for those retailers.

"It's still a young business, and it's early," says Tower Video VP John

Thrasher. "But based on the hype around CD-ROM, sales aren't anywhere near where you are led to believe."

According to research firm PC Data, CD-ROM software sales in the U.S. jumped from 16.7 million units in 1994 to 47.1 million units in 1995. Domestic retail sales increased from \$730.6 million in 1994 to \$1.89 billion in 1995.

But music and video retailers are seeing much smaller, though growth (Continued on page 105)



Rimes' 'Blue' Is Radio Magic Curb Teen Country Artist Taking Off

This article was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—MCA's Curb (U.S.) VP Carson Schreiber knew he had magic with "Blue," the debut single by 13-year-old LeAnn Rimes, but the reaction the retro-sounding record had at country radio surprised even him.

Although he didn't officially go for airplay until May 20, the record debuted at No. 49 with a bullet on the Hot Country Singles & Tracks chart for the week ending May 25 and moves up to No. 38 with a bullet this week, with an increase of 1,126 spins over last week.

Schreiber says he had asked stations just to test the record, but the reaction was "basically... like that potato-chip commercial: 'betcha can't eat just one.'" In the case of "Blue," however, it was "betcha can't play it

just once." The record got 12 spins on May 6, 32 on May 7, 30 on May 8, then jumped to 147 on May 9.

Programmers tell surprising and funny stories about reactions to the song from listeners and themselves (see Country Corner, page 35). "I gave it to our night guy and told him to play it sometime during that evening," says WMZQ Washington, D.C., PD Mac Daniels. "I had a meeting that evening and on my way home turned on the radio in time to hear him say,

'Man, this thing is taking off. For the third time tonight, here's "Blue" by LeAnn Rimes.'

Daniels says he immediately called the jock, who explained that listeners (Continued on page 99)



RIMES

Siberry's Sheeba Takes Indie Route

■ BY JIM BESSMAN

NEW YORK—In a sign of the times, Jane Siberry has left the majors and gone indie under the aegis of the Internet.



SIBERRY



The acclaimed Canadian artist, whose four albums for Reprise Records generated great press and guest work but lackluster sales, has amicably parted with Reprise, which had her under contract for two more albums. On June 23, she issues "Teenager," her first al- (Continued on page 104)

THE BILLBOARD SPOTLIGHT

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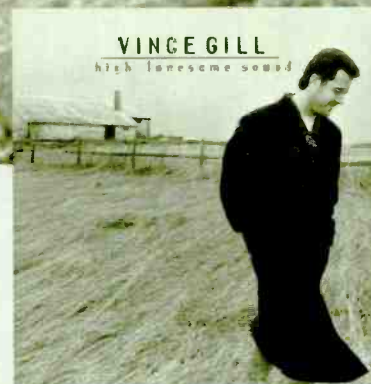
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	• THE HOT 100 • ★ THA CROSSROADS • BONE THUGS-N-HARMONY • RUTHLESS	98
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	COUNTRY ★ MY MARIA • BROOKS & DUNN • ARISTA	34
	DANCE / CLUB PLAY ★ AMERICA (I LOVE AMERICA) • FULL INTENTION • SUGAR DADDY	30
	DANCE / MAXI-SINGLES SALES ★ GET MONEY JUNIOR M.A.F.I.A. / THE NOTORIOUS B.I.G. • UNDEAS / BIG BEAT	30
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	R&B ★ THA CROSSROADS • BONE THUGS-N-HARMONY • RUTHLESS	26
	RAP ★ THA CROSSROADS • BONE THUGS-N-HARMONY • RUTHLESS	25
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	CONTEMPORARY CHRISTIAN ★ WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
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MAP Policies Bring Price War Cease-Fire

Retailers Heeding Distributors' Word On Pricing

■ BY ED CHRISTMAN

NEW YORK—Discounters' use of loss-leader pricing strategies is falling by the wayside as major distributors take tougher stances on minimum-advertised pricing. Thanks to the majors' new-found resolve on MAP, prices of hit CDs at discount chains rose by \$2 to \$11.99 over the last month, industry observers say.

WEA led the way with revised MAP strategies with its December 1995 announcement that it would cut off advertising funds to any account caught advertising its product at less than MAP.

In May, Uni Distribution came out with a policy, effective July 1, that cuts off advertising funds to any account caught selling its product at less than MAP.

The two manufacturers were motivated to change their MAP policies because a two-year price war has wreaked havoc on the account base, forcing some chains into bankruptcy and causing others to close hundreds of stores. Circuit City and Best Buy have been at the heart of the price war, according to industry observers, but other discounters, such as Nobody Beats the Wiz, Lechmere/Montgomery Ward, Wal-Mart, and Target, have helped keep the war alive.

Sources say that within the next month, EMI Music Distribution will also come out with a revamped policy, which will be similar to WEA's. PGD, too, is said to be rethinking its MAP policy.

When WEA took its bold stance, Circuit City and Lechmere initially said they would not abide by the policy. But after WEA cut off funds for the chains, along with Nobody Beats the Wiz, the discounters apparently had a change of heart.

Industry observers say that Hootie & the Blowfish's "Fairweather Johnson" is the first album in recent memory for which all accounts have abided by MAP. That album was released by Atlantic Records April 12.

Montgomery Ward is currently not receiving advertising monies from WEA, which cut it off from cooperative ad funds after the company violated its policy. But since the violation, the company has realigned its music and video department, moving it to Chicago and hiring a new staff (see Retail Track, page 74).

Larry Cohen, Montgomery Ward senior buyer/merchandise manager for music and video, who has been with the company for one month, says the chain will now abide by MAP. Cohen says the chain is working to "get off hold" with WEA and other manufac-

turers to emphasize MAP. Nobody Beats the Wiz and Target are also said to be abiding by MAP.

Even Circuit City, the price leader, appears to have changed its advertising strategy. Sources say that Circuit City has told the majors that it will abide by MAP even on titles from majors with weak MAP policies. For example, although BMG Distribution and Sony Music Distribution strengthened their MAP policies in January, accounts can safely ignore those policies if they do not request advertising funds, and they can then price titles however they desire. Circuit City executives were unavailable for comment.

While Circuit City may be abiding by MAP, sources say that Best Buy continues to take advantage of the loopholes in the pricing policies of BMG, Sony, PGD, and EMI Music Distribution and is pricing titles at less than MAP.

Best Buy executives have long pointed a finger at Circuit City, blaming it for the price war. But Gary Arnold, VP of music and video at Best Buy, says, "Our intentions have nev-

er been to follow what has been done by Circuit City. Best Buy has a clear marketing vision as it relates to pricing, and we continue to follow it."

Asked if MAP policies help the industry, Arnold says he is "not seeing any positive impact" on music sales. He says that the company has recently tried to advertise titles without mentioning prices. For example, with the forthcoming Metallica album, in order to be in line with WEA's MAP, Best Buy's advertisements will say only that the album will be available June 4, without mentioning pricing. However, Arnold wonders if by doing so, the industry will "lose immediate response on the part of the customers."

Other merchants say they worry that the tenuous retail cease-fire may not last. "None of us feel that the price war is over, but we are possibly witnessing a more rational look by the heavy discounters," says one merchant. "On the other hand, if one or two releases are lowballed by somebody, we could be back to where we were before: in the middle of a price war."

As Copy Issues Linger, Fall DVD Bow Looks Increasingly Unlikely

■ BY SETH GOLDSTEIN

ORLANDO, Fla.—Studios and hardware manufacturers had planned to praise DVD at the newest Consumer Electronics Show, held here May 23 to Saturday (25). Instead, they nearly buried hopes for a fall '96 launch of the product.

Unless the various parties, including the Consumer Electronics Manufacturers Assn., the Motion Picture Assn. of America, and the Information Technologies Industry Council, reach agreement on DVD copy protection within a month, the product introduction planned for September or October will be scrubbed. "The next 30 days are critical," says Thomson Consumer Electronics executive VP Joseph Clayton.

Thomson has been the most vocal champion of a fourth-quarter start for DVD. It aligned itself with Warner Home Video in a joint marketing effort that would have seen players and Warner movies side by side in thousands of stores.

But Thomson's plan also requires other studios to release titles, and none is willing to participate until digital and analog anti-copying technology is in place and legislation has been introduced in Congress.

Clayton and other DVD proponents, such as Pioneer Electronics senior VP Mike Fidler, are counting on the "good faith" efforts by the five trade groups negotiating the fine points of copy protection to convince Hollywood that sufficient progress is being made to bring the studios on board.

There isn't much time. Fidler thinks the groups' weekly discussions are bearing fruit, that major announcements will be made at the June 3 session, and that the details should be in place by June 30. But, in the same breath, he is adamant that Pioneer not deliver the DVD players it announced at Winter CES unless a copy-protection agreement is reached.

Pioneer has scheduled the 1996 delivery of a family of DVD machines priced from (Continued on page 97)

THIS WEEK IN BILLBOARD

BLACK MUSIC BUSINESS REFORMS

More upfront training for new executives and the establishment of a trade association are among the changes needed in the black music industry, according to a study by a six-student panel from Harvard University. R&B editor J.R. Reynolds reports.

Page 24

SELLING UP A STORM

Tornado videos are hot on the heels of the feature film "Twister," and retailers are encountering a windstorm of demand. Correspondent Catherine Applefeld Olson has the story.

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All I Wanna Do

Writers: David Baerwald*, Bill Bottrell*, Wyn Cooper*, Kevin Gilbert*

Publishers: Almo Music Corp., Canvas Mattress Music, Ignorant Music, Warner/Chappell Music, Inc., Zen of Iniquity

Always

Writer: Jon Bon Jovi

Publishers: Bon Jovi Publishing, PolyGram International Publishing, Inc.

Always And Forever

Writer: Rod Temperton

Publisher: Rodsongs

Baby, I Love Your Way

Writer: Peter Frampton

Publishers: Almo Music Corp., Nuages Music Ltd.

Believe

Writers: Elton John (PRS), Bernie Taupin

Publishers: Warner/Chappell Music, Inc., Wretched Music

Better Man

Writer: Eddie Vedder

Publisher: Innocent Bystander

But It's Alright

Writers: Jerome "J.J." Jackson, Pierre Tubbs (PRS)

Publishers: Famous Music Corporation, Pamelarosa Music, Inc.

Candy Rain

Writers: Roger Ball*, John W. Davis*, Malcolm Duncan*, Stephen Ferrone*, Alan Gorrie*, Heavy D.*, Owen McIntyre*, Terri Robinson*, Ali Shaheed*, Hamish Stuart*, Malik Izaak Taylor*, Tone*

Publishers: Evette Music, EMI Music Publishing, Jazz Merchant Music, Jelly's Jams, L.L.C., Joe's Songs Inc., Slam U Well, Soul On Soul Music, Warner/Chappell Music, Inc., Zomba Enterprises Inc.

Colors Of The Wind

Writer: Stephen Schwartz*

Publisher: Walt Disney Music Company

Come To My Window

Writer: Melissa Etheridge

Publisher: MLE Music, Inc.

Creep

Writer: Dallas Austin

Publishers: Darp Music, EMI Music Publishing

December 1963 (Oh What A Night)

Writers: Bob Gaudio, Judy Parker,

Publishers: Jobete Music Co., Inc., Seasons Music Co.

Don't Turn Around

Writers: Albert Hammond, Diane Warren

Publishers: Albert Hammond Enterprises, BMG Songs, Inc., Realsongs

Endless Love

Writer: Lionel Richie

Publishers: Brockman Music, PGP Music

Every Day Of The Week

Writer: Antonina Armato*

Publisher: Armato Music Co.

ASCAP the Winners 1996 Pop Awards

Songwriter Of The Year
Melissa Etheridge



Have You Ever Really Loved A Woman?

Writers: Bryan Adams*, Robert John "Mutt" Lange*

Publishers: Badams Music Ltd., Zomba Enterprises Inc.

Hold My Hand

Writers: Mark Bryan, Dean Felber, Darius Rucker, Jim Sonefeld

Publishers: EMI Music Publishing, Monica's Reluctance To Lob

Hold On

Writer: Kevin Savigar*

Publishers: Almo Music Corp., Kevin Savigar Music

House Of Love

Writers: Greg Barnhill*, Wally Wilson*

Publishers: Sony/ATV/Cross Keys, Warner/Chappell Music, Inc.

I Believe

Writers: Emosia, Jeffrey Pence, Eliot Sloan

Publishers: EMI Music Publishing, Shapiro Bernstein & Co., Tosha Music

I Can Love You Like That

Writers: Maribeth Derry, Jennifer Kimball

Publishers: Criterion Music Corp., Friends And Angels Music, Full Keel Music Co., Second Wave Music

I Know

Writer: William Duval*

Publishers: GMMI Music, Inc., Sony/ATV Tunes LLC

I Live My Life For You

Writers: Bill Leverty, C.J. Snare

Publishers: Sony/ATV Tunes LLC, Wocka-Wocka Music

I Swear

Writers: Gary Baker, Frank Myers

Publishers: Morganactive Songs Inc., Rick Hall Music, Inc.

I Wanna Be Down

Writer: Kipper Jones*

Songwriters Of The Year

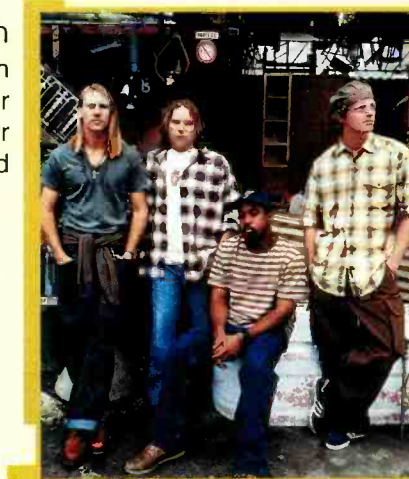
Hootie & the Blowfish

Mark Bryan

Dean Felber

Darius Rucker

Jim Sonefeld



Congratulates of Our

Song Of The Year



On Bended Knee

Writers:
Jimmy Jam, Terry Lewis
Publishers:
EMI Music Publishing,
Flyte Tyme Tunes

Publisher Of The Year



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I'll Be There For You

Writers: David Crane*, Marta Kauffman*, Michael Skloff*, Phil Solem*
Publishers: Warner/Chappell Music, Inc.

I'll Stand By You

Writers: Chrissie Hynde (PRS), Tom Kelly, Billy Steinberg
Publishers: EMI Music Publishing, Jerk Awake,
Tom Kelly Songs

I'm The Only One

Writer: Melissa Etheridge
Publisher: MLE Music, Inc.

If I Wanted To

Writer: Melissa Etheridge
Publisher: MLE Music, Inc.

If You Love Me

Writers: Gordon Chambers, Nicci Gilbert,
Dave "Jam" Hall, Kevin Madison, Erick Sermon,
Publishers: Brown Girl Music, EMI Music Publishing,
The Night Rainbow Music, Ness, Nitty & Capone Publishing,
Orisha Music, Slow Flow Productions,
Stone Jam Publishing, Warner/Chappell Music, Inc.

In The House Of Stone And Light

Writer: Martin Page
Publishers: EMI Music Publishing, Martin Page Music

Interstate Love Song

Writers: Dean Deleo, Robert Deleo,
Eric Kretz, Scott Weiland
Publishers: EMI Music Publishing, Floated Music

Let Her Cry

Writers: Mark Bryan, Dean Felber,
Darius Rucker, Jim Sonefeld
Publishers: EMI Music Publishing,
Monica's Reluctance To Lob

Love Will Keep Us Alive

Writer: Paul Carrack (PRS)*
Publishers: Plangent Visions Music Inc.,

Lucky One

Writers: Amy Grant, Keith Thomas
Publishers: Age To Age Music, Sony/ATV Tunes LLC,
Yellow Elephant Music, Inc.

100% Pure Love

Writers: Walter Davis III, Teddy Douglas,
Jay Steinhour, Crystal Waters
Publishers: Basement Boys Music, Inc.,
C-Water Publishing, Famous Music Corporation

Only Wanna Be With You

Writers: Mark Bryan, Dean Felber,
Darius Rucker, Jim Sonefeld
Publishers: EMI Music Publishing,
Monica's Reluctance To Lob

Secret

Writers: Dallas Austin, Madonna
Publishers: Darp Music, EMI Music Publishing,
Warner/Chappell Music, Inc., Webo Girl Music

Shine

Writer: Ed Roland
Publishers: Roland Lentz Music,
Warner/Chappell Music, Inc.

Strong Enough

Writers: Davie Baerwald*, Bill Bottrell*,
Kevin Gilbert*, David Ricketts*
Publishers: Almo Music Corp., Canvas Mattress
Music, 48/11 Music, Ignorant Music,
Warner/Chappell Music, Inc., Zen of Iniquity

The Sweetest Days

Writer: Phil Galdston*
Publishers: Famous Music Corporation,
Kazzoom Music, Inc.

Take A Bow

Writer: Madonna*
Publishers: Warner/Chappell Music, Inc.,
Webo Girl Music

This Is How We Do It

Writer: Montell Jordan*
Publishers: Chrysalis Music,
Mo' Swang Publishing

Waterfalls

Writers: Lisa "Left Eye" Lopes*,
Marqueze Ethridge*
Publishers: Belt Star Music, EMI Music Publishing,
Tizbiz Music

The Way She Loves Me

Writer: Richard Marx
Publisher: Chi-Boy Music

When I Came Around

Writers: Billie Joe Armstrong,
Tré Cool, Mike Dirnt
Publishers: Green Daze Music,
Warner/Chappell Music, Inc.

Wild Night

Publishers: Caledonia Productions Inc.,
Warner/Chappell Music, Inc.

You Don't Know How It Feels

Writer: Tom Petty
Publisher: Gone Gator Music

You Got It

Writers: Jeff Lynne*, Tom Petty*
Publishers: EMI Music Publishing, Gone Gator Music

You Want This

Writers: Jimmy Jam*, Terry Lewis*,
Deke Richards*, Pamela Sawyer*
Publishers: EMI Music Publishing, Flyte Tyme Tunes,
Jobete Music Co., Inc.

NARAS Revises Grammys, Expands Branch Offices

■ BY DOUGLAS REECE

LOS ANGELES—Several important recommendations, including proposed revisions to the Grammy Awards' nominations process and Latin American and U.S. expansion of the organization, were approved at the annual gathering of NARAS trustees, held May 13-17 in Maui, Hawaii.

Included in the nominations recommendation was the addition of album tracks in the record of the year category, which had been open only to commercially released singles.

NARAS president/CEO Michael Greene says the modification will allow fairer representation in the category. "We just didn't want to be put

in a position that allowed marketing to be something that stood in the way of a great recording getting recognized," he says.

"That was more of a marketing anomaly than something that the academy should have been dealing with," he adds, "and we felt that was an anachronistic throwback to when singles ruled the day."

Changes were also made to the classical field. Greene says the establishment of a category for best small ensemble (with or without conductor) and the expansion of eligibility for the category from three to five years for "newly recorded" classical music are meant to give the genre fairer and more accurate representation.

(Continued on page 102)

Eurovision Song Contest Topped By Irish 'Voice'

■ BY FRED BRONSON

OSLO—A TV audience of approximately 300 million people saw Ireland win first place at the 41st annual Eurovision Song Contest, held May 18 at the Spektrum arena here.

The contest is a glittering evening of competition between songs produced in Europe and beyond, and it is organized by and for television. The winners are chosen by public juries, and though the choice of winner is often puzzling to the music industry, the event remains enormously popular with the public and has launched several careers.

It is Ireland's seventh win in 31 attempts, making it the country that has won the event the most times. France and Luxembourg, the latter of which no longer competes, as it has withdrawn from the European Broadcasting Union, are tied for second place with five wins each.

The winning entry, "The Voice," was composed by Dublin-based Brendan Graham, who also wrote the winning song in 1994, "Rock 'N' Roll Kids." Eimear Quinn, a 23-year-old university student, performed the song. Quinn is a classically trained vocalist who has sung as a soloist in "Riverdance," the successful musical stage show.

The single, published by peermusic, had already been released in Norway on CNR Music, owned by Arcade. It was selling briskly in the lobby of the Spektrum immediately after the event.

The bronze-and-stone trophy was presented to Graham by last year's winner, Secret Garden, which had just finished a tour of the U.S. promoting its new album, "Songs From A Secret Garden," out on Philips.

Victory for "The Voice" means that Ireland and Scandinavia have dominated the competition for the last six years. Ireland took the trophy an unprecedented three years in a row following Sweden's win in 1991. Norway won in 1995, thus earning the Norwe-

(Continued on page 103)



QUINN



Pieces Of Gold. Atlantic Recording artist Jewel shines as she receives a Recording Industry Assn. of America gold award for her album "Pieces Of You" at a recent party benefiting LIFEbeat. The celebration followed Jewel's sold-out headlining show at New York's Irving Plaza. Pictured sharing Jewel's honor, from left, are Atlantic senior VP/LIFEbeat board member Karen Colamussi, Atlantic senior VP/GM Ron Shapiro, Jewel, Jewel's co-manager/mother Nedra Carroll, manager Inga Vainshtein, VH1 president John Sykes, and LIFEbeat executive director Tim Rosta.

China's 'Favored' Status Renewed U.S. Extension Could Avert Trade War

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Clinton administration is hopeful that the president's decision May 21 to renew China's most favored nation trading status with the U.S. will affect the problem Washington still faces over rampant piracy of U.S. copyrighted goods.

The Clinton announcement came a week after the U.S. Trade Representative threatened \$3 billion in trade sanctions unless China moves to live up to its 1995 agreement to shut down pirate CD factories (Billboard, May 25).

If by June 17 China has not taken action to enforce its agreement and shut down the pirate factories, the U.S. will impose restrictive tariffs on clothing and consumer electronic goods.

The decision to extend most favored nation status to China was based on overall political and economic factors, and the White House described the apparent conflict between the trade-driven decision and the MFN decision as "a balanced approach" aimed at coaxing progress.

Clinton said that revoking MFN status would drive a wedge between the two nations: "Rather than strengthening China's respect for human rights, it

Sony Downplaying Multimedia CD Content Labels Eschew Premium Pricing, 'CD Extra' Flagging

■ BY BRETT ATWOOD

LOS ANGELES—Sony Music Entertainment has altered its strategy for marketing enhanced-CD titles. Instead of releasing and marketing its multimedia music discs with separate SKUs and premium pricing, it will now include multimedia content free of charge on many new releases.

However, don't look for a mention of the bonus interactive goodies on the CD packaging—there isn't any. Sony's Columbia and Epic labels are deliberately aiming to downplay the presence of what they call "CD Extra" multimedia content, as the hybrid music/multimedia concept has yet to be embraced by consumers and retailers.

Epic has released the CD Extra titles Ottmar Liebert's "Opium" and Spin Doctors' "You've Got To Believe In Something" to retail sans the CD

Extra logo on the packaging.

Columbia and Epic plan to use the same packaging strategy on other titles, including new album and single releases by Gloria Estefan, Harry Connick Jr., Vernon Reid (see story, page 11), George Clinton, and Prong.

"We're not mentioning it, because at this point, people are buying CDs for music, not multimedia," says Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music Entertainment (U.S.). "There are some compatibility issues, too," he adds. "We don't want consumers to be disappointed if they buy a title and find that it won't work in their CD-ROM drive."

There are many CD-ROM drives that cannot read the multimedia content of CD Extra and enhanced-CD titles. Although the problem has been resolved in most newly manufactured CD-ROM drives, there are many computers in circulation that are equipped with incompatible CD-ROM drives.

"Until we reach closer to 100% compatibility in the installed CD-ROM base, we don't want to advertise the fact that we're doing this," says Mark Ghunem, VP of online and emerging

technologies for Columbia Records (U.S.). "We want to do this the right way."

Within each CD Extra jewel box, Columbia and Epic are including insert cards that state, "This compact disc contains an extra multimedia portion. Put this disc in your CD-ROM drive and check it out!"

The card also contains contacts at Sony for obtaining technical support via Internet and fax. A prerecorded technical support number is also listed on the insert but does not offer immediate voice assistance. Instead, it offers basic information on the CD Extra format and instructs callers with technical problems to seek support by fax or the Internet.

Sony's decision to employ a low-key but consistent approach to music-themed multimedia has met with a mixed reaction.

"I understand that they don't want to scare everyone by making the consumer think that it is software," says Georgia Bergman, VP of creative services for Warner Bros. Inc. (U.S.). "But they have to let [consumers] know that something more is there."

(Continued on page 103)

Liberty To Acquire VJN Stake, Ensuring Growth Of The Box

■ BY DON JEFFREY

NEW YORK—Video Jukebox Network, operator of interactive music video programmer the Box, has been dealt a strong hand for future growth with the proposed sale of a controlling stake to a powerful cable company.

Liberty Media Corp., which holds equity in such cable channels as CNN, the Discovery Channel, QVC, and Black Entertainment Television, has agreed to purchase 5.6 million shares of stock at \$2 each, or \$11.2 million. Added to the 5% stake it has held for five years, Liberty's acquisition will give it 28% of the outstanding shares and 52% of the voting stock. The deal also gives Liberty the option to buy an additional 10.4 million shares, which would boost its equity stake to 66%.

VJN, which has struggled financially during its 11 years of operation, has found a key partner in Liberty, which is controlled by the nation's biggest cable system operator, Tele-Communications Inc., with 12.3 million subscribers. The affiliation with TCI en-



sures that the Box will have a major-market presence at a time when cable-channel capacity is still limited. In January, Time Warner Cable pulled the Box from its cable system in New York, the nation's biggest market, which had provided \$1.1 million in net viewer revenue to VJN.

Several weeks before the Liberty deal was disclosed, the Box announced that it would be launched in four new markets by TCI of Louisiana (Baton Rouge), TCI of California (Rialto), TCI of Pennsylvania (Pittsburgh), and TCI of South Dade (Florida); these markets add more than 650,000 households to the Box's reach.

Miami Beach, Fla.-based VJN says

(Continued on page 97)

EMI Distribution Filling Positions

NEW YORK—The restructuring of EMI Music Distribution is nearing completion, with the company naming most of its market directors, who in turn have begun assembling their teams.

According to sources, the market directors are Susan Doyle in Los Angeles; Fuzzy Swing, overseeing Sacramento, Calif., Portland, Ore., and Seattle; Karen Auland in Dallas; Jeff Ivan in Atlanta; Ray Gianchetti in Washington, D.C.; Joe Pszonek in New York; and Jon Burk in Boston. All come from within the distribution company. At press time, the company had not yet named a market director for Cleveland and San Francisco.

The company, previously known as Cema Distribution, formerly divided responsibilities by geographic region. Under the restructuring, which was announced in April, the regional responsibilities were divided among three teams: the major accounts

(Continued on page 97)

IFPI Reopens Chinese Office Closed After Rumors Of Staff Death Threats

LONDON—International labels body IFPI has reopened the Chinese regional office it closed in December after threats to the staff.

The bureau in Guangzhou, Canton, was restaffed May 14. It was evacuated at the end of last year, when the organization heard through its network of contacts that professional killers had been hired to murder staff (Billboard, Dec. 23).

An IFPI representative says, "We believe it is now safe for the staff to

return."

IFPI director general Nic Garnett said in December that he felt the situation had been precipitated by IFPI's use of materials science to identify the source of CDs in an effort to curtail audio pirates. This exposed not only audio piracy, however, but an illegal trade in pornography, in which the various operations are ready to use violence to protect their interests.

JEFF CLARK-MEADS

Willie's Making History Again

1975

Blue Eyes Crying in the Rain

1976

If You've Got the Money I've Got the Time

1978

Star Dust, Blue Skies

Whiskey River

Georgia on My Mind

1979

Mamas Don't Let Your Babies Grow Up to Be Cowboys

My Heroes Have Always Been Cowboys

1980

On the Road Again

Angel Flying Too Close to the Ground

1981

Always on My Mind

1982

Old Friends with Roger Miller & Ray Price

1993

Pancho & Lefty with Merle Haggard

Take It to the Limit with Waylon Jennings

1984

To All the Girls I've Ever Loved Before with Julio Iglesias

1985

Forgiving You Was Easy

1986

Living in the Promiseland

1988

Old Buttermilk Sky

1989

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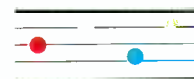
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Commentary

NARAS, Take Note: Dance Not A Passing Fad

■ BY ELLYN HARRIS

It gets sales. It gets radio and video play. It's all over the charts and bursting out of home speakers and nightclubs around the world.

So how come dance music gets no respect? More specifically, why doesn't it get a Grammy Awards category to call its own?

The Committee for the Advancement of Dance Music was formed in October 1995 to heighten awareness of the significance of the burgeoning dance music scene in the U.S. Since its birth, it has received excellent coverage, as well as excellent visibility within the music community. We are still working at our first goal, however: to establish a separate category for dance music at the Grammy Awards show sponsored by NARAS, the recording academy.

The argument to do so is all around us. It's the popularity of house, hi-NRG, techno, trance, ambient, rave, and freestyle, among many other permutations. It's the television and radio advertisements tapping the genre, the airplay on MTV and VH1, and the use in film soundtracks. It's the presence on radio, the charts, and fashion runways. Despite the lack of mainstream record-industry recognition, dance music has its own culture, its own own fashion statement, and its own club circuit.

And it's no passing fad. In much the same way that rap music has survived several presumed "last rites" of its own, dance music has withstood the many changes in popular culture that have taken place since it first exploded onto the charts and into the public con-

sciousness in the '70s. Today, the dance music community flourishes with a culture all its own.

That's not to say that it's not growing and changing. Over the last two decades, the dance music genre in this country has evolved stylistically, technically, and commercially. Stylistically, many subgenres have developed, each with its own star artists, producers, remixers, programmers, and engineers. The techniques used by these artists, along with the many technological innovations and improvements in recorded sound, such as the

'Dance music deserves the respect it has earned by its survival and success'

Ellyn Harris is president of the New York-based Committee for the Advancement of Dance Music.

digitalization of recording studios, have advanced dance music light years into the future.

From a commercial standpoint, too, major and independent labels have made increasingly substantial investments in recorded dance product, through artist and producer signings, label deals, and an intricate promotion network distinctly unique to the dance genre. This evolution translates directly into proof of the importance of dance music to the

overall record industry.

Dance music has also developed a broad demographic, with fans of many ages, ranging from baby boomers to those teenagers who go to the clubs, wear the clothes, and buy the records.

It is also important to note that the majority of artists, remixers, producers, and engineers who work in the dance music genre are music entrepreneurs in the classic sense. They start as self-contained production companies; perform and produce their own music; distribute and promote themselves and their music through an intricate network of DJs, record pools, clubs, radio stations, and trade publications; and strike their own label and distribution deals with larger independent and major record labels.

Over the last several years, record sales and radio play for dance music have increased along with its visibility.

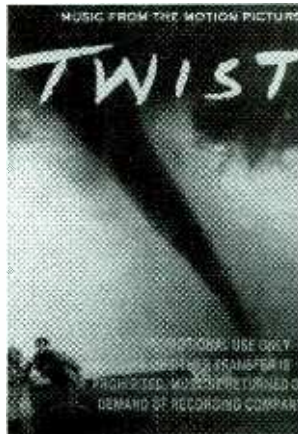
We at the Committee for the Advancement of Dance Music simply want the wider record industry to acknowledge the dance music community and to respect the genre's significance as a substantial force in the industry. Dance music is unique, with a pulsating beat and an uplifting attitude. In all of its many flavors, it is a vital force in the entertainment industry and deserves the respect it has earned by its survival and success.

The committee is currently encouraging a nationwide NARAS membership drive in order to induce members of the dance music community to participate in, and vote on, the Grammy Awards. A separate dance category is the ultimate goal and one we believe is well-deserved.

LETTERS

REEL GRATEFUL

Thanks for starting "Nothin' Like The Reel Thing," a welcome addition to Billboard. Like columnist David Sprague, I am a fan of films,



He's so cool! Points all around for giving him the photo spread.

Jeff Levenson
VP, jazz
Warner Bros. Records
New York



Cassandra Wilson at New Orleans Jazz & Heritage Festival '96. (Photo by David Gahr)

WORDS & MUSIC & FAN MAIL

Thank you for Irv Lichtman's wonderful "Words & Music" column. So many years of

music, and that wonderful universe in between: film music. I look forward to reading each column.

Robert Kraft
Executive VP, music
Fox Music Inc.
Beverly Hills, Calif.

JAZZMAN

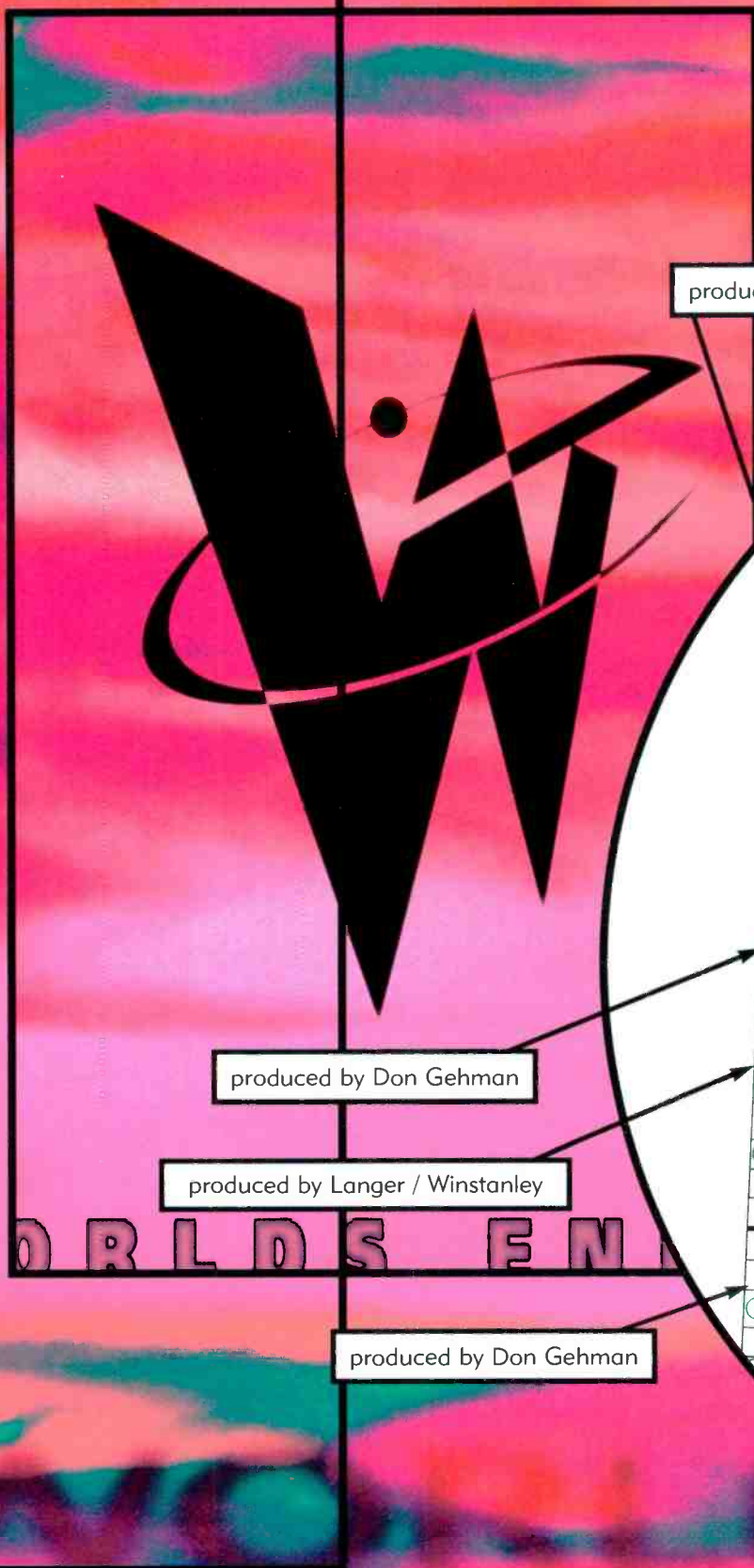
Loved your David Gahr article ("Family Portraits: Images Of The New Orleans Jazz & Heritage Festival '96—Photographs For Billboard By David Gahr," Billboard, May 25).

reading pleasure and great information! Don't ever stop.

Ellen Donaldson
Donaldson Publishing Co.
Nashville

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produced by Don Gehman

produced by Steve Lillywhite

produced by Don Gehman

produced by Langer / Winstanley

produced by Don Gehman

Billboard 200

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	HOOTIE & THE BLOWFISH	***No. 1***	1
2	NEW	1	DAVE MATTHEWS BAND	***HOT SHOT DEBUT***	2
3	2	12	FUGEES	***GREATEST GAINER***	2
4	NEW	1	THE CRANBERRIES	THE SCORE	4
5	3	47	ALANIS MORISSETTE	TO THE FAITHFUL DEPARTED	1
6	5	8	CELINE DION	JAGGED LITTLE PILL	2
7	4	2	SOUNDTRACK	FALLING INTO YOU	4
8	8	3	BROOKS & DUNN	SUNSET PARK	5
9	6	3	RAGE AGAINST THE MACHINE	BORDERLINE	1
10	7	2	GEORGE STRAIT	EVIL EMPIRE	7
11	14	25	TRACY CHAPMAN	BLUE CLEAR SKY	10
12	11	31	MARIAH CAREY	NEW BEGINNING	1
13	15	25	SOUNDTRACK	DAYDREAM	4
14	13	31	OASIS	WAITING TO EXHALE	5
15	10	69	BUSH	(WHAT'S THE STORY) MORNING GLORY?	4
16	16	62	SHANIA TWAIN	SIXTEEN STONE	5
17	12	6	STONE TEMPLE PILOTS	THE WOMAN IN ME	4
18	18	8	"WEIRD AL" YANKOVIC	TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	14
19	9	2	SWV	BAD HAIR DAY	9
20	17	26	COOLIO	NEW BEGINNING	9
21	19	12	2PAC	GANGSTA'S PARADISE	1
22	21	95	HOOTIE & THE BLOWFISH	ALL EYEZ ON ME	1
23	NEW	1	KIRK FRANKLIN AND THE FAMILY	CRACKED REAR VIEW	23
24	20	5	GETO BOYS	WHATCHA LOOKIN' 4	6
25	34	15	TRACY LAWRENCE	RESURRECTION	25
NEW	1	1	CELLY CEL	TIME MARCHES ON	26
18	6	6	BUSTA RHYMES	KILLA CALI	6
28	28	28	ALAN JACKSON	THE COMING	5
			THE BEATLES	THE GREATEST HITS COLLECTION	1
			KELLY	ANTHOLOGY 2	1

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550's Reid Courts The Cutting Edge On 'Mistaken Identity'

■ BY BRADLEY BAMBARGER

NEW YORK—The solo debut from former Living Colour leading light Vernon Reid sees the guitarist blending hard rock, hip-hop, and outré jazz into a seductive soundtrack for the city, a metaphorical *musique concrète*.

"The album is about that New York mentality, of being exposed to everything," Reid says. "Like when you're walking down the street here, and the music comes at you from the different cars.

There'll be Metallica coming from one and mixing with jeep beats from another. I've always thought, 'Man, I want to do something that sounds like that.'"

Due June 4 from 550 Music/Sony, the mostly instrumental "Mistaken Identity" was co-produced by Reid and the incongruous yet efficacious duo of Prince Paul and Teo Macero. Prince Paul's prior credits include the influential sonic shifting on De La Soul's "3 Feet High And Rising." Macero has helmed some of the greatest jazz records in history, including Miles Davis classics in both acoustic and elec-



REID

tric modes.

This meeting of eclectic minds ensures that "Mistaken Identity" has something for nearly everyone. With fast-flying samples, turntable scratches, and sundry raps coursing through a groovy soundscape, much of the album would appeal to the burgeoning devotees of trip-hop and acid jazz. For fusion fans, there are the serpentine licks of avant-garde clarinetist Don Byron and Reid's burning Eddie Van Halen-meets-John McLaughlin fret work.

But more than the considerable chops or contagious rhythms, it's the surfeit of indelible melodies and crunchy textures in songs like "Saint Cobain" that could give Reid his "Rockit"—a rock hit for a new age.

"Vernon's new record encapsulates the spirit that moves music into the future," says Bruce Warren, music director at triple-A WXPN Philadelphia and producer of "World Cafe," a daily two-hour show syndicated to 90 stations by Public Radio International. Warren says that besides "definite" play on

(Continued on page 105)

Blues Artist Watson Dies In Japan At 61

■ BY J.R. REYNOLDS

Johnny "Guitar" Watson, who recently made a recording comeback with "Bow Wow," his first album in 14 years, died May 17 of apparent heart failure while on tour in Yokohama, Japan.

A Los Angeles resident, Watson collapsed onstage at the beginning of a performance at the Yokohama Blues Cafe. He was 61.

Watson arrived in Japan May 11 to take part in the annual Japan Blues Carnival concert series, along with artists Robert Cray and James Cotton. Watson had already performed dates in Kyoto, Osaka, and Nagoya and was scheduled to play in Tokyo May 18 and 19, before returning to the U.S. a day later.

"Johnny once said that if he died, he wanted to die onstage," says sax

(Continued on page 93)

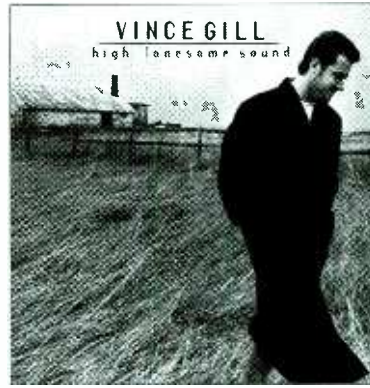


WATSON

Wait Is Over For Vince Gill Fans MCA Brings 'High Lonesome Sound'

■ BY DEBORAH EVANS PRICE

NASHVILLE—Those who thought they were thoroughly familiar with Vince Gill's signature vocals and



award-winning sound can expect a few surprises on Gill's new MCA Nashville album, "High Lonesome Sound," set for release Tuesday (28).

"I think the music is going to generate excitement for Vince, because the album is so different," says Dave

Weigand, MCA Nashville VP of sales and marketing. "It's also been a long time since Vince's last studio album, and there are a lot of people waiting to get this."

MCA released Gill's greatest-hits package, "Souvenirs," Nov. 21, 1995. His last studio album, "When Love Finds You," was released June 7, 1994.

"I've been telling people that it's been so long in between because I didn't have enough hair to shoot an album-cover picture," Gill says, referring to the buzz cut and goatee he sported last fall. "I got the weirdest mail. People were mad, mad, mad at me [about the haircut]. One lady's letter started out, 'Why?' I've been teasing people. I said, 'All this time, I thought you liked me for my singing, and all I was was a pretty haircut. I'm crushed.' It just goes to prove that people still want to judge the book by its cover."

The new album cover may show the more traditionally coiffed Gill that peo-

(Continued on page 102)

Solution A.D. Living 'Happily Ever After' Live Guitarist Chad Taylor Produces Tag Debut Set

NEW YORK—Hailing from the land of Live, Solution A.D. has benefited from ties to its multiplatinum Pennsylvania brothers while working hard on its own to build a following for its brand of straight-ahead modern rock.

Solution A.D.'s single "Fearless" has been among the top songs at several key commercial alternative stations in past weeks. The band's debut Tag Recordings/Atlantic album, "Happily Ever After," was released May 21.

"Happily Ever After" was produced by Live guitarist Chad Taylor, as was the band's independently issued CD from 1993, "Twenty Nothing." Taylor also helmed "A Week There One Night," a batch of demos the band released as an EP early last year. As the band toured the Northeastern club circuit, radio outlets began airing the EP's early version of "Fearless," and that drew Tag's attention.

Taylor was originally drawn to Solution A.D. from a board tape taken from a gig at New York's CBGB. "I could only hear the vocals, really," Taylor says. "But there's this raspy, endearing quality to [lead singer Toby Costa's] voice that I liked right off."

The initial Solution A.D. sessions yielded not only a record but a fraternal bond. "We share a lot of common

ground," Taylor says. "We all grew up in small towns with no music or culture at all. We ended up trading life stories more than talking about music, even. I became very attached to them as people."

With Taylor, Solution A.D. sought to strike a balance between its rough-



SOLUTION A.D.

edged live playing and the polish of the studio. "Chad helped get us in the right frame of mind to do that—probably like Jerry Harrison did with Live," says Costa. "So he didn't really direct us as much as inspire us."

One of the first stations to add "Fearless" was commercial alternative

KDGE (the Edge) Dallas, where the track is in heavy rotation at 20-25 spins a week. KDGE music director/assistant PD Jay Michaels says the decision to program "Fearless" was based on "gut feeling," not research.

"There are a lot of extremes out there right now, from Rage Against The Machine to Jewel," Michaels says. "That stuff is great, but we're always looking for something in between. And every time we play 'Fearless,' we get calls. It has an edge to it, but it's still an upbeat, pop-rock record."

The early adds for "Fearless" on KDGE, KPNT St. Louis, and WNNX (99X) Atlanta have led to good positioning for "Happily Ever After" in those markets, according to Blockbuster Music senior rock merchandiser Norman Hurd. The Solution A.D. album is part of the 99X endcap program in Atlanta-area Blockbuster stores, in which DJs mention that consumers can find "Happily Ever After" on sale at Blockbuster.

Hurd says that when 99X jumped on Silverchair's "Frogstomp" album early and when it was in the same endcap program, sales for the record increased 70%. "Frogstomp" is now 1.6 million units, according to SoundScan.

(Continued on page 93)

Reprise Compilation Set Says 'Sing, Don't Sign!' For Gay Rights

■ BY DOUGLAS REECE

LOS ANGELES—Reprise Records, for the second time in two years, is joining the battle for gay and lesbian rights by donating a compilation album aimed at raising funds for grassroots organizations fighting anti-gay political initiatives.

Proceeds from the 16-track cassette "Sing, Don't Sign!"—which features Extra Fancy, Fred Schneider, Phranc, Pansy Division, and Ferron, among others—will help fund Idaho's Decline to Sign campaign.

John Hummel, spokesman for Decline to Sign, says the organization will sell the tapes for \$10 via its newsletter to assist in its effort to keep Proposition One, an anti-gay initiative, off the state's 1996 general election ballot.

In spite of a U.S. Supreme Court ruling May 20 that nullified a Colorado law that is similar, Proposition One proponents in Idaho have decided to continue their efforts.

This, coupled with the possibility of a protracted legal battle in Idaho if the proposition is passed, makes the "Sing, Don't Sign!" compilation a still relevant project, says Hummel. "[The opposition's] willingness to flout the Supreme Court ruling shows exactly how extreme they are," he says. "At this point, we're just trying to save Idaho the four

years of agony that Colorado had to go through while waiting for the decision."



Although Reprise will not be involved in distribution of the approximately 10,000 tapes, label president (U.S.) Howie Klein says Reprise will service promotional CDs of the compilation to all radio stations, regardless of format, in Idaho.

Hummel says the organization ap-

(Continued on page 99)

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Petty, EMI Lead ASCAP Pop Awards

■ BY CARRIE BORZILLO

LOS ANGELES—Tom Petty, Melissa Etheridge, and Hootie & the Blowfish took top honors at the 13th



PETTY

annual ASCAP Pop Music Awards, along with EMI Music Publishing and "On Bended Knee," written by Jimmy Jam and Terry Lewis.

The awards, presented May 20 at the Beverly Hilton Hotel here, recognized the most-performed ASCAP songs from Oct. 1, 1994-Sept. 30, 1995.

Petty was presented with ASCAP's Golden Note Award by Interscope Records co-head Jimmy Iovine and ASCAP president/chairman of the board Marilyn Bergman.

In true rock'n'roll fashion, a velvet-suit-clad Petty accepted the award smoking a cigarette, quipping, "I don't like publishers." Downplaying his role as a songwriter, Petty added, "Songs are written by God."

Roger McGuinn of the Byrds and Benmont Tench of Tom Petty & the Heartbreakers performed a medley of Petty's hits, including "American Girl" and "The Waiting." Petty didn't join the two onstage, though a microphone was left open for him in the chance that he would.

Etheridge and Hootie & the Blowfish tied for ASCAP's coveted songwriter of the year award. Comedian Ellen DeGeneres presented Etheridge with her award, while

(Continued on page 102)

Getz, Strayhorn Getting Multimedia Push

Biographies, Verve Sets Ripe For Cross-Promotions

■ BY TERRI HORAK

Two new biographies are providing their publishers and Verve Records with rare cross-promotional opportunities in the jazz world. Marketed as companion pieces to the books, the label's albums have the same cover art and feature tracks selected and sequenced by the authors.

"It's just by pure fate that these two came to us by virtue of our repertoire," says Michael Lang, Verve VP of marketing and catalog development (U.S.).

First up is "Stan Getz: A Life In Jazz" by noted author and jazz promoter Donald Maggin, due June 6 from William Morrow. The companion CD compilation, "A Life In Jazz: A Musical Biography," offers a glimpse of nearly four decades in the musical life of the tenor saxophonist.

Though the album was released in January, Verve delayed promotions for



One Size Fits All. Members of Everclear squeezed into their Heatseekers T-shirt recently to commemorate the rise of "Sparkle And Fade" (Capitol) to No. 1 on the Heatseekers chart for the week ending Jan. 20. Pictured, from left, are bassist Craig Montoya, lead singer/guitarist Art Alexakis, and drummer Greg Eklund.

the title so that a dual mailing could be done near the book's publication date. "We saw no harm in having the CD well-ensconced at the store level in front of the book date," Lang says. The disc's content and midprice level have been enough to generate early sales since release, according to Lang.

Paul Bresnick, senior editor at William Morrow, says the cross-promotion is a perfect fit. "We have a clearly defined audience, and the existence of a CD that draws attention to the book



goes a long way toward informing the target audience," he says. Furthermore, Bresnick adds, "I really am determined to change the perception that one cannot publish jazz books successfully."

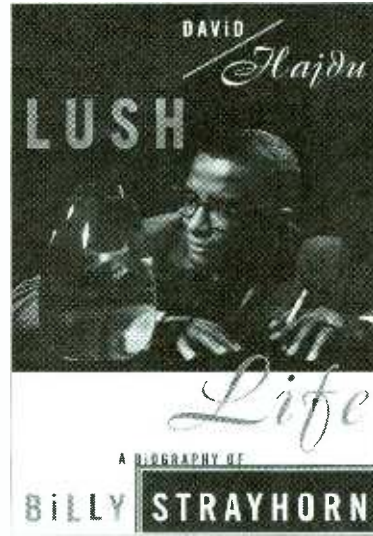
Coming out on the heels of the Getz bio is "Lush Life," a biography of composer and Duke Ellington collaborator Billy Strayhorn by Ellington scholar and Entertainment Weekly editor David Hajdu. The title, from Farrar, Straus & Giroux, has an in-store date of June 28. The disc, "Lush Life: The Billy Strayhorn Songbook," was released April 23.

As part of the cross-promotions, both CD booklets include ads for the books. The Getz book has a blurb for the CD on the book jacket sleeve, while the

Strayhorn book and CD will be stickered to alert consumers to the availability of the other product.

"Biographies lend themselves very well to this kind of a promotion, and since we're not looking at a terrific upside, whatever we get is icing on the cake," Lang admits.

Verve will promote the titles to classic jazz and public radio stations, and for the Getz set, the label will choose stations in 10 major markets to do combined giveaways. Maggin will be avail-



able to stations for phone interviews.

Verve Group director of national promotion (U.S.) Rachel Lewis says the label is seeking more airplay for the Getz title than it normally would for a catalog compilation. "It's nice for radio to have something to talk about besides just a CD," she says. Promotional plans for the Strayhorn book and CD are expected to be similar but have not yet been set, Lewis says.

Both publishers have traded books for CDs to use in publicity and promotional mailings to their respective customer bases.

Maggin will make book/CD signing stops, primarily at Borders and Barnes & Noble stores in New York, Philadelphia, Washington, D.C., San Francisco, (Continued on page 97)

Edmonds Wins Top Honors At BMI Awards

■ BY J.R. REYNOLDS

LOS ANGELES—For the second consecutive year, Kenneth "Babyface" Edmonds claimed the top two



EDMONDS

songwriting awards and led all songwriters with a total of eight citations of achievement at the 44th annual BMI Pop Awards. EMI Music Publishing was named publisher of the year, garnering 12 citations at the awards dinner, held May 21 at the Regent Beverly Wilshire Hotel here.

The citation of achievement is awarded in recognition of BMI song popularity as measured by broadcast performances on U.S. radio and TV from Oct. 1, 1994, to Sept. 30, 1995.

Edmonds earned the performing right organization's highest honor with his song "I'll Make Love To You," which was recognized for the second consecutive year as the most performed song of the year.

The song, which was recorded by Motown act Boyz II Men, was published by ECAF Music and Sony/ATV Songs LLC and was No. 1 for 14 weeks on the Hot 100.

Edmonds also was named songwriter of the year. His back-to-back wins in the top two categories was a first for any BMI writer.

Edmonds was also named songwriter of the year in 1989, 1990, 1991, and 1995, for a total of five wins. Only pop icon Paul McCartney (Continued on page 103)

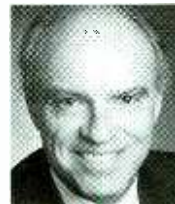
EXECUTIVE TURNTABLE

RECORD COMPANIES. Harry Palmer is appointed VP/GM at BMG Classics U.S. in New York. He was executive VP/GM at Relativity Records.

Katie Gillon is promoted to senior VP of production and creative services for MCA Records Nashville. She was VP of production and creative services.

RCA Records in New York appoints **Elaine Schock** VP of media and artist development, **Lucy Sabini** director of publicity, **Gina Orr** director of publicity, and **Todd Schenkenberger** associate director of publicity. Schock was head of her own public relations firm, Shock Ink, where Sabini and Schenkenberger were publicists. Orr was associate director of publicity at Elektra Records.

Mercury Nashville promotes **Norbert Nix** to VP of national promotion and artist development and **Pat Surnegie** to VP of West Coast



PALMER



GILLON



SCHOCK



NIX



SURNEGIE



WALDMAN



POPPE



BARRY

promotion in Los Angeles. They were, respectively, director of promotion and artist development and director of West Coast promotion.

J. David Waldman is promoted to VP, business affairs, for Sony Music Special Products in New York. He was director of business affairs.

Chris Poppe is promoted to senior director, marketing, at Epic Records in New York. She was director of marketing.

EMI Records promotes **Fred Williams** to senior director of na-

tional urban promotion in New York, **Chris Barry** to director of national urban promotion in Los Angeles, and **Stephanie Lopez-Ajose** to national director of "quiet storm" radio and urban catalog in New York. They were, respectively, co-national director, urban promotion (West Coast); co-national director, urban promotion (East Coast); and Northeast promotion manager.

William F. Marion is named national director of promotion and special projects for 57 Records in Atlanta. He was national director of

promotions for Vernon Yard.

A&M Records in Hollywood, Calif., promotes **Scott Carter** to director of product development, **Terry Dry** to director of artist development and artist relations, and **Jay Hughen** to national director of college radio promotion. They were, respectively, national director of college promotion, manager of artist development and artist relations, and national manager of hard rock promotion.

Capitol Records in Hollywood promotes **Tommy Daley** to national

director, rock promotion, and **Mike Snow** to associate director, college promotion. They were, respectively, associate director, college promotion, and a college radio representative.

PUBLISHING. Famous Music names **Bobby Carlton** senior creative director in Los Angeles and **Ross Elliot** senior director, talent acquisition, in New York. They were, respectively, senior director of A&R for Mercury Records and an artist manager.

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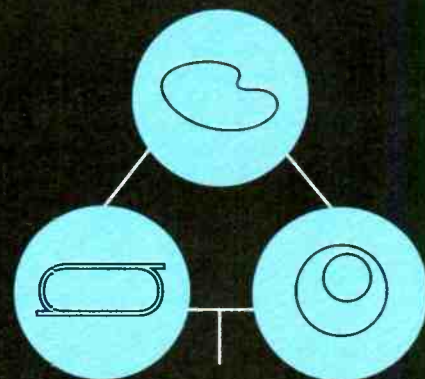
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Reprise Awhirl With Texas Tornados

'Tex-Mex Grateful Dead' Back After 4-Year Hiatus

■ BY JIM BESSMAN

NEW YORK—When the Texas Tornados went their separate ways after releasing their third Reprise/Nashville album, 1992's "Hangin' On By a Thread," it was an open-ended and amicable disbanding for Tex-Mex legends Doug Sahm, Augie Meyers, Freddy Fender, and Flaco Jiménez.

"We just took a powder!" says Sahm of the sabbatical, which ends July 9 with the Reprise release of "4 Aces."

"We get touchy when people think we don't get along," Sahm adds. "We [mess] with each other, but that's what Texans do, and if we didn't, something's wrong! We're really locked in and have known each other more than 30 years and love each other—but we're not the normal type. We're not kids—we're set in our ways and crack up sometimes!"

They also have ongoing solo interests, as Sahm notes. "Freddy's in Vegas and Reno [Nev.], Augie's making his own records, Flaco's doing polka for Arista-Texas [which released Jiménez's 'Buena Suerte Señorita' May 21], and I have to go out and play blues every now and then." (Antone's current album, 'The Last Real Texas Blues Band Featuring Doug Sahm,' was nominated for a Grammy.)

With "4 Aces," however, the Tornados



TEXAS TORNADOS

are back together, this time under the Reprise/Burbank banner.

"It's like the old-style record business," continues Sahm. "I sang [first single] 'Little Bit Is Better Than Nada' to [Reprise Records president] Howie Klein from across his desk! But I knew him from his [indie label] 415 days in San Francisco, and [publicity VP] Bill Bentley's a Texas brother who understands our vibe. So signing with Reprise in Burbank is destiny: How could any other label understand me and Augie and Flaco and Freddy?"

Not that Warner/Reprise in Nashville didn't try. "They deserve credit for giving four crazy Tejanos in their 50s a chance," says Sahm. "When we signed with them, we weren't even a band, yet [Warner/Reprise Nashville president] Jim Ed Norman still took a chance... and we're forever grateful. But unless they can get country airplay, they can't

do anything with us. We're not Diamond Rio. We're the Tex-Mex Grateful Dead, and we just keep rolling."

But the Tornados had to take a leave in order to come up with new material, Sahm explains, noting that "4 Aces," while not a "pigeonhole record," has definite pop possibilities.

"Commercial is not a dirty word with us," he says, alluding to Fender's classic country hits and the mid-'60s rock smashes enjoyed by Sahm and Meyers in the Sir Douglas Quintet. "We like our hits and are hungry for them again, and the movie song's a real pop song."

He is referring to "Nada," which, according to Reprise director of artist development/creative marketing Linnea Nan, ships to triple-A, Americana, and college radio June 11, with pop formats to follow. By a great stroke of luck, the song

(Continued on page 19)



Lounge Lizards. Capitol Records marked the release of the Jesus Lizard's new album, "Shot," with the band at Maywood Park Raceway in Chicago. Shown in the front row, from left, are Capitol Records executives Mary Divney, Meredith Valenta, Cheryl Shaver, and Liz Heller and the Jesus Lizard's Duane Denison and Mac MacNeilly. In the back row, from left, are Capitol staffers Maria Malta, Brian MacDonald, Tommy Daley, and Mike Snow; the Jesus Lizard's David Wm. Sims; Capitol's Dave Ayers, Donna Ross, and Steve Rosenblatt; and the Jesus Lizard's David Yow.

Cowboy Mouth Harnesses Live Energy On MCA Debut

■ BY MOIRA McCORMICK

CHICAGO—For the New Orleans-based members of Cowboy Mouth, it seemed only fitting to cut their major-label debut, MCA's "Are You With Me?," during this year's Mardi Gras. And taking a break midway through to crank out five shows in four days "was completely in keeping with the spirit of Mardi Gras, 'cause it was insane," says Paul Sanchez, guitarist/vocalist for the melodic yet edgy, high-energy roots rockers.

What the band hadn't reckoned on, though, was that the weather would go crazy, too. Temperatures plunged into the 20s and froze Crescent City water pipes, including those that fed steam-heated buildings, such as Cowboy Mouth's recording facility.

"We spent three days cutting basic tracks in the studio, where the thermometer read 40 degrees," Sanchez recalls. "We had coats on, we were blowing on our hands, we had candles burning around us to warm our fingers." Desperate for heat, Cowboy Mouth played with even more urgency than usual, and, Sanchez says, "that energy's on some of the basic tracks—'Love Of My Life' was a cold-day song, and that's definitely rockin'."

The big chill wasn't the biggest recording tribulation faced by the 5-year-old band, which is handled by New Orleans-based Stephen Klein Management. Without going into detail, Sanchez allows that "there were [other] mishaps" during Cowboy Mouth's six-week studio stint, though he has nothing but praise for producer Mike Wanchic (of John Mellencamp's band) and engineer David Leonard. "The end result is, the record got made, and it sounds wonderful," Sanchez declares.



COWBOY MOUTH

"The band can go out and work."

In fact, Cowboy Mouth's club tour begins July 1, the day before "Are You With Me?" is released, and the peripatetic quartet—renowned for its dynamic, frenetic live shows, of which it customarily performs about 270 a year—will rely on "aggressive and constant touring" to push the album, according to MCA VP of product management Robbie Snow. "This is a tour-based band, with a big following in the Southeast and Eastern seaboard. Our position is not to change anything but to expand on the audience they have by touring and micro-marketing."

Concerts are booked by Nashville-based Progressive Global Agency. Official record-release performances are scheduled for July 12-13 at New Orleans club House of Blues.

Snow says the label believes triple-A radio will be receptive to "Are You With Me?" MCA will also service the record to college radio, "knowing full well that college radio is not necessarily going to embrace the band," Snow acknowledges. In any case, he says, "We're making sure that our college marketing staff infiltrates the trenches, getting the record in places where Cowboy Mouth's prospective fans are. Besides record retailers,

(Continued on page 19)

Wilson Family Album Finds Home At Mercury; Help For Beatles Films

IN A FAMILY WAY: "My dad said to me, 'This [album] is about my love for my daughters,'" says Carnie Wilson, describing the project that she has begun to record with her father, Brian Wilson, and sister Wendy.

The trio has signed with Mercury Records and is in the early stages of making an album that Carnie says could come out as early as January 1997.

"I've never seen my daddy this way. He's totally and 100% jazzed about this project," says Carnie.

The realization of the recording is the fulfillment of a lifelong dream for Carnie and Wendy. "After [my talk show] got canceled, I asked Chynna [Phillips] if she wanted to come back to do [a new Wilson Phillips album], and she said, 'No, I'm still doing my own thing,' unfortunately. So I said to Wendy, 'Why don't we do what we have been wanting to do our whole lives: work with Daddy,'" says Carnie. "I ask him once a year, 'Do you think you're ready to record with us?' and he always said, 'I'm not ready yet.'"

"This time, I said, 'Fuck it.' I said, 'Daddy, Wendy and I want to do a record with you,' and he said, 'Yes, I'd love to.'"

Carnie talked with several labels before deciding on Mercury. "This is a project that, when it was presented to [Mercury CEO/president] Danny Goldberg and myself, we knew we had the opportunity to make a historic record," says Steve Greenberg, Mercury VP of A&R.

"The [record] deal is with the three of us, but it really is however much Daddy wants to partake," says Carnie in terms of future projects involving the three. "We're also signed as the Wilson sisters, [and] I want to do some solo stuff." Brian Wilson is not signed to Mercury as a solo artist.

The album marks the first full collaboration between father and daughters. Previously, Wendy and Carnie contributed background vocals for a new version of "Do It Again" that appeared on the soundtrack for the 1995 Wilson documentary "I Just Wasn't Made For These Times," and Brian and Carnie performed a duet on Rob Wasserman's "Trios" album a few years ago.

"The tone of the project is [presenting] Brian, Carnie, and Wendy as an entity," says Greenberg. "It's a pop album, but at the same time, it's coming from a very deep place. In a lot of ways, it's about reconciliation. This is one of those albums where the story of the principals and the music they make is intertwined."

The trio has recorded two demos, including a version

of "Til I Die," which was on the Beach Boys' "Surf's Up" album. "It was one of mine and Wendy's favorite songs that Daddy wrote," says Carnie. They have also recorded a new Brian Wilson/Tony Asher composition called "Everything I Need." Asher co-wrote many of the songs on "Pet Sounds" with Brian.

The three Wilsons are writing separately, although collaborations are expected. "Even though this record is a really good thing for Daddy,

it's really emotional, and writing with his two daughters is a really big step for him," says Carnie. "So I'm just kind of easing him into it. I wrote with him for the first time the other day. I just went in and sat down at the piano, and we wrote a bridge together."

Sharing time with her dad, with whom she did not spend a Father's Day until she was in her

late 20s, has been a precious gift for Carnie. "Every day, he just says something that blows my mind. He said the most beautiful thing yesterday. We were driving to Tower Records, and he said, 'I thank God everyday for my writing ability.'"

Carnie—who plans on doing much of the vocal arrangements on the record, as she did with the Wilson Phillips projects—says the family is talking to a few producers about the project but that she and Brian will likely co-produce with whomever they select.

"I get to get produced by my dad, whom many people consider one of the best producers in the world, and he gets a kick out of my producing him," says Carnie, unable to hide her delight over the project. "If I inherited a smidgen of his talent in any way, I'd be thrilled."

'HELP!' GETS HELP: Restored versions of the Beatles' "A Hard Day's Night" and "Help!" will get their premiere airings during American Movie Classics' fourth annual Film Preservation Festival, slated for June 30-July 5 on the channel. The festival, which raises funds for film archivists and their work, features restored and preserved musicals. The Beatles films were restored by Paul Rutan, who spent four years repairing the original negatives.

A SHOT OF COMFORT: The Southern Comfort Rocks the Blues '96 tour pours its way through 12 cities starting June 8. Among the acts appearing on the rotating bill are George Clinton & the P-Funk All Stars, Taj Mahal, Keb' Mo', the Subdudes, and the Radiators.



by Melinda Newman

I Mother Earth Bears 'Scenery And Fish'

Capitol Sees Canadian Band As More Than Metal

BY LARRY LeBLANC

TORONTO—Many people mistook I Mother Earth's hard-edged 1993 album "Dig" as heavy metal. Capitol Records is not about to let that happen again with the Canadian alternative-rock band's impressive 12-song follow-up, "Scenery And Fish," which is being released in the U.S. July 9.

"'Scenery And Fish' isn't much different than 'Dig,' but [Capitol] imaged them then as being metal, which the band wasn't," says Dave Ross, VP of rock promotion at Capitol Records (U.S.). "It seemed that anything dark in the early '90s got worked on the metal side. With [first single] 'One More Astronaut,' we're going simultaneously to alternative and rock radio on June 24 and 25. We think it and the follow-up, 'Another Sunday,' can go really wide [on radio formats]."

"The video of 'One More Astronaut' is really powerful, colorful, and interesting," says Faith Henschel, VP of marketing at Capitol Records (U.S.). "It's a great marketing tool for working them at local [video] shows and MTV. The band did so much [U.S.] touring last time and made friends at retail, radio, and video, so we'll be trying to get those alliances back."

In Canada, "Scenery And Fish" was released April 23 by EMI Music Canada, and "One More Astronaut" was serviced to album rock, modern, and top 40 formats in mid-March. International release commitments confirmed so far include those by EMI affiliates in the U.K., France, Germany, Holland, Italy, Spain, and Hong Kong for a June or July release.

Noting heavy sales in Canada soon after the album's release, Peter Diemer, VP of national promotion at EMI Music Canada, says, "A solid [sales] foundation was laid on the band's first record, and people are now responding. We shipped 25,000 units and should be gold [50,000] within days."

"Acceptance [of 'One More Astronaut'] at radio has been phenomenal. We



I MOTHER EARTH

secured almost every major AOR station from the start. Modern rock has been good, and there is interest from several harder-edged CHR stations."

After four weeks, the video is in the top 10 on video channel MuchMusic, Diemer adds.

In The Record's May 27 issue, "Scenery And Fish" is No. 21 on the retail album chart, and "One More Astronaut" is No. 19 on the Canadian music trade's contemporary album airplay chart.

"It's going to be a huge record," says Jason Sniderman, VP of Toronto-based Roblan Distributors, which handles the 100-store Sam the Record Man nationally. "It sold very well for us this week."

"The 'One More Astronaut' video is a gas," says Denise Donlon, director of music programming at MuchMusic. "It has a very clean and modern look. It's a really interesting video to watch. It's a big hit."

I Mother Earth was formed in 1990, and by 1992 it found itself at the center of a fierce A&R bidding war among American and Canadian labels. When the dust settled, the band was signed to a co-venture deal brokered between Capitol Records (U.S.) and its Canadian affiliate, EMI Music Canada.

"Everything happened so fast for us," recalls the group's drummer, Christian Tanna. "We got signed after only 12 shows. The songs [on 'Dig'] were part of the first group of songs we wrote."

While the Mike Clink-produced "Dig" sold only 61,000 units in the U.S., according to SoundScan, the album performed better in Canada, where it has sold 70,000

units, Diemer says. He estimates that sales outside North America amount to another 100,000 units.

Shortly after the release of the album, the band did a three-week tour, performing in Denmark, Sweden, England, Scotland, Switzerland, Germany, Holland, Belgium, France, and Italy. After returning to North America, it continued touring, crisscrossing the continent five times.

After two long years of road work supporting "Dig," the band members took a long stretch of time to work on songs for the follow-up album. From January to July, they worked seven days a week at their Toronto rehearsal studio.

"We didn't write a lot on the road," says Tanna. "It was just too insane. Three days after finishing the last tour date, we started writing again." He writes the lyrics, and brother Jagori handles the music.

Early in the rehearsals, I Mother Earth's members worked out rough outlines of several songs. But Christian says the compositions took a great deal of work to develop fully.

"We're not one of those bands that sits down in 20 minutes and completes a song," he says, laughing. "We agonize so much over the little things in songs."

By late spring, I Mother Earth had 17 songs about which it felt confident. But Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada, says he didn't hear any breakthrough tracks. As a result, Jagori and Christian rewrote "One More Astronaut" and wrote "Like A Girl" and "Another Sunday."

"After hearing the rehearsal tapes of these songs, I phoned [EMI Canada president] Deane Cameron and said, 'We've got a home run here,'" says Trombley.

EMI Music Canada recommended that Canadian engineer/producer Paul Northfield be brought in to co-produce the album with Jagori. "We had been looking for a strong engineer when the label suggested Paul," says Christian. "It didn't take much time for him and my brother to settle into a real cool working relationship."

The band returned to Toronto after doing pre-production in Quebec, and guitar, percussion (by Luis Conte and Daniel Mansilla), and vocals were recorded in a friend's basement using a Mackie recording console and several Tascam DA-88 recorders. Mixing was completed by Northfield at Studio Morin Heights during November and December 1995.

For the Canadian launch of the album, the band kicks off a 35-date national tour May 22 in Victoria, British Columbia. This will be followed by a U.S. tour: "For the first time, we have the time to do full tours," says Christian. "'Dig' was a simultaneous [international] release, so we were jumping all over the place promoting it. This time, the international releases are spread out, and we can concentrate on working each territory."

Henschel says "Dig" did "really well in the Florida market, and they have markets like San Diego and Seattle where they also do well."

"We've played them right from the beginning, and we've supported them," says Greg Mull, operations manager at album rock WXTB Clearwater, Fla. "We've been playing 'One More Astronaut' since February. I love the record and fully expect it to do gangbusters immediately."

Restless' Suncatcher

Blazing On 'Owflower'

BY CARRIE BORZILLO

LOS ANGELES—"Owflower," the July 9 debut album from Southern California's moody pop maestros Suncatcher on Restless, is one of those records that people immediately "get."

The instant Restless president Joe Regis heard the band's first single, "Little Stevie Wonder/Strawberry Fields Forever," blaring out of A&R director Liz Garo's office, he wanted to sign the group.

Likewise, the song instantly drew a reaction at modern rock KITS (Live 105) San Francisco. The tune, which heavily uses the "Let me take you down" lyric and melody from the Beatles' "Strawberry Fields Forever," won Live 105's listener-voted "New Music Challenge" four nights in a row in March.

"It's a great song. It's unique, catchy, and quirky. Just a good pop song," says Aaron Axelsen, music director at Live 105. "We took it off the air because Restless moved its plans back and it was premature, but we plan to play it when the time is right."

"Little Stevie Wonder/Strawberry Fields Forever" will be serviced to modern rock radio in early June. A three-song 10-inch, featuring the single plus non-album tracks "The Puritan Song" and "Grasshopper," has been sent to industry tastemakers and college radio, with a select amount being sold at key indie retail accounts along the West Coast.

"Owflower," named after a word made up by Suncatcher singer/song-



SUNCATCHER

writer/guitarist Doug Hammond's three-year-old daughter, has met with enthusiasm from U.S. retailers and Restless' distributors outside of the U.S.

Richard Ellis, manager and indie buyer at Aron's Records in Los Angeles, says Suncatcher is one of Restless' better recent signings.

"This is a lot better than some of the '60s psychedelic stuff I've heard lately," he says. "It's more focused and alive, and it's extremely brave for them to use the Beatles. It's a very clever crafting of the song."

Regis says "Owflower" is the most instantly reactive record the label has had to date. "I went on a five-country tour to visit our distributors in Southeast Asia and played them some songs. Each instance, the response was overwhelmingly positive. I got an equally enthusiastic reaction when I went to Europe with the record... We are taking an international view with this record."

The album fuses Hammond's musical style—influenced by the Beatles, the Byrds, and the Velvet Underground—with his intelligent

(Continued on next page)

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RESTLESS' SUNCATCHER BLAZING ON 'OWFLOWER'

(Continued from preceding page)

and emotive lyrical slant and reserved vocal delivery. The result is a mix of dreamy, psychedelic offerings ("Have A Nice Day," "Trippin'") and tuneful, alterna-pop originals ("Birds On The Wire," "Little Stevie Wonder").

Hammond admits that when he was writing the album, he consciously avoided wearing his musical influences on his sleeve.

"There's something in the water in Southern California that kept bands from being themselves," jokes Hammond. "I've had to pinch myself to keep from aping someone's style or a band too closely. I even made notes to myself about it, like 'Don't do it.' I've tried so hard to resist it, but, with 'Have A Nice Day,' I started listening to the Beatles again and to 'Revolver.' This song sounds like an extra track for that album."

Hammond says it's his goal to try to write songs with a timeless quality.

"I tried to find what made bands like the Velvet Underground sound as relevant today as they did when they came out," he says. "It's an emotional connection that seems to make it live longer, as well as just basic human experience. You go back to the Bible, and people still had the same problems. You can't talk about how [Ronald] Reagan was a dick... I don't believe in nostalgia."

What Hammond does believe in, though, are songs with which people can sing along.

"A lot of stuff in the last five or six years you can't sing along with or participate in. Lou Barlow [of Sebadoh] is the only guy I've given any credence to in the last six years," he says. "I see bands now starting to write more songs and be more songwriter-oriented. Oasis is a classic example of that. It's been a lost art."

Regis and Rich Schmidt, VP of marketing and promotion at Restless, are hoping to release five singles from "Owflower": "Little Stevie Wonder," "Trouble" (which was mixed by Lou Giordano), "Birds On The Wire," "Have A Nice Day," and "Viva."

Schmidt says he feels that radio is taking notice of the label. "I think we have some momentum now with Spain," he says, "which gave us some credibility with radio. Now, with Suncatcher and the Moog Cookbook and Tommy Stinson's new band, Perfect, we're showing that the quality of stuff coming out of Restless is strong."

"There's not just one good song on this record," adds Regis, who also signed Suncatcher to Restless' new music publishing company, Vista Del Mar Music. "Doug has a real knack for writing a good hook and balancing melody with an edginess."

Given the positive reaction to Suncatcher in Europe, Restless released the limited-edition, white-label 10-inch vinyl to rock clubs in England in late-May. The promotional CD of "Little Stevie Wonder" will be serviced to radio in Europe in early June. Then, Hammond will embark on a promotional tour, tentatively set for July, in which he will play acoustically for distributors, retailers, and other industry types in Europe.

"We're modeling this after the campaign we did for Spain, which got an equal reaction in Europe to what Suncatcher is getting," says Regis.

Meanwhile, the band—which includes Hammond's longtime collaborator Brian Knight (bass), along with Raymond Sanchez (guitar) and Roy Murray (drums)—did a residency tour at Mogul's in Los Angeles in May. Regis says a second residency at L.A.'s Dragonfly is being worked out for June. The band is signed to the Restless-owned Van Go Agency for booking.

Suncatcher—along with Spain, Lori Carson, and Jack Logan—is one of the bands that has attracted major-label interest in Restless. American, Columbia, Elektra, Interscope, Island, Hollywood, and DreamWorks have all talked with the indie about possible deals.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SAN LUIS OBISPO, CALIF: Veterans of the "Hearst Castle music scene," the **Din Pedals** have honed their skills by playing the standard gigs at local bars, college events, and even Hell's Angels' parties. "It was funny," says vocalist **James Grundler** about playing for the notorious Oakland, Calif.-headquartered biker group. "We played our set, and it was dead silence, a really tough room to play. Then, for the next couple of weeks, they kept calling to ask us back." Risking life



THE DIN PEDALS

and limb, the foursome has sold more than 4,500 copies of its spring 1995 debut album, "Candide," and recently completed its second album, "Plastic And Chrome." Concentrated regional airplay of the new album at San Luis Obispo market stations KSLY, KOTR, KZQZ, and KWBR, as well as at KRAB Bakersfield, Calif., has helped the group

build a following that keeps area clubs packed. **John Mackey**, PD at KWBR, calls the Din Pedals "the first local band that I've been able to wholeheartedly get behind," saying phones for the track "Waterfall" have been massive. Contributing to the sound he describes as "U2 times Radiohead," Din Pedals' guitarist **Harrison** provides a thick assault of effects backed by Grundler's haunting vocals and expert playing by bassist/guitarist **Ben Dejong** and classically trained percussionist **Alex Wong**. The band's music has been licensed for windsurfing videos "Spring Loaded" and "Hot Sails, Maui," as well as MTV's "The Real World" and supermodel video "Eden Quest II." The act is currently playing dates throughout California. Contact Sound Management's **Lee Weinberg** at 310-285-8087.

DOUGLAS REECE

NASHVILLE: **Kami Lyle** just may be the artist to amend Nashvillians' complaint that foreigners regard Music City solely as country music's capital. The sophisticated, jazz-inflected, trumpet-playing singer/songwriter admittedly owes much to such artists as **Tom Waits**, **Lyle Lovett**, **Miles Davis**, **Joni Mitchell**, **Ella Fitzgerald**, and **Chet Baker** ("big time!") in fashioning a unique sound that has already captured a publishing deal with Lovett's longtime publisher and Criterion Music head **Bo Goldsen**, as well as management from **Burt Stein** of Gold Mountain Entertainment. Lyle does, however, mention country songwriting legend **Harlan Howard**

in the lyric to "Grocery Boy," one of four cuts on her self-titled cassette recorded live at the Bluebird Cafe and sold at her local and college tour gigs. As the transplanted Minnesotan sings, Lyle met Howard while sacking groceries—one of 13 odd jobs (long-distance operator, aerobics clothing salesperson, nanny, etc.) she's had since coming to Nashville from Boston's Berklee College of Music the day after Christmas, 1992. But the winsome blonde chanteuse also writes about late-night longings ("Midnight Club"), shallow men ("Boys In This Town"), and departed pets ("Little Black Cat"). A deliberate muted and open horn stylist with a captivatingly brittle soprano, Lyle has been likened to an "underground folk thrush with a hint of **Patsy Cline**," but, she says, "that was just a joke," preferring "alternative pop with a jazz influence" as a fitting description of her sound. In concert, Lyle, who also plays keyboards, is usually joined by drummer **Chris Brown**, **John Prine**'s acoustic bassist **David Jacques**, and **Prine** and **Steve Earle** guitarist **David Steele**. Returning the favor, Lyle supplies "vocal jazz" in Steele's "beatnik/surf music" band **Swiss Cheese Pontiac**, which plays Sunday nights at Guido's when Steele isn't otherwise engaged. Contact Stein at 615-321-2004.

JIM BESSMAN

MIAMI: For a group that started out in marching bands and school productions of "Annie," all-female quintet the **Wilcoxes** have come a long way. Beginning as a studio project, the Wilcoxes—guitarist **Kelly Fulton**, bassist **Claudia Urbina**, keyboardist **Michelle Hospital**, singer **Spring McClure**, and new drummer **Carol Ascari**—caught the attention of producer **John Parish** (**PJ Harvey**), who flew the group to England to record its debut CD, "Indeed." The music's combination of social issues and sweet pop yielded the lighthearted yet cynical first single, "I'm Beautiful," which has garnered airplay on college and triple-A stations across the country. The band played its first live show two months after the CD's release, opening for Lava recording artist and former Continental Drift act **Muse**. Burdines, the state's biggest retailer, picked up the single for a TV jeans commercial, and Miami Dolphins quarterback **Dan Marino** tapped the group to play at a benefit concert. "We're trying to pick the live shows really carefully," says McClure.



THE WILCOXES

"We want to concentrate on writing and just playing together while we get ready to record the next CD." The band's goal is to keep a balance between its sound and the integrity of the sounds. In the meantime, showcases are being booked for L.A.'s House of Blues and New York's Hard Rock Cafe. Contact Arthur Head Management at 305-279-7067.

SANDRA SCHULMAN

Opening Of A New Mega-CD- and Media-Shop In The South Of Germany

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REPRISE AWHIRL WITH TEXAS TORNADOS

(Continued from page 16)

will be heard during the opening credits of "Tin Cup," the Ron Shelton-directed golf movie starring Kevin Costner, which opens August 9.

"They were doing the movie in Houston, and Ron needed some Texas music," says Sahm. "He heard about us and called, and my answering machine says, 'If it isn't about Guitar Slim or baseball—forget it!,' which he thought was great.

We then met in L.A. and clicked: 'The Doug Sahm International Network,' [producer] Jerry Wexler calls it!"

Epic Records has the "Tin Cup" soundtrack and may also work the single, says Tornados manager Jay Bell of Pilot Management in Nashville. But the main mission for Reprise, notes Nan, is to get the Tornados out of the country music and Latino bins and to convince trade-

sters and consumers that the group is more mainstream rock.

"Our emphasis will be on touring and press," she says, noting that the act, booked by Monterey Peninsula Artists, is set to kick off "4 Aces" at the annual July 4 festival at Lockland Air Force Base in San Antonio, Texas, virtually the band's backyard. Of course, much cross-promotion is expected with "Tin Cup,"

Bell adds, with a Tornados concert at the movie premiere a possibility.

But Sahm looks beyond the single soundtrack tie-in. "There's a whole bunch of new stuff on this thing," he says, singling out a cover of fellow Tex-Mex ace Joe "King" Carrasco's "Tell Me" and the title track, "an epic with a Grateful Dead meets the Byrds ending, with me playing the 12-string real wildly."

Produced in Austin, Texas, by Jim Dickinson, "4 Aces" features cameos by the likes of Carrasco, Johnny Gimble, and Rosie Flores, as well as tenor saxophonist Cullen Offer, whom Sahm credits with "starting me out" in Houston in 1958, "teaching me arrangements, phrasing, flats and sharps—all the things people don't really learn any more."

The album as a whole "gets back to the first album," he says, referring to the band's 1990 self-titled debut.

The following year saw the release of both Texas Tornados' second album, "Zone Of Our Own," and a Spanish version of the first one. "We'll take advantage of their Latino aspect," says Nan, and Bell adds that "4 Aces" track "Amor De Mi Vida" (The Love of My Life) may be pulled for a Latin-market single.

Nan adds that the entire album may eventually be recut in Spanish.

"We don't want to blow off their heritage or their roots in the country arena, either," she says. "But again, the main mission is that there's something for everyone in this record. We may have a little education to do in overcoming the perception that they're a Warner/Reprise Nashville band, but the reality is that they're signed to Reprise Records proper by David Katznelson, our A&R VP who brought in Mudhoney and Boredoms—so that's a pretty big statement."

"Now if we could only go around to all those 'Twister' movie billboards and write in 'Texas Tornados!'"

COWBOY MOUTH HARNESSES LIVE ENERGY ON MCA DEBUT

(Continued from page 16)

that includes clothing stores, pool halls, and anywhere there's a jukebox... When you get right down to it, radio play is great, but if you want long-term commitment, go straight to the fans."

The first single will be album opener "Jenny Says," an aggressively tuneful rocker that Snow says effectively represents the Cowboy Mouth sound. "It's uplifting, one you can turn up in your car," he says.

In general, MCA plans to market

Cowboy Mouth "step by step, with regional press and radio building on the band's strengths," says Snow. "We just need to pass the word along; the band will deliver live."

While Cowboy Mouth's four members (singers and songwriters all) are kinetic performers, the band's live show centers around Fred LeBlanc, who's that rare creature in the rock world: a drummer and lead vocalist. Singing timekeepers often make for static stage presentation,

but LeBlanc, whose minimal kit is upfront and center stage, is the antithesis of static. The long-armed dynamo performs like one possessed—by the Holy Spirit rather than the devil, though, as befits someone who cut his teeth at Southern gospel tent shows. "Fred's the reverend of rock'n'roll," says Sanchez, who is acknowledged as Cowboy Mouth's main literary influence. It was Sanchez who named the band after an early play that Sam Shepard co-wrote with Patti Smith.

Sanchez and LeBlanc have known each other for almost two decades; they first played together 14 years ago in a band called the Backbeats. Guitarist John Thomas Griffith came from '80s new wave band Red Rockers, and newest member Rob Savoy was the bassist for Island act the BlueRunners. Sanchez says Cowboy Mouth's fervent, indelible melodic structures stem from the fact that "you're pick-

ing from four guys' song bags, so you don't have to choose anything but what you consider the better selections."

With three independent albums under its belt, the band (which utilizes its own BMI publishing company, Mouthin' Off Music) caught its major break courtesy of longtime colleagues Hootie & the Blowfish, who had Cowboy Mouth open for them on the West Coast leg of their tour last summer. "It was nice visibility," says Sanchez. "We'd go out there nightly, playing to an audience of 6,000-10,000 who'd come to see a band that [at that point] had sold 6 million records."

"After that tour," Sanchez concludes, "we had a few labels interested, but MCA seemed genuinely the most enthusiastic and excited to sign us—they really seemed to get it. Besides, MCA's the home of Buddy Holly and Howlin' Wolf and the Who and most of Tom Petty's catalog. It seemed like a good house to live in."

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GARTH BROOKS	Birmingham-Jefferson Civic Center Birmingham, Ala.	May 16-18	\$978,656 \$18.25	54,980 three sellouts	Varnell Enterprises
BOB SEGER BONEPONY	Market Square Arena Indianapolis	May 16	\$490,980 \$30/\$25	16,798 sellout	Sunshine Promotions
BARRY MANILOW	National Auditorium Mexico City	May 17-18	\$413,957 (3,071,561 pesos) \$46.67/\$14.67	15,019 19,812, two shows	Ocesa Presents
LUTHER VANDROSS	Fox Arena Ledyard, Conn.	May 16-17	\$404,950 \$100/\$60/\$40	7,616 7,700, two shows	Pequot Entertainment Group
BARRY MANILOW	Mirage Hotel Theatre Las Vegas	May 9-14	\$380,999 \$54.15	7,317 7,992, six shows	in-house
R. KELLY L.L. COOL J XSCAPE SOLO	Joe Louis Arena Detroit	April 27	\$325,890 \$35/\$27.50	11,741 13,737	Brass Ring Prods.
LIZA MINNELLI	Fox Theatre Ledyard, Conn.	May 10-12	\$318,300 \$100/\$60	4,389 sellout	Pequot Entertainment Group
HANK WILLIAMS JR. & THE BAMA BAND CHARLIE DANIELS BAND 38 SPECIAL MARSHALL TUCKER BAND	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	May 11	\$300,035 \$24.75/\$19.75/ \$14.75/\$6.50	20,165 sellout	PACE Concerts
TANYA TUCKER MIKE RIDLEY	Fox Theatre Detroit	April 25-28	\$292,480 \$50/\$37.50/\$22.50/ \$15	14,863 18,720, four shows	Brass Ring Prods.
WYONNA BLACKHAWK	Chastain Park Amphitheatre Atlanta	May 3-4	\$280,041 \$36.50/\$33.50/ \$21.50	8,238 14,000, two shows	Concert Promotions/Southern Promotions

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BILLBOARD'S HEATSEEKERS[®] ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan[®]	
			FOR WEEK ENDING JUNE 1, 1996	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	—	1	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
2	1	11	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
3	3	3	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
4	2	28	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
5	4	8	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
6	6	6	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
7	—	1	THE TRAGICALLY HIP ATLANTIC 82899/AG (10.98/15.98)	TROUBLE AT THE HENHOUSE
8	8	18	ENRIQUE IGLESIAS FONOVI 0506 (10.98/13.98)	ENRIQUE IGLESIAS
9	5	8	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
10	15	7	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
11	7	3	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
12	9	8	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
13	13	6	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
14	16	9	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
15	10	5	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
16	12	11	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
17	17	5	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
18	22	14	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
19	28	2	LOS TIGRES DEL NORTE FONOVI 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
20	23	22	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
21	—	1	THE POSIES DGC 24829/GEFFEN (9.98/12.98)	AMAZING DISGRACE
22	21	28	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
23	25	11	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
24	19	10	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
25	20	7	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAJE

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

26	24	32	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
27	31	5	SOUTHERN CULTURE ON THE SKIDS GEFFEN 24821 (9.98/12.98)	DIRT TRACK DATE
28	14	34	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
29	26	39	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
30	11	6	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
31	18	3	BOB MOULD RYKODISC 10342 (11.98/16.98)	BOB MOULD
32	29	3	INTOCABLE EMI LATIN 37449 (7.98/11.98)	LLEVAME CONTIGO
33	27	12	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
34	32	14	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
35	—	1	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
36	45	32	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
37	30	5	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98)	LIVE! THE REAL DEAL
38	34	4	DAVID LANZ NARADA 64010 (10.98/16.98)	SACRED ROAD
39	38	9	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
40	41	8	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
41	39	8	POE MODERN 92605/AG (10.98/15.98)	HELLO
42	44	2	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
43	42	21	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
44	47	40	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
45	40	5	CRISTIAN MELODY 051Q/FONOVI 6049 (7.98/11.98)	EL DESEO DE OIR TU VOZ
46	46	21	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
47	—	5	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/16.98)	NOW AND THEN
48	—	22	JERALD DAEMYON GRP 9829 (10.98/16.98)	THINKING ABOUT YOU
49	49	12	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
50	36	26	RAY BOLTZ WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME

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

POP CULTURE POP: With such songs as "Grew Up In the '80s," a Greg Brady-inspired name, and Mad Libs for a bio, New York's **Johnny Bravo** should earn the fond appreciation of anyone who grew up in the '70s and '80s. The band's



Brotherly Love. Country rockers the Thompson Brothers Band, whose music delves into Steve Earle territory, are working hard to support their RCA debut EP, "Cows On Main Street." The young band is playing solo gigs and opening for Foster & Lloyd, Marty Stuart, and Tracy Byrd through the summer.

Arista debut, "Then Again, Maybe I Won't," was released May 21.

For those not in the know, Johnny Bravo is the name Greg Brady gave himself when he tried getting a recording contract on an episode of "The Brady Bunch."

Ric Ocasek, who produced the album; Jeff Kramer, who

manages the band and Bob Dylan; and Arista president Clive Davis are a few of the heavyweights who have taken a liking to the pop culture-obsessed trio.

Ocasek discovered the band and signed it to Maverick Records during his brief stint as staff producer in 1994 and 1995. When Ocasek left the label, he took Johnny Bravo with him.

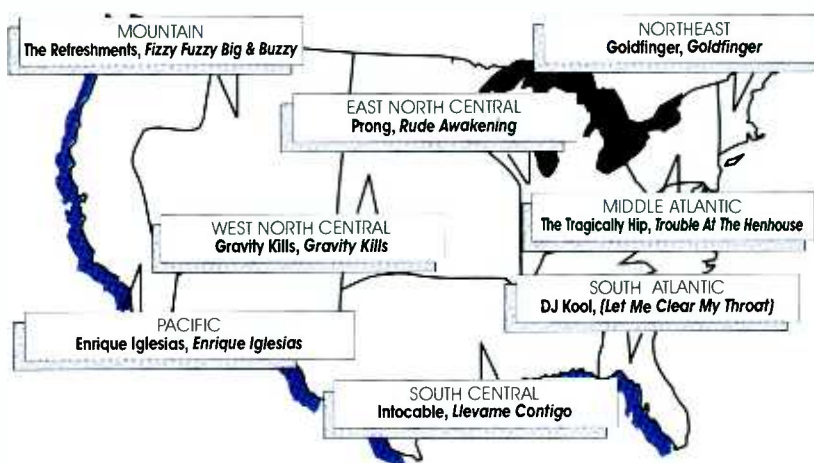
Through Kramer, Jeff Ross, who handles Dylan's publishing in New York, brought the band to the attention of Arista VP of A&R Steve Ralbovsky, who served as head of A&R at A&M when Soundgarden, Blues Traveler, and Soul Asylum were signed, and senior director of A&R Kurt St. Thomas, whose ears were previously put to use as PD of modern rock WFNX Boston.

"They thought Johnny Bravo fit with the kind of artists we're looking to sign to Arista—progressive rock," says Ralbovsky. "Arista is a good place for them, because they'll get a lot more attention because of the leanness of our rock roster. These guys had 100 or so songs when they came to us. They've basically sat in their bedroom, watching TV and writing songs that start with the Beatles and end with Kurt Cobain as their bookends



Open Up. On the heels of a Hot R&B Singles hit with "No More Games," featuring Little Kim of Junior M.A.F.I.A., Skindeep's debut album, "Get U Open," dropped May 21 on Loose Cannon/Island.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Enrique Iglesias Enrique Iglesias	1. Intocable Llevame Contigo
2. The Posies Amazing Disgrace	2. Mindy McCready Ten Thousand Angels
3. Mark Knopfler Golden Heart	3. Bobby Pulido Bobby Pulido
4. Los Tigres Del Norte Unidos Para Siempre	4. Los Tigres Del Norte Unidos Para Siempre
5. Goldfinger Goldfinger	5. Gravity Kills Gravity Kills
6. Lush Lovelife	6. Kenny Wayne Shepherd Ledbetter Heights
7. Guttermouth Teri Yakimoto	7. Kenny Wayne Shepherd Ledbetter Heights
8. Kenny Wayne Shepherd Ledbetter Heights	8. Lee Roy Parnell We All Get Lucky Sometime
9. Dishwalla Pet Your Friends	9. DJ Screw 3 N The Mornin'
10. Prong Rude Awakening	10. Jennifer Y Los Jetz Dulzura

of influence."

The response so far is promising. The band's first single, "Used To Be Cool," is garnering top 10 phones at modern rock WBRU Providence, R.I., and WFNX. The band, which is fronted by French twins Ansley (vocals, guitar) and Bran Lancourt (vocals, bass), with Matt Fass on drums, are booked on "Late Night With Conan O'Brien" May 31. Johnny Bravo, which recently signed with Creative Artists Agency for its booking, hits the road for a Northeastern swing in early June.

SWEDISH POP IMPORTS: Swedish popsters the Cardigans move up two spots to No. 14 on the Northeast Regional Roundup this week with their U.S. debut, "Life," on Minty Fresh Records.

The album is a combination of the co-ed band's two Stockholm Records releases, "Life" and "Emmerdale." The band kicks off a 10-day U.S. tour June 10 in New York. The video for the first single, "Carnival," debuted on MTV's "120 Minutes" May 5.

THE NAKED TRUTH: Bif Naked, another female

Canadian with that certain aggressive touch, kicked off her first U.S. tour May 21 with **Holy Barbarians**, the new band fronted by Ian Astbury of the **Cult**. The dates run through June 4.

Bif Naked has a speaking



Sensitive Debut. Duncan Sheik's heartbreakingly romantic self-titled debut is due June 4 on Atlantic. After finishing up dates with label-mate Jewel May 30, Sheik will continue with club performances. The New York-based artist will appear on "Late Night With Conan O'Brien" June 20 and KCRW Los Angeles' "Morning Becomes Eclectic" in late June. Tracks to check out include the ultrasensitive "In The Absence Of Sun," "Out Of Order," and the first single, "Barely Breathing," which triple-A radio is already embracing. Rupert Hine (Tina Turner, Howard Jones) produced the album.

role in the new **Chris Penn** movie, "Boys Club," due this fall from Alliance Films. "The Letter," from her self-titled Futurist Records debut, is also in the movie.

CLEOPATRA

Independent - Underground - Alternatives

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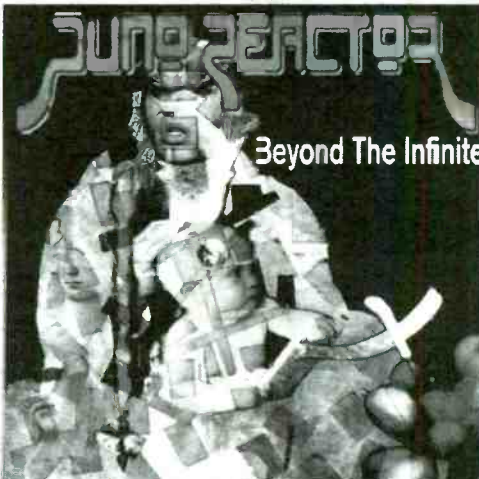
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Study Recommends Changes In Black Music Industry

■ BY J.R. REYNOLDS

Black music CEOs and division heads should provide more upfront training for executives, establish a trade association for mutual support, and create an internal mechanism that clearly defines a company's business philosophy and creative vision.

Those were the broad-stroke recommendations made in "The Harvard Report On Urban Music," a study prepared by the Harvard Consultation Project, a six-student panel from Harvard University's business and law schools.

The findings of the HCP study, which is slated to become an annual report, were announced during a press conference and reception held May 16 at Harvard University in Cambridge, Mass.

Each year, the HCP will target a different business sector to study and make recommendations. Says HCP director William Griffin, "We chose to study the music industry as our first study because it is symbolic in that it typifies black presence in business overall. In many cases, [blacks] make significant fiscal contributions to the economy with goods and services, but there isn't a lot of black representation at the highest executive levels."

Qwest's Tevin Campbell Comes 'Back To The World'

LOS ANGELES—Now that Qwest/Warner Bros. artist Tevin Campbell has finished high school and has more time to devote to his recording career, label executives hope to take the platinum-selling artist to an even higher commercial plane with the release of "Back To The World," the vocalist's third album.

"We're concerned about getting Tevin in the public's eye," says Qwest president (U.S.) Jim Swindel. "Gaining adequate artist exposure on his last two albums was hard, because he was a high school student, and completing his education was the priority."

It's been nearly three years since Campbell recorded his last solo project, 1993's "I'm Ready," which peaked at No. 3 on the Top R&B Albums chart and sold 1.7 million units, according to SoundScan. "I'm Ready" spawned the hit singles "Can We Talk?," which was No. 1 on the Hot R&B Singles chart; "I'm Ready," which peaked at No. 2; and "Always In My Heart," which rose to No. 6.

Campbell was only 13 in 1991, when "T.E.V.I.N.," his debut album, peaked at No. 5 on the Top R&B Albums chart and was certified gold.

To reacquaint consumers with the artist, who is now 19, the label plans an extensive visual campaign, backed by a heavy promotional touring schedule.

Visually, Qwest has several new elements to work with while developing Campbell's project. In his absence from the public eye, the L.A.-based vocalist has

In 1971, CBS Records commissioned from Harvard a feasibility study that led to the creation of the label's black music department, which was the first in the industry.

During the presentation, the HCP presented several black executives with awards.

Motown board chairman Clarence Avant received the Setting the Standard Award; Atlantic black music division senior VP Paris Eley and Sony corporate affairs senior VP LeBaron Taylor received Recognition Awards; and Solar chairman Dick Griffey, Motown president/CEO Andre Harrell, LaFace co-president Antonio "L.A." Reid, and Rush Communications president/CEO Russell Simmons received Visionary CEO Awards.

Motown, Qwest, and Atlantic's black music division were selected for HCP's eight-month case studies to determine what measures could be taken to improve operations within companies specializing in black music.

Although only three companies were targeted for specific study, the project consulted with executives from nine different labels. "We tried to talk with every black senior executive in the business," says Griffin.

According to Griffin, Motown was

selected because of its autonomy as a large stand-alone label and its historic significance as the most successful black music label. Atlantic's R&B music division was chosen by the HCP to analyze the dynamics of a black department operating within a larger organization.



Qwest was selected because of its boutique status.

"We were pleasantly surprised at just how together the organizations that we studied are," says Griffin. "What we

found out, though, was that executives at black labels and departments are put into short-term mind-sets because they are forced by their parent companies or distributors to churn out quick hits."

The report determined that the lack of a formal training program for executives who take a label position contributes to the absence of long-range goals and perpetuates a quick-hit, radio-centered philosophy.

"As a result, every incoming executive has to reinvent the wheel," says Griffin. "While that's also true at most [mainstream] record companies and departments, when business goes bad and a black executive is let go, they generally have a harder time finding a new position than their white counterpart."

The study also found that departmental cross-training is of vital importance because it reduces competition among

fellow executives and promotes teamwork. "You get a healthy appreciation of what's going on around the company, a better understanding of what the company goals are, and it keeps everyone on the same page," says Griffin.

In addition, the report determined that the more an executive learns about his or her parent company, the more valuable he or she becomes. "A lot of executives have resources and information at their fingertips [within their corporation] and don't even know it," says Griffin.

"Executives who demonstrate a comprehensive understanding of how the parent corporation functions have the best chance of breaking through the glass ceiling—no matter what color they might be," he says.

The HCP report's recommendation
(Continued on page 39)

Meshell Ndegéocello's Evocative Music Reveals Black Radio's Lack Of Tolerance

TO PLAY OR NOT TO PLAY: "Leviticus: Faggot," the current single by Maverick artist Meshell Ndegéocello has predictably generated much controversy at R&B radio. The song's title evokes potent impressions of religion and homosexuality—two subjects that invoke intense passion.

Ndegéocello is a self-proclaimed bisexual, and "Peace Beyond Passion," her latest album (Billboard, May 18), offers personal perspectives on being gay in a society that shuns the alternative lifestyle.

Black radio's hesitance to play "Leviticus: Faggot" is understandable. Aside from its disturbing title, its multilayered lyrical approach confronts topics that are uncomfortable for many (Dance Trax, Billboard, May 18).

But ignoring or viciously admonishing gay rights smacks of the same intolerance that continues to affect some quarters of white society with regard to discrimination toward blacks and other minorities.

Resistance to the single is particularly ironic given that June is Black Music Month, which recognizes and celebrates our collective dedication to overcoming racial bias.

"There's an incredible intolerance among radio programmers," says Warner Bros. black music promotion VP Ardenia Brown. "You wouldn't believe the mean-spirited comments we've received by programmers that were serviced with the single."

Despite the resistance, Maverick is committed to gaining R&B airplay for "Leviticus: Faggot."

At least one station plans to air "Leviticus: Faggot." According to Brown, WQUE New Orleans PD Gerard Stevens delivered a presentation to the station's staff and it was decided that the station will play the song and allow listeners to respond.

Stevens was unavailable for comment at press time. In an effort to give the record a shot, Ndegéocello has been invited to go on the air to discuss the single.

"Gerard is a programmer who is utilizing his station as a tool to get the word out to the community about various issues," says Brown.

Is intolerance some innate self-defense mechanism? Or is it a philosophical concept bred of fear and ignorance? Blacks in many communities have learned to expect discrimination. In the music world, rappers have come to expect intolerance among programmers

and radio station owners, who are notorious for "protecting" the ears of the masses from what they deem "rebellious" or "improper" music.

So the question becomes, what does radio stand for, aside from continuous music sweeps and free tickets to the next concert? Is it serving the community? Does it favor freedom of speech for all? Do radio executives regard themselves as a beacon for morality?

Or has black radio, in its quest for survival, become just another robotic medium for entertainment and advertising? It seems that for most stations, the days of providing vital information, commentary, as well as entertainment, have long passed.

331 FOUNDATION, the nonprofit organization co-founded by Mercury promotion VP Mike Bernardo in 1991 to benefit children who witnessed the violent deaths of their mothers, is soliciting donations for an endowment. Activities by the organization include an annual Christmas dinner at which toys, gifts, and entertainment are provided for affected children; back-to-school

clothing drives; good-report-card celebrations/picnics in the park; acquisition of educational books; and annual Easter egg hunts that also provide kids with clothing.

The organization is attempting to establish a scholarship fund.

This is a worthwhile effort that needs everyone's help. Please mail tax-deductible donations (check or money order) to the 331 Foundation, Attention: Barbara Lewis, 43 Basswood Ave., Agoura Hills, Calif. 91301.

BIG UP TO BIG SISTER: Rondor/Almo/Irving Music senior VP Brenda Andrews was appointed to the board of directors for Big Sisters of Los Angeles. The announcement was made by BSLA board president Jan Cloyde.

"[She] is an outstanding business and community leader and will be a valued addition to our board," says Cloyde.

Andrews has been an activist in the music business for years, serving on the board of the Rhythm and Blues Foundation, and has been involved in numerous civic and social organizations.



CAMPBELL



by J. R. Reynolds

(Continued on page 28)

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 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA) 3 wks at No. 1
2	3	11	YOU'RE THE ONE	SWV (RCA)
3	2	20	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
4	8	9	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
5	7	9	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
6	9	2	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
7	10	7	GET ON UP	JODECI (UPTOWN/MCA)
8	5	15	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
9	12	16	KEEP ON, KEEPIN' ON	MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST/EEG)
10	13	12	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
11	6	27	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
12	14	6	TOUCH ME, TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
13	4	23	LADY	D'ANGELO (EMI)
14	15	4	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
15	11	14	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
16	17	27	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
17	18	13	ONE FOR THE MONEY	HORACE BROWN (MOTOWN)
18	34	3	I LIKE	MONTELL JORDAN FEAT. SLICK RICK (DEF JAM)
19	20	25	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
20	25	8	HOUSE KEEPER	MEN OF VIZION (MJJ/550 MUSIC/EPIC)
21	22	15	AIN'T NOBODY	FAITH EVANS (BAD BOY/ARISTA)
22	21	18	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
23	16	39	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
24	23	5	THEY DON'T CARE ABOUT US	MICHAEL JACKSON (EPIC)
25	24	14	SLOW JAMS	CLONES FEAT. BRYAN & TAYLOR WITH FORTNIGHT (QUESTMUSIC)
26	19	17	A THIN LINE BETWEEN LOVE & HATE	H-TOWN (JAC-MAC/WARNER BROS.)
27	30	9	PLEASE DON'T GO	IMMATURE (MCA)
28	32	26	NOT GON' CRY	MARY J. BLIGE (ARISTA)
29	26	17	EVER SINCE YOU WENT AWAY	ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
30	31	10	READY OR NOT	FUGEES (RUFFHOUSE/COLUMBIA)
31	33	3	ONLY YOU	112 (BAD BOY/ARISTA)
32	28	11	DON'T WANNA LOSE YOU	LIONEL RICHIE (MERCURY)
33	36	13	RENEE	LOST BOYZ (ISLAND)
34	29	15	5 O'CLOCK	NONCHALANT (MCA)
35	39	9	AIN'T NO NIGGA	JAY-Z FEAT. FOXY BROWN (ROCA-FELLA/FREEZE)
36	42	6	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)
37	41	4	YOU	MONIFAH (UPTOWN/UNIVERSAL)

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

HOT R&B RECURRENT AIRPLAY

1	2	7	TELL ME	GROOVE THEORY (EPIC)
2	5	4	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
3	3	8	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
4	1	3	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/UNIVERSAL)
5	4	4	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
6	6	6	LOVE U 4 LIFE	JODECI (UPTOWN/MCA)
7	13	9	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
8	8	11	FANTASY	MARIAH CAREY (COLUMBIA)
9	7	6	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
10	9	5	HEY LOVER	LL COOL J (DEF JAM/MERCURY)
11	10	24	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	17	26	WATERFALLS	TLC (LAFACE/ARISTA)
13	24	52	CREEP	TLC (LAFACE/ARISTA)
14	12	32	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
15	11	32	BEST FRIEND	BRANDY (ATLANTIC)
16	16	3	BABY, BABY, BABY, BABY...	R. KELLY (JIVE)
17		46	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
18	19	31	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
19	18	9	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/EEG)
20		36	THIS IS HOW WE DO IT	MONTELL JORDAN (PMI/DEF JAM/MERCURY)
21		2	DON'T GIVE UP	ISLAND INSPIRATIONAL ALL STARS (ISLAND)
22	20	13	CRUISIN'	D'ANGELO (EMI)
23	22	14	ALREADY MISSING YOU	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
24		16	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/ISLAND)
25	23	46	I WANNA BE DOWN	BRANDY (ATLANTIC)

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.

54	1,2,3,4 (SUMPIN' NEW) (T-Boy, ASCAP/BroDaddy, ASCAP/Scream Cans-EMI, BMJ)
19	5 O'CLOCK (A&L, ASCAP/Deez Nutz, ASCAP)
14	AIN'T NOBODY KISSING YOU (Cyra Baby, BMJ/Dance Combs, BMJ/EMI Blackwood, BMJ/North Street Tunnels, BMJ/Jasin Combs, ASCAP/Apt, ASCAP)
22	AIN'T NO NIGGA/DEAD PRESIDENTS (Lil Lu, BMJ/Bgee, BMJ)
100	AIN'T NO PLAYA (Find-A-Way, ASCAP/Rag Top, BMJ/Warner-Tamela, BMJ/Warner, BMJ/Anthony Forte, BMJ/WEM)
55	ALL I NEED (Copyright Control)
6	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Grade 2 Black, ASCAP/Tales Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP)
8	ALWAYS BE MY BABY (Sony/ATV LLC, BMJ/Rye, BMJ/So So Def, ASCAP/EMI, ASCAP/Full Heat, ASCAP/Air Control, ASCAP/OB/Oblast, ASCAP/Five Time, ASCAP/WEM)
50	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Rodsongs, ASCAP)
40	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI/Apt, ASCAP/DARP, ASCAP/Nutcase, ASCAP/Salinda, ASCAP/EMI/Casablanca, BMJ/EMI Blackwood, BMJ/Almo, ASCAP/WB, ASCAP/H, WEM)
52	BRING IT ON (Unatig, ASCAP/MCA, ASCAP)
65	CAJUN MOON (Music/Verlag, Intersong GmbH, ASCAP/Warner Chappell, ASCAP)
61	CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...) (Motown, BMJ/Miss Avenue, BMJ/PolyGram Int'l, BMJ/Vanessa, ASCAP/My Two Sons, ASCAP/Cade Ois, ASCAP/Mr. Sex, ASCAP/EMI, ASCAP)
29	CAN'T HANG/DO YOU WANT TO (Warner-Tamela, BMJ/Bobbe-Lee, BMJ/So So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP/Top Billin', ASCAP/Brooklyn Based, ASCAP) WEM)
96	CARAVAN OF LOVE (WB, ASCAP/ASCAP) WEM)
33	C'MON N' RIDE IT (THE TRAIN) (Capa, BMJ/Sony, BMJ/Unidrop, BMJ)
11	COUNT ON ME (FROM WAITING TO EXHALE) (Ecal, BMJ/Sony/ATV Songs, BMJ/For Film, BMJ/Nippon, ASCAP/Aurora, ASCAP) WEM)
25	DOWN LOW (NOBODY HAS TO KNOW) (Capa, BMJ/Sony/ATV Songs, BMJ/EMI Blackwood, BMJ/EMI Blackwood, BMJ/Jasin Combs, BMJ)
77	DON'T RUSH (Moke, ASCAP/Genus, ASCAP/Warner Chappell, BMJ) WEM)
30	DON'T WANNA LOSE YOU (EMI/Apt, ASCAP/Five Time, ASCAP/LBR, ASCAP/H)
66	DON'T YOU WORRY (EMI/Virgin, BMJ/Cat-Gene, BMJ/Cat-Rock, ASCAP/Zomba, BMJ)
10	DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BMJ/RKelly, BMJ) WEM)
75	THE EARTH, THE SUN, THE RAIN (Ecal, BMJ/ASCAP/EMI/Virgin, ASCAP/Sony/Parade, BMJ/Chrysalis, BMJ/H, WEM)
93	E.M.B.R.A.C.E. (DA OR DAH DAH) (Organized Noise, BMJ/Sift Shirt, BMJ/Say, ASCAP)
74	ENVY/FIREWATER (Jelly Jams, ASCAP/Maukies, ASCAP/EMI/Apt, BMJ/Wu-Tang, BMJ/Soul Clap, ASCAP/EMI Blackwood, BMJ/Bug Pe, ASCAP/R, Waters, ASCAP)
31	EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BMJ/Beautiful Mess, BMJ/Falz, BMJ/PolyGram Int'l, ASCAP)
71	EVERYDAY & EVERYNIGHT (Funkmaster Flex, BMJ/M, Bryant, BMJ)
46	FAST LOVE (Big Cat, PPS Chappell, ASCAP/Baby Fingers, ASCAP/Fredde, BMJ/Little Birdie, ASCAP) WEM)
41	FOREVER MORE (WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BMJ/Grass, BMJ/Hackley, ASCAP)
63	FOR THE LOVE OF YOU (Music Corp. Of America, BMJ/Bayun Beat, BMJ)
98	FUNK WIT THAT (BMJ/BMROAR, BMJ)
7	GET MONEY (Big Poppa, ASCAP/Undeas, BMJ/E, Bgee, ASCAP/A, ASCAP/EMI/Apt, ASCAP/Jasin Combs, ASCAP/WB, ASCAP/H, WEM)
4	GET ON UP (EMI/Apt, ASCAP/Dave, DeGarde, ASCAP/LBR, ASCAP/Jal Hakey, ASCAP)
90	GIVE ME THE NIGHT (Rodsongs, ASCAP/Almo, ASCAP) WEM)
76	HAVE I NEVER (Ecal, BMJ/Sony/ATV Songs, BMJ) HL)
32	HAY (Salap, BMJ/H, BMJ/Bridgport, BMJ)
57	HE'S NOT GOOD ENOUGH (EMI/Apt, ASCAP/Five Time, ASCAP/New Perspective, ASCAP/EMI Blackwood, BMJ/Help The Bear, BMJ)
79	HOOP IN YO FACE (FROM SUNSET PARK) (Capa, BMJ)
17	HOUSE KEEPER (MOV, BMJ/Conit, ASCAP/Sweetly Melodics, ASCAP)
69	HOW DO YOU TELL THE ONE (Sony/ATV Songs, BMJ/Cat, BMJ)
32	HUSTLER'S THEME (Phonics, ASCAP/Nest Level Groove, ASCAP/H, Playaz, ASCAP/Warner-Tamela, BMJ) WEM)
60	I DON'T WANNA BE ALONE (Music Corp. Of America, BMJ/Cameo Appearance By Ramones, BMJ/Vandy, BMJ/MCA, ASCAP/Spot, BMJ/Ypatic, ASCAP)
51	IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU) (Tadpole, BMJ)
70	IF HEADZ ONLY KNEW... (BL, ASCAP/Kenny Parker, ASCAP)
58	IF I KNEW THEN (WHAT I KNOW NOW) (MCA, ASCAP/Patrol Lane, ASCAP/Playaz, BMJ/Dee, ASCAP/Tim Cannon, ASCAP/Del Key, ASCAP)
53	I GIVE IN (Gibby Caldwell, BMJ/The Music Force, BMJ/Al Force, ASCAP)
80	I'LL DO ANYTHING FOR YOU (EMI/Apt, ASCAP/Five Time, ASCAP/New Perspective, ASCAP)
72	I'LL NEVER STOP LOVING YOU (Diamond Cut, BMJ/Zomba, BMJ)
91	I'M TRULY YOURS (Gambie-Hill, BMJ/Rose Tree, ASCAP)
91	I MUST STAND (Rhythm Syndicate, ASCAP/PolyGram, ASCAP/Black Latin, BMJ)
48	IN THE HOOD (Check-Mat, ASCAP/Tabor, ASCAP/Mess, Nity & Capone, ASCAP/Warner Chappell, ASCAP)
64	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE) (BroDaddy, ASCAP/T-Boy, ASCAP/Sony/ATV LLC, BMJ/D, B, A, Portak, ASCAP/Solar, ASCAP)
38	IT'S YOUR THAT'S ON MY MIND (Hokiam, BMJ/Roddy Row, BMJ/Cat Int'l, ASCAP)
20	I WILL SURVIVE (PolyGram Int'l, ASCAP/Pamir, BMJ/Mess, ASCAP) HL)
86	JOURNEY (Gibby's Voice, ASCAP/Sandy, BMJ)
3	KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EMI/Apt, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Mjex, BMJ/Warner-Tamela, BMJ) HL) WEM)
85	KEEP TRYIN' (Ecal's Voice, ASCAP/Grove 78, ASCAP/Almo, ASCAP/Top, BMJ/Sony/ATV Songs, BMJ) HL) WEM)
19	KISSIN' YOU (Garni, BMJ/Tony, BMJ/Bee, ASCAP)
13	LADY (An-chon, ASCAP/1230 AM, ASCAP/Rhythm, ASCAP/PolyGram Int'l, ASCAP)
59	LET ME CLEAR MY THROAT (LJR, ASCAP)
24	LET'S LAY TOGETHER (FROM DON'T BE A MENACE...) (Zomba, BMJ/RKelly, BMJ) WEM)
43	LIVE AND DIE FOR HIP HOP (EMI/Apt, ASCAP/So So Def, ASCAP/Gratitude Sky, ASCAP/WB, ASCAP/Air Control, ASCAP/Pentzine, ASCAP) WEM)
67	MR. ICE CREAM MAN (Bum-A, BMJ/B, BMJ)
87	NASTY DANCER/WHITE HORSE (Oik, BMJ/Kide, Moke & Nite, BMJ/Sancti, BMJ/WB, ASCAP) WEM)
36	NEVER TOO BUSY (WB, ASCAP/Stone Jam, ASCAP/Mess, Nity & Capone, ASCAP/Young Legend, ASCAP/Chrysalis, ASCAP) WEM)
34	NOBODY KNOWS (Joe Shade, BMJ/Sift Shirt, BMJ/Orion, BMJ) QLM)
50	NO MORE GAMES (PolyGram Int'l, ASCAP/Freddie Smoke, Gangsta's, BMJ/Four Knights, BMJ)
45	NO ONE ELSE (Jumpin' Bean, BMJ/Jasin Combs, ASCAP/EMI/Apt, ASCAP/Fade, ASCAP/BOP, ASCAP/Zomba, ASCAP/Air Control, ASCAP/WB, ASCAP) HL) WEM)
35	NOT GON' CRY (FROM WAITING TO EXHALE) (Ecal, BMJ/Sony/ATV

Hot R&B Singles Sales

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

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	4	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS) 4 wks at No. 1
2	4	7	YOU'RE THE ONE	SWV (RCA)
3	3	12	KEEP ON, KEEPIN' ON	MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST/EEG)
4	2	17	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
5	8	4	TOUCH ME, TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
6	12	3	GET ON UP	JODECI (UPTOWN/MCA)
7	5	4	YOU	MONIFAH (UPTOWN/UNIVERSAL)
8	10	5	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
9	7	9	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
10	9	17	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
11	6	14	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
12	20	12	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z FEAT. FOXY BROWN (ROCA-FELLA/FREEZE)
13	11	15	5 O'CLOCK	NONCHALANT (MCA)
14	18	5	PLEASE DON'T GO	IMMATURE (MCA)
15	15	10	RENEE	LOST BOYZ (ISLAND)
16	23	3	HAY	CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
17	13	18	A THIN LINE BETWEEN LOVE & HATE	H-TOWN (JAC-MAC/WARNER BROS.)
18	24	12	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT)
19	14	13	DOIN IT	LL COOL J (DEF JAM/MERCURY)
20	16	13	WOO-HAH!! EVERYTHING REMAINS RAW	BUSTA RHYMES (ELEKTRA/EEG)
21	19	11	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
22	17	7	SCARRED	LUKE (LUTHER CAMPBELL)
23		1	ONLY YOU	112 (BAD BOY/ARISTA)
24	40	4	HOUSE KEEPER	MEN OF VIZION (MJJ/550 MUSIC/EPIC)
25	22	16	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
26	25	25	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
27	31	11	SLOW JAMS	CLONES FEAT. BRYAN & TAYLOR WITH FORTNIGHT (QUESTMUSIC)
28	30	4	FAST LOVE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
29	27	8	AIN'T NOBODY KISSING YOU	FAITH EVANS (BAD BOY/ARISTA)
30	26	8	ONE FOR THE MONEY	HORACE BROWN (MOTOWN)
31	21	2	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC/EPIC)
32	49	5	I GIVE IN	BOBBY CALDWELL (SIN-DROME)
33	29	8	DON'T WANNA LOSE YOU	LIONEL RICHIE (MERCURY)
34	32	5	THE WORLD IS A GHETTO	GETO BOYS (RAP-A-LOT/NOO TRYBE/VIRGIN)
35	35	6	LIVE AND DIE FOR HIP HOP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
36	38	5	TRES DELINQUENTES	DELINQUENT HABITS (PMI/LOUD/RCA)
37	28	18	YOU DO U LOVE	DEBORAH COX (ARISTA)
38			THIS IS REAL	BLACKYASSI, BMJ/Rugged Child, ASCAP/Coleman-EMI, ASCAP)
81			...TIL THE COPS COME KNOCKIN'	Sony/ATV LLC, BMJ/Misswell, ASCAP/Cat Int'l, ASCAP)
5			TOUCH ME, TEASE ME (FROM THE NUTTY PROFESSOR)	Copyright Control/MCA, ASCAP/China Doll, ASCAP/Quinn & Yia, ASCAP/Warner Chappell, ASCAP/Zomba, BMJ/EMI/Virgin, ASCAP)
62			TRES DELINQUENTES (Memory Lost, ASCAP) HL) WEM)	ASCAP/Groveyard, ASCAP/Almo, ASCAP) WEM)
94			WHAT DID I DO TO YOU? (Two Tuff Enuff, BMJ/EMI Blackwood, BMJ/More Than A Tee Party, BMJ)	
49			WHERE DO U WANT ME TO PUT IT (EMI/Apt, ASCAP/Five Time, ASCAP/EMI Blackwood, BMJ/Help The Bear, BMJ)	
42			WHO DO U LOVE (MCA, ASCAP/Air & Rhythm, ASCAP/Zomba, ASCAP/Gradington, ASCAP) WEM)	
83			WHY YOU TREAT ME SO BAD (Livingston, ASCAP/Bob Marley, ASCAP/Pushdown, ASCAP/Songs Of PolyGram, BMJ)	
89			WIND BENEATH MY WINGS (Warner House/Misc, BMJ/WB Gold, ASCAP) WEM)	
28			WOO-HAH!! GOT YOU ALL IN CHECK EVERYTHING REMAINS RAW (Tah's, BMJ/Sadyahs, BMJ/EMI Blackwood, BMJ/Jasin Combs, BMJ)	
39			THE WORLD IS A GHETTO (Far Out, ASCAP/PolyGram, ASCAP) HL)	
84			YOU AND YOU AND YOU (Odeas, BMJ/Funk/Nite, ASCAP/Pushdown, ASCAP/Del Jam, ASCAP/Janes Wilson, BMJ/Jumping Bean, BMJ)	
2			YOU'RE THE ONE (A's Street, ASCAP/Almo, ASCAP/Salinda, ASCAP/Odeas, BMJ/Ho, ASCAP/WB, ASCAP/Wonder Women Sing, ASCAP/Warner Chappell, PPS) WEM)	
12			YOU Soul On Soul, ASCAP/EMI/Apt, ASCAP/Three Boys From Newark, ASCAP/Burrell, ASCAP/Warner Chappell, ASCAP) HL) WEM)	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	14	★ ★ ★ No. 1 ★ ★ ★ FUGEES ▲ RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98) 8 weeks at No. 1	THE SCORE	1
2	NEW	1	1	★ ★ ★ Hot Shot Debut ★ ★ ★ THE ISLEY BROTHERS ISLAND 524214 (10.98/16.98)	MISSION TO PLEASE	2
3	2	2	5	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904/EEG (10.98/15.98)	SUNSET PARK	1
4	5	3	4	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
5	4	5	8	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
6	3	6	4	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
7	7	7	15	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
8	NEW	1	1	LUKE LUTHER CAMPBELL 61000* (10.98/16.98)	UNCLE LUKE	8
9	10	10	27	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
10	6	4	3	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
11	12	13	5	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
12	11	8	8	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
13	13	19	44	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	E. 1999 ETERNAL	1
14	9	12	27	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
15	8	9	3	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
16	14	11	14	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
17	18	25	44	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
18	15	18	33	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
19	16	15	46	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
20	22	22	14	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
21	17	14	4	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
22	21	20	26	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
23	23	24	28	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
24	20	21	5	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
25	28	31	7	★ ★ ★ Greatest Gainer ★ ★ ★ MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	25
26	19	17	6	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
27	29	27	9	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
28	24	16	4	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
29	26	23	5	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
30	25	30	36	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
31	30	29	28	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
32	31	26	4	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
33	27	28	3	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98) THE GREAT WHITE HYPE	THE GREAT WHITE HYPE	27
34	NEW	1	1	MC BREED WRAP 8154/CHIBAN (10.98/15.98)	TO DA BEAT CH'ALL	34
35	32	36	18	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
36	47	46	29	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
37	NEW	1	1	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	37
38	33	32	6	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98)	THE VILLAIN IN BLACK	7
39	NEW	1	1	COLOR ME BADD GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	39
40	39	43	44	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
41	36	39	28	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
42	34	33	30	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
43	37	35	6	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	18
44	35	34	7	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
45	48	49	38	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
46	40	37	19	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98) YOUNG, RICH AND DANGEROUS	YOUNG, RICH AND DANGEROUS	2

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

THE RAP COLUMN

(continued from page 25)

Chillout, Remi began working a great deal in the dancehall realm. "I was a hip-hop kid bringing some authentic hip-hop to authentic reggae," says Remi.

Eventually, he began getting rap remix gigs. "The people who first came to me, like Da Bush Babees and the Fugees, came because they thought I could give them that reggae flavor," says Remi.

Today, besides producing for the stars, Remi is focusing on running two labels, Hot Ice and Norfside, which are basically outlets for his restless creativity. "I was getting sick of signing groups to majors, then having it take a year [for

the project] to come out. I'd rather build them up on my own."

Norfside and Hot Ice will concentrate on hip-hop reggae acts, including Ras-T, Major Stress, and Live And Direct.

ATLANTIC ANTICS: Atlantic Records has created a new concept for its hot hip-hop product. It's a computer nexus that connects the artists from Atlantic and its distributed labels in a "neighborhood." Atlantic artists roam Atlantic Avenue, Big Beat acts stroll Big Beat Boulevard, and Young Black Brotha signees walk Young Black Brotha Drive.

Justo, the promotion exec who came up with the concept, says, "I think linkage and interaction is what's missing at many major labels."

Atlantic Records and Big Beat Records will present the first Mix Tape Awards June 13 at New York's Club Vinyl. Ballots for the awards will soon be going out to folks in the industry. The categories they'll be voting on are best mix tape, best blends, best new mix tape person, most creative, best reggae mix tape, best R&B mix tape, best freestyle on a mix tape, best DJ skills, and best mix tape personality.

TEVIN CAMPBELL COMES 'BACK TO THE WORLD'

(continued from page 24)

producers, such as Sean "Puffy" Combs (Faith) and Keith Crouch (Brandy), "Back To The World" offers a stronger R&B flavor than was heard on Campbell's previous projects.

"I was more involved with writing and co-producing on this album, because I wanted this album to be more me," says Campbell, who is managed by Los Angeles-based Byrd Management.

The first single is the title track, which was serviced to R&B/mainstream, R&B/adult, and top 40/rhythm-crossover May 15. The record, produced by newcomer Jamey Jaz, was serviced

to top 40 mainstream a week later.

"The record skews fairly young and has a universal flavor to it," says Swindel.

The video for "Back To The World" had not been produced at press time. However, the clip is scheduled to be serviced prior to the album's release in early July.

The label plans to send Campbell on dates along the Pacific Rim at the end of August, including visits to Australia and Japan, where Swindel says the artist has a strong fan base.

"We'd also like to send him to South Africa, where he's had some success," says Swindel. **J.R. REYNOLDS**

47	44	45	5	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	44
48	49	38	44	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
49	41	42	10	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
50	61	53	63	★ ★ ★ Pacesetter ★ ★ ★ MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
51	42	40	34	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
52	50	48	29	EIGHTBALL & MJG I SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
53	45	41	19	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
54	52	58	42	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
55	43	47	24	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
56	46	44	8	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPLIATION	12
57	72	77	7	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
58	56	64	80	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
59	51	51	76	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
60	54	62	5	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
61	38	—	2	ESHAM REEL LIFE 1040* (11.98/16.98)	DEAD FLOWERZ	38
62	53	52	79	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
63	80	—	30	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
64	57	56	28	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
65	58	55	39	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
66	67	73	12	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
67	63	60	96	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
68	64	57	27	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
69	60	59	8	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98) HS	TOUCH OF SOUL	36
70	55	50	16	EAZY-E ● RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
71	62	61	28	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
72	59	54	9	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	10
73	83	80	77	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
74	81	76	21	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
75	71	65	42	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
76	75	88	42	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN UNX...	2
77	68	67	32	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
78	69	83	8	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) HS	REALMS 'N REALITY	21
79	66	66	29	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
80	73	98	17	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
81	79	68	58	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
82	95	86	41	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
83	98	70	6	CHINO XL AMERICAN 43038*/WARNER BROS. (9.98/15.98) HS	HERE TO SAVE YOU ALL	56
84	88	91	10	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
85	77	69	86	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
86	70	78	121	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
87	96	75	62	2PAC ▲ INTERSCOPE 92399* (10.98/16.98)	ME AGAINST THE WORLD	1
88	87	89	3	MS. TEE CASH MONEY 9608 (9.98/15.98)	FEMALE BALLER	87
89	84	63	30	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
90	76	71	29	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
91	RE-ENTRY	87	87	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
92	91	96	8	DJ SCREW BIG Tyme 1130 (10.98/15.98) HS	3 N THE MORNIN'	52
93	92	72	31	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
94	93	99	41	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
95	89	—	2	DOC POWELL DISCOVERY 77037 (15.98 CD)	LAID BACK	89
96	74	100	181	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
97	65	79	28	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
98	90	84	102	ZAPP & ROGER ▲ REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
99	82	81	77	METHOD MAN ▲ DEF JAM 523839*/MERCURY (10.98/16.98)	TICAL	1
100	99	74	9	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	15

U.K.'s deConstruction Lays New Foundation In Song

SONGS IN THE KEY OF 'D': In keeping with its deservedly lofty position as one of the leading innovators of dance music, the U.K.'s mighty deConstruction Records once again breaks new ground with the launch of deConstruction Songs—a publishing venture that is as radical to the club corner of the industry as it is inherently traditional everywhere else.

A stand-alone company, deConstruction Songs will have its own roster of writers but also will publish acts signed to the label. The company started by buying back the rights to material by deConstruction mainstays **Evolution**, **Felix**, **Dave Clarke**, and **the Grid**, all of which were previously held by M-62 Music.

"There's nothing wrong with keeping it in the family," says **Mike Sefton**, who has been lured away from his longtime A&R gig at BMG Music U.K. to serve as managing director for deConstruction Songs. "But we will also be branching out considerably over time and will likely sign people with no connection to the label. Our ultimate goal is to uncover the next generation of great writers—a tall order, but we're up for the challenge."

Given deConstruction's track record—which includes nurturing and developing **Steve Anderson of Brothers In Rhythm**, **Frankie Knuckles**, **the Basement Boys**, and **D-Influence** into credible tunesmiths—we have no doubt that Sefton is already hot on the trail of several future powerhouses as we go to press. His A&R intuition is nothing short of impeccable.

In fact, Sefton's first fresh signing to deConstruction Songs is DJ/producer



by Larry Flick

Richard Fearless, whose star is quickly rising following his first Concrete single, "Dirt" (which he recorded under the name **Death In Vegas**). Fearless is also a regular spinner at the Heavenly Social, one of London's top current clubs. His flavor is not unlike that of **the Chemical Brothers** or **Leftfield**, but with far more live instrumentation and a barrel of intriguing perspectives. Fearless is currently working on his first album for Concrete, due in the fall.

In dance music, an area of the business where many herald the weight of the groove more than the depth of a melody or lyric, it is heartening and refreshing to see some effort and cash spent on developing the kind of songwriting talent that will ensure the respect and elevation of this art form. This is a trend we would like to see blossom.

SWINGIN' SINGLES: With "Deliver Me," the **Beloved** takes longtime loyalists on another of its distinctive journeys into ambient-house. Front man **Jon Marsh's** voice is as breathy and mellow as ever, and it is a soothing contrast to the track's fairly aggressive, trance-leaning bassline. Depending on the version on your turntable, the keyboard lines vary from billowing and cinematic to hypnotic and trippy. Popular U.K. spinners **Miles Holloway** and **Elliott Eastwick** (who occasionally record under the name **Salt City Orchestra**) and engineer/mixer **Si Brad** each take a whack at post-producing "Deliver Me," with solid results all the way around.

For increased pleasure and consumer incentive, a **Todd Edwards** reconstruction of the act's previous hit, "1000 Years From Today," is featured within the 12-inch package of "Deliver Me." Snag a copy of this gem in its EastWest U.K. import pressing, since there is no firm word on when (or if) the **Beloved's** new project will be issued domestically.

The brash **Hannah Jones** is one of those singers who never fails to deliver the musical goods, yet she continues to struggle for the props easily afforded performers of less talent and natural charisma. In fact, more than a year after their original release, her singles "Rise" and "Young Hearts Run Free" still have the juice to leave us shrieking with glee. Perhaps the tide will turn with "It Should Have Been You," a bumpin' East Side/Almighty U.K. 12-incher that matches Jones with an instantly infectious, radio-friendly tune. She sails with the primal force of **Jocelyn Brown** or **Loleatta Holloway** in their prime and commands even the seemingly countless, trend-savvy remixes provided by **Strike**, **the Kinky Boyz**, **Serial Diva**, **Illusive**, and **the Bagheads**. An essential programming choice for the handbag/hi-NRG sector, though we think there is at least one version that hard-house DJs can use.

Jellybean Recordings continues to strengthen its underground cachet with "Lift Up Your Hands" by **Xodus Featur-**

ing **Dawn Tallman**, a gospel-spiked garage anthem produced by **Shank Thompson** and **Paul Scott**. Now here is a refreshing approach to a 12-inch single: Thompson and Scott handled each of the six mixes themselves, successfully meeting the challenge of dissecting and reinventing the song to go beyond its original intention. We cannot imagine how difficult it was to labor over the content of this record, then tear it apart and rebuild it.

That noted, the team effectively takes "Lift Up Your Hands" through tribal, trance, and R&B/house moods and, wisely, never pulls too much attention away from Tallman's urgent performance or the song's core inspirational tone. One of the better jams to come from the Jellybean office.

DOIN' IT UP: Now that Perfecto U.K. has inked its distribution deal with Kinetix Records in the States, the two labels are prepping for the long-awaited domestic release of **Brian "B.T." Transeau's** full-length disc "Ima" in late August. This version of the set will largely mirror the European import pressing, with the addition of "Divinity," a new duet with **Tori Amos**.

Clearly, we were not alone in vibing a like-minded energy between the two on Transeau's recent reconstruction of Amos' new single, "Talula." Though still in production, "Divinity" is among the tracks under consideration for single release, but we are betting that the glorious global smash "Loving You More," featuring newcomer **Vincent Covello**, will ultimately usher in the project.

Transeau's take on "Talula" is just one of a string of club-styled Amos 12-inch remixes, all of which are pulled off of her current "Boys For Pele" disc. Just shipped to jocks is "Professional Widow," which has been creatively recast as underground anthems by **Armand Van Helden** and **Marc "M.K." Kinchen**. It is nothing short of astonishing how simpatico Amos is with rough-edged dance beats. Admittedly, we have struggled with Amos' albums in recent times and have discovered intriguing depth and nuance in both her voice and



Feeling So Busy. Universal artist Lina Santiago, right, pals around with Tommy Boy rapper Coolio after one of his recent gigs in Los Angeles. The Latin/dance ingénue is currently dividing her time between club and radio appearances around the U.S., and recording sessions for her first album. Tentatively due in July, the set will include cuts produced by DJ Juanito, who was at the helm of Santiago's multiformat smash debut, "Feel So Good (Show Me Your Love)."

material when placed in this context.

Other Amos mixes coming soon are "Putting The Damage On," as interpreted by **Hippie Torales** and **DJ Sneak**; "Horses," mixed by **Robbie Tronco**; and **DJ Duke's** version of "Talula." Atlantic dance honcho **Johnny "D" DeMairo** is the savvy A&R point man on all of the remixes, and he is planning several more before the album runs its course. Can a full-length remix album be far behind?

These days, everyone wants to be a diva, or at least the purveyor of such. There are not one but two compilation series titled "Divas Of Dance" hitting the streets. DCC/Compact Classics offers three volumes with a heavy lean on house anthems of the last three years, including "Not Enough" by **Melanie Williams**, the long-lost "Good Friend" by **Paris Red**, and a boatload of **Martha Wash** nuggets. A cutie, with a clear gay-market target.

Rhino offers a "Divas Of Dance" collection that is subtitled "The '70s," featuring most of the usual disco-era suspects: **Evelyn "Champagne" King**, **Vicki Sue Robinson**, and **Chaka Khan**, among many others. Not nearly as unique as the DCC set, but good for a giggle and a fond memory trip.

Elsewhere on the compilation tip, Atlanta's InterSound offers a festive blast back to clubville's past with "Can't Get This No More," an album of rare and out-of-print ditties. We are still warm from the memories generated by "My Arms Keep Missing You" by **Rick Astley**, "The Promise" by **When In Rome**, and "Jackie" by **Blue Zone U.K.**, fronted by a pre-stardom **Lisa Stansfield**.

InterSound's attempt at gathering more current fare on "Better Get This Now" is less thrilling, but still worth a minute or two of attention. Pick it up for the domestic availability of "Here I Come" by **Rollo Goes Mystic**, "U Sure Do" by **Strike**, and "Love Come Rescue Me" by **Lovestation**.

Clubland pioneer **Francois Kervorkian** has enlisted pals **Danny Tenaglia**, **Todd Terry**, the **Deep Zone** crew, and **Angel Moraes** to dig into his rightfully revered "FK-EP" for an album that combines his original jams with time-sensitive remixes. Now titled "FK-EP And Beyond," the disc is a smorgasbord of style and rhythms that are, by turns, darkly trance-leaning and vibrantly house. A true collectable available on Ker-

vorkian's own Wave Records.

ON THE DOWN BEAT: Need a little chill time, but still wanna groove? **Ronny Jordan** bridges the gap between the dance-floor and the sofa with "Light To Dark," his third sterling set on 4th & B'way.

Far more than just another sample-happy acid-jazz or jeep-funk excursion, "Light To Dark" spoils the listener with sharp musicianship that allows for complex and sophisticated melody construction that you will never find within an electronic concoction of sound bites. And needless to say, such intricate arrangements often lead to rhythms that are as plush and cushiony as they are movement-inducing.

"Light To Dark" is produced with apparent tender loving care by rare-groove innovator **Ray Hayden** and "Jazzmatazz" mastermind **Guru**, and it showcases veteran jazz guitarist **Jordan's** notably more relaxed fretwork. The hip-hop-derived "It's You" and the soul-kissed "Downtime," in particular, show him darting around the bassline with fluid lines and an easy hand. The overall tone of the album is sweetly retro, harking back to old-school blues and '70s-fashioned funk with necessary reverence and accessibility. It is completely reasonable to expect 4th & B'way to push "Light To Dark" to a higher sales level than Jordan's previous efforts, 1992's "The Antidote" and 1993's "The Quiet Revolution."

As the label plots its promotional push, Jordan is in rehearsal for a world tour that will include gigs in France and Japan, with stateside stops targeted for the fall. Do not pass up the opportunity to hang with these jams in a live setting. As strong as he is on disc, Jordan is at his best onstage.

MORE, MORE, MORE: It seems like a lifetime since East Coast diva **De'lacey** wooed nightcrawlers all over the world with the anthemic "Hideaway." She has finally finished the follow-up, "That Look," a **Blaze** production that is planned for shipment on deConstruction U.K. in June. As we go to press, **Deep Dish** and **Hani** are locked away in their respective studios, pounding out remixes to suit a variety of turntable needs. De'lacey's home label, **Easy Street/Slip'n'Slide**, is lining up release dates around the rest of the world.

(Continued on next page)



Once A Diva, Always A Diva. Evelyn "Champagne" King, pictured, takes a break after laying down lead vocals for "One More Time," which will be issued as a King Street 12-inch single and will be featured on a compilation called "Divas Of Color." Slated to hit the street in July, that set will be produced by Al Mack. "One More Time" goes to club DJs sporting remixes by U.K. upstart Grant Nelson, clubland veteran Tom Moulton, and New York underground fixtures **Danny Krivit** and **Hiroshi W. King** has just issued an album in England, "I'll Keep A Light On," which showcases her R&B chops in addition to her dance prowess.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING JUNE 1, 1996
CLUB PLAY

1. YOU OUGHTA KNOW SYBERSOUND SYBERSOUND
2. THIS IS YOUR NIGHT AMBER TOMMY BOY
3. CHAINS TINA ARENA EPIC
4. IN DE GHETTO BAD YARD CLUB FEATURING CRYSTAL WATERS MERCURY
5. SET THE WORLD ON FIRE E-TYPE STOCKHOLM IMPORT

MAXI-SINGLES SALES

1. MORE OF MY LOVE NATALIA AQUA BOOGIE
2. ONE BY ONE CHER REPRISE
3. SANCTUARY M-FIVE SORTED
4. TWO OUT OF THREE AIN'T BAD BONNIE TYLER ATLANTIC
5. PAIN I FEEL BLAHZAY BLAHZAY FADER

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

HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	3	8	7	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	◆ FULL INTENTION
2	2	5	8	MOVIN' STRICTLY RHYTHM 027	MONE
3	4	6	7	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
4	1	2	8	ONE MORE TRY CHAMPION 64528/RCA	◆ KRISTINE W
5	7	12	6	REACH EPIC 78286	◆ GLORIA ESTEFAN
6	12	15	5	CHILDREN ARISTA 1-3007	◆ ROBERT MILES
7	9	11	8	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	◆ CANDY GIRLS FEAT. SWEET PUSSY PAULINE
8	10	13	7	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
9	14	16	6	STOPGO MOONSHINE MUSIC BB430	D'STILL'D
10	6	4	10	MAKE THE WORLD GO ROUND CHAMPION 322	SANDY B.
11	16	21	5	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
12	8	1	11	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
13	5	3	10	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
14	22	41	3	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
15	19	24	6	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
16	11	9	8	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEE E JOHN
17	17	19	7	1979 VIRGIN 38541	◆ THE SMASHING PUMPKINS
18	30	—	2	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
19	13	7	11	THE SOUND LOGIC 59039	X-PRESS 2
20	27	39	3	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
21	28	34	4	CHECK THIS OUT MAXI 2036	CEVIN FISHER
22	24	29	5	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
★★★Power Pick★★★					
23	35	—	2	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
24	29	35	4	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
25	15	10	12	SWEET DREAMS RCA 64504	◆ LA BOUCHE
26	26	32	5	NEVER STOP SUB-URBAN 22	REFLEXION FEATURING LAURA ALFORD
27	33	46	3	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
28	20	18	8	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEATURING ADEVA
29	18	14	10	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
30	37	—	2	ONE BY ONE REPRIS 43643	◆ CHER
31	43	—	2	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
32	21	17	22	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
33	34	40	4	THEY DON'T CARE ABOUT US EPIC 78212	◆ MICHAEL JACKSON
34	23	23	10	VICIOSA Zyx 8078	SUENO LATINO FEATURING VALERIA VIX
35	44	—	2	WAVE SPEECH PAGODA 281001	PETER LAZONBY
36	40	45	4	REMEMBERING THE FIRST TIME EASTWEST PROMO/EEG	◆ SIMPLY RED
37	46	—	2	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
★★★Hot Shot Debut★★★					
38	NEW	1	1	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
39	25	20	13	STRANGE WORLD RCA 64371	◆ KE
40	NEW	1	1	GET ON UP UPTOWN 55125/MCA	◆ JODECI
41	45	—	2	HARVEST MUSIC PLANT 033	MIXX WBES
42	31	30	13	NO REASON TO CRY QPM 2502/PROFILE	JUDY TORRES
43	42	47	4	AS I WATCH U.DANCE ICHIBAN 355	TIA
44	RE-ENTRY	6	6	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
45	NEW	1	1	BEFORE ATLANTIC PROMO	◆ PET SHOP BOYS
46	NEW	1	1	HALLO SPACEBOY VIRGIN PROMO	DAVID BOWIE
47	NEW	1	1	FOR THE LOVE OF YOU 143 85506/ATLANTIC	◆ JORDAN HILL
48	32	22	13	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
49	36	25	12	LOVE HAS NO NAME REPRIS 43644	BABBLE
50	39	28	13	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT

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.

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	2	3	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
2	2	1	12	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
3	3	—	2	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
★★★Greatest Gainer★★★					
4	15	11	7	YOU'RE THE ONE (T) (X) RCA 64561	◆ SWV
★★★Hot Shot Debut★★★					
5	NEW	1	1	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
6	NEW	1	1	GET ON UP (M) (T) (X) UPTOWN 55125/MCA	◆ JODECI
7	6	17	3	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
8	4	3	12	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
9	11	14	3	TOUCH ME, TEASE ME (T) DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
10	5	7	9	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
11	10	9	10	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
12	8	10	11	RELEASE ME (T) (X) UPSTAIRS 0115	ANGELINA
13	17	22	3	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
14	23	13	4	THEME FROM MISSION: IMPOSSIBLE (T) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
15	9	8	14	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
16	16	18	5	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95651/ATLANTIC	◆ QUAD CITY DJ'S
17	13	6	13	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
18	7	4	4	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195	REBA MCENTIRE
19	33	15	4	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
20	20	12	13	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
21	24	21	3	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
22	NEW	1	1	IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU) (T) (X) 550 MUSIC 78283/EPIC	◆ GEORGE CLINTON
23	14	5	12	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
24	RE-ENTRY	4	4	SCARRED (T) LUTHER CAMPBELL 167000	◆ LUKE
25	RE-ENTRY	7	7	CAN'T HANG/DO YOU WANT TO (T) (X) SO SO DEF 78323/COLUMBIA	◆ XSCAPE FEAT. MC LYTE
26	12	38	3	MOVE YOUR BODY (T) MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
27	19	23	11	DOIN IT/I SHOT YA (T) DEF JAM 576121/MERCURY	◆ LL COOL J
28	21	16	6	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	◆ KRIS KROSS
29	RE-ENTRY	3	3	BRINCA (T) (X) FLYING 002	RALPHI ROSARIO
30	27	19	11	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
31	32	33	7	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
32	NEW	1	1	IT'S ALL THE WAY LIVE (NOW) (T) TOMMY BOY 731	◆ COOLIO
33	NEW	1	1	SURVIVE (T) EMOTIVE 788	SAUNDRA MARQUEZ
34	RE-ENTRY	4	4	TRES DELINQUENTES (T) LOUD 64525/RCA	◆ DELINQUENT HABITS
35	35	—	2	PARTY 2 NITE (T) (X) MOTOWN 860515	◆ LADAE!
36	30	32	27	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
37	18	34	10	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	◆ PLANET SOUL FEAT. BRENDA DEE
38	48	—	2	X-FILES THEME (T) (X) NEXT PLATEAU 1443	DADO
39	36	45	14	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
40	29	31	18	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
41	40	27	10	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
42	41	39	3	SEXUALITY (T) (X) WARNER BROS. 43676	◆ K.D. LANG
43	39	35	11	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
44	25	24	5	THE SOUND (T) (X) LOGIC 59039	X-PRESS 2
45	22	20	4	YOU (T) UPTOWN 56001/UNIVERSAL	◆ MONIFAH
46	43	37	19	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
47	31	41	30	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
48	NEW	1	1	CHAINS (T) (X) EPIC 78317	◆ TINA ARENA
49	26	26	36	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
50	RE-ENTRY	2	2	KISSIN' YOU (T) BAD BOY 7-9057/ARISTA	◆ TOTAL

DANCE TRAX

(Continued from preceding page)

The latest release from New York's increasingly prominent Liquid Groove Records is a trend-sensitive updating of the 1984 club chestnut "Nobody's Business" by H2O Featuring Billie. The artist has recut her vocal with producer Oliver Strumm at the helm and Mike Delgado providing solid keyboard support. Given the added flair she brings to the new version of this record, Billie shows she still has a thing or two to offer the dancefloor. The next step would be to hear her flex those lovely vocal cords around a different jam.

From the if-at-first-ya-don't-succeed file comes word that MCA is once again

promoting "Dreamer" by Livin' Joy to pop radio. This time, the track is circulating with spanking new mixes by Rollo (He sure is getting around these days, eh?) and Loveland. The real beauty of this record is Janice Robinson's divine, lung-bursting vocal. This deserved to be a hit more than a year ago when it was first issued. Let's hope MCA can drive it the full distance this time. And, by the by, where is Robinson these days? Dance music needs another heaping dose of that woman's indomitable, positive spirit—on a new record, that is.

Digital Dungeon Records also dusts off

an old fave for mass approval. "Rhythm Of Love" by Native Warriors should be familiar to import-smart dub-heads for its simple but potent deep-house grooves, as well as Ona Sky's throaty vamps. Since its original March 1995 European release, the track has been spruced up with that new mixes and will be issued domestically June 4. Whether you went there or not the first time, you need to dive into this juicy jam now. No hesitation allowed.

In June, the fab Freetown Records U.K. marks its 50th single offering with "Living In Ecstasy," a torrid house affair by Fonda Rae. She vamps and purrs with

the sultry ease we have come to expect from this enduring singer; while Mood II Swing dresses her in sheer organ lines and a thick, R&B-threaded house groove. Hypnotic as can be.

Rae also provides duet vocals on the label's new Arnold Jarvis record, "You Are The Best." Jarvis is currently in the studio, laying down tracks for his first Freetown album, for which Ron Trent, Farley & Heller, and 95 North are contributing tracks. That set should be ready for consumption by this fall. Can't wait.

After three years as the manager of dance and crossover promotion at East-

West/Elektra, dance music veteran Peter Albertelli is shuttling over to Champion Records U.S. to take on the role of VP of A&R and promotion. He will continue to be based in New York and will be diving into the company just as Champion/RCA diva Kristine W.'s project is picking up commercial steam. He will also be working on Champion's next super-fierce hit-bound 12-inch, "Let This Be A Prayer" by Rollo Goes Spiritual With Pauline Taylor. Albertelli is also pondering his first signing to the label. We wish nothing but great luck to one of the dance music industry's hardest-working figures.



Loveless In L.A. Academy of Country Music female vocalist of the year Patty Loveless gathered with other Sony Music Nashville artists and staff after the ACM Awards show. Shown, from left, are Ty Herndon, Emory Gordy Jr. (Loveless' producer and husband), Loveless, Wade Hayes, Sony Music Publishing senior VP Don Cook, Sony Music Nashville executive VP/GM Allen Butler, Joe Diffie, and Sony Music Nashville senior VP Scott Siman.

Almo's Strong Lead In Jefferson Artist, Label Focus On Long-Term Radio Setup

This article was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—To launch a new country act in today's competitive environment, it is becoming increasingly necessary to throw all possible resources toward winning over radio. For Almo Sounds debut artist Paul Jefferson, that meant a grueling 13½-week radio tour that involved playing acoustically in station conference rooms as often as four times a day.

He visited more than 160 outlets on that tour, which started in February, and is scheduled to hit the road again short-

ly to visit additional stations in the West and Midwest. Jefferson could also be found in recent months playing wherever country programmers were gathered, including Country Radio Seminar in Nashville and the Gavin Country Seminar in Los Angeles.

Jefferson says the radio tour had its high and low points. "Some of the radio meetings were real easy," he says. "They had already heard the song ['Check Please'], and they loved [it] before we got there. The tough ones are the ones where you walk in and they look at their watch. There were a couple where we didn't make it, but [at] most of them we won them over."



JEFFERSON

One of the more successful visits was at KFKF Kansas City, Mo. After Jefferson played the single for various staffers three separate times, PD Dale Carter took the artist into the studio and had him play it live on the air. "It got such a wonderful response from our own staff... that I said, 'We've got to get this guy on the air right now,'" Carter says.

For Almo Sounds, the goal of the tour was not only to introduce Jefferson, but the label and its newly hired promotion staff. "There's no better way of introducing the label than bringing the first artist around," says Larry Pareigis, director of national promotion for Almo. The Gavin date was particularly key, Pareigis says, because Jefferson played for radio and the rest of the industry. "Every label was in attendance, and they saw how serious we were as a label and how serious we are about this artist," he says.

Because it began assembling its promotion staff and working on the marketing plan for Jefferson last fall but didn't release the first single, "Check Please," until May 6, Almo Sounds has been widely credited in the industry with having one of the best setups for an artist in recent memory. The single, for example, was serviced to radio in an attention-grabbing green-leather restaurant check holder with "Almo Sounds Cafe" printed on the front and a Jefferson button, pen, bio, and lyric sheet inside. That setup seems to be paying off. "Check Please"

debuted on Hot Country Singles & Tracks at No. 68 May 18 and is No. 54 this week, and radio seems to be responding favorably.

"The single's great," says KMLE Phoenix music director Gwen Foster. "Immediately when we heard it, it just grabbed our attention. I've been playing it, and the phones are great on it. Like it grabbed us, it's grabbing the listeners."

Pareigis says the single, not the setup, is driving the record's early success. "None of it would have mattered if the music hadn't been right," he says. "You can have all the setup time in the world [with] flawed product, and it wouldn't [work]."

Being the label's debut, and so far sole, artist has been a mixed blessing for Jefferson. Although he is under some pressure to make a splash, he also has the benefit of the label's undivided attention. Garth Fundis, director of Nashville operations for Almo Sounds, says Jefferson is "in a very enviable position for an artist, having a record company throwing all of its resources and time behind him. We have to break him before we can go with another one... We're in the fray, in the starting gate, and it's hand-to-hand combat now."

Jefferson says he has faith in the label's ability to break him. "They're going to put as much into me as they possibly can and not give up on me," he says. "You have to admire their philosophy. They don't sign a bunch of acts and see if one sticks."

Fundis, who signed Jefferson and produced his self-titled album, which is due out July 16, says Jefferson was a perfect choice for a debut artist. "This is the kind of first act everyone should be able to have," Fundis says. "He has something to say musically and personally and is a great asset to the business."

"The first thing that knocked me out was the songs and then just his musical delivery," Fundis continues. "Then I met him, and it was a done deal. He is likeable, talented, and accessible musically... He's just got the whole thing. He writes, he sings great, and his success on the radio tour is a tribute to his personality and his ability to communicate with people."

Jefferson's background is quite different for country. He was raised in the Bay (Continued on page 35)

Patsy Cline's Rediscovered 'Birth'; Honoring Walter Hyatt's Life, Career

PATSY CLINE LIVES in the form of a new CD recorded from tapes that sat for years in the attic of a Nashville house. On June 23, Razor & Tie Music will release "Patsy Cline: Birth Of A Star," culled from performances the late singer made on the CBS-TV show "Arthur Godfrey's Talent Scouts" in 1957-58.

Cline had auditioned unsuccessfully for the show in 1954. In late 1956, she was playing clubs in the Washington, D.C., area and appearing on the local TV show "Town And Country," which was hosted by Jimmy Dean (Roy Clark was his guitarist). Godfrey saw her on TV and invited her to New York. Her first number was the bluesy "Walkin' After Midnight," which she later recorded as her first hit for Decca. Cline went on to make numerous appearances on "Talent Scouts" and stored the tapes of her performances in the attic of her Nashville home. After she died in a plane crash in 1963, her husband, Charlie Dick, sold the house to country singer Wilma Burgess, and the tapes went unnoticed for years until Burgess sold the house.

Now Dick and the Godfrey estate are releasing the recordings through Razor & Tie. What's particularly impressive is how the cuts emphasize Cline's versatility. Performing with Godfrey's pop-oriented house band of New York studio musicians, Cline effortlessly moved from country to blues to gospel to pop. Highlights include "Write Me In Care Of The Blues," "Your Cheatin' Heart," two versions of "Walkin' After Midnight," and "Down By The Riverside."

Razor & Tie also has an interesting package in "I'm Little But I'm Loud: The Little Jimmy Dickens Collection." His novelty hits are represented here, but not everyone remembers his ballads. He had an uncanny ability for finding and recording beautiful ballads that unfortunately died for him but were hits later for others. Examples: "Take Me As I Am (Or Let Me Go)" for Ray Price, "We Could" for Charley Pride, and "Life Turned Her That Way" for Mel Tillis. Dickens, 76, is still energetically treading the boards and telling corny jokes at the Opry.

WALTER HYATT was remembered in a simple service May 15 at Nashville's Second Presbyterian Church. The 46-year-old singer/songwriter, who was killed in the crash of ValuJet flight 592 (Billboard, May 25), touched many in the country music community during his life. Approximately 400 gathered to pay tribute.

Hyatt was a native of Spartanburg, S.C., who moved to Austin, Texas, in the early '70s and became a leader in that city's "progressive country" movement. His group Uncle

Walt's Band (which included David Ball and Champ Hood) was eclectic country in the best sense of the term. The band's three sets were reissued on CD by Sugar Hill Records in '91.

Lyle Lovett, whom Hyatt had picked to open for Uncle Walt's Band, produced Hyatt's 1990 MCA Master Series album, "King Tears," which presaged the lounge or cocktail music trend. Hyatt backed Lovett on the latter's Grammy-winning 1989 "Lyle Lovett And His Large Band" album. In 1993, Ball (by then a solo country artist on Warner Bros.) and Hood reunited with Hyatt on his album "Music Town" on Sugar Hill. At the time of his death, Hyatt was working on a new album. In a statement, Sugar Hill president Barry Poss lauds him as a true visionary. There was probably no one in the Nashville music community more liked or respected than

Hyatt. Friends recall how, at Christmas time, Hyatt would don a top hat and sing carols at the Nashville airport.

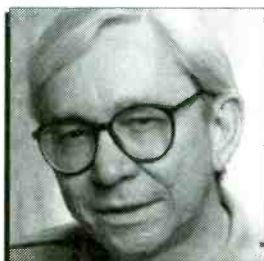
At the service, Lovett sang Hyatt's "I'm Callin'," and Ball and Hood joined to perform Hyatt's "Going To New Orleans." A memorial fund has been established to benefit Hyatt's family. Contributions may be sent to the Walter Hyatt Fund, c/o

Second Presbyterian Church, 3511 Belmont Blvd., Nashville, Tenn. 37215.

OFF AND ON THE ROW: Fruit of the Loom's All-Star CountryFest '96, set for July 13, will yield a two-hour CBS prime-time special July 17. The Atlanta Motor Speedway show is expected to draw 250,000 for performances by Lee Roy Parnell, Alan Jackson, Pam Tillis, Patty Loveless, Tracy Byrd, Alabama, Kenny Chesney, Hank Williams Jr., and the Charlie Daniels Band. TNN, which has acquired cable rights to the special for retransmission in the U.S. and Canada this fall, will televise highlights of the show along with a "CountryFest '96 Preview Party" and "VideoPM" sequences from the concert site. CMT will have its own mobile truck at the event. Both CMT and TNN are giving away tickets and trips to the concert... More than 40,000 people turned out for MerleFest '96, hosted by Doc Watson in Wilkesboro, N.C., April 25-28. Booking is already under way for next year's festival, scheduled for April 24-27. Headliners this year included Alison Krauss & Union Station, Ricky Skaggs, Hal Ketchum, and the Nashville Bluegrass Band... This year's Fan Fair, slated for June 10-15, will be augmented by special programs at Tootsie's Orchid Lounge, with appearances by Johnny Rodriguez, Lee Clayton, Davis Daniel, Tommy Cash, Mark Cash, Razzy Bailey, Wayne Perry, and the Hager Twins.



by Chet Flippo



A Capitol Idea. Staff and artists from Capitol Nashville celebrated after the Academy of Country Music Awards show. Shown, from left, are director of radio marketing Doug Baker, VP of sales John Rose, executive VP/GM Walt Wilson, John Berry, Trace Adkins, marketing VP Michelle Myers, Emilio, publicity VP Lori Lytle, Billy Dean, and VP of A&R Mark Brown.

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★No. 1★★★		
1	1	1	5	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	4 weeks at No. 1 BORDERLINE	1
2	2	2	4	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
3	3	3	67	SHANIA TWAIN ▲ ⁶ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	1
4	4	4	17	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
5	5	5	30	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
6	6	6	26	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
7	7	8	75	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	8	7	35	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
9	9	9	8	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
10	12	13	14	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
11	11	11	5	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
12	10	10	38	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
13	13	14	41	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
14	14	15	34	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
15	18	19	26	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
16	17	16	39	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
				★★★GREATEST GAINER★★★		
17	26	—	2	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
18	19	22	3	MINDY MCCREADY BNA 66806/RCA (10.98/16.98) HS	TEN THOUSAND ANGELS	18
19	16	12	18	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
20	20	17	60	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
21	15	18	15	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
22	21	23	33	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
23	22	20	31	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
24	28	33	102	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
25	25	28	36	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
26	23	26	17	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
27	29	27	113	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
28	24	21	48	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
29	27	25	44	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
30	30	24	6	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
31	33	30	36	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
32	32	34	36	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
33	34	29	102	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
34	31	32	67	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
35	36	35	34	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
36	41	49	14	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	36
37	37	38	192	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	37	53	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
39	42	40	32	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
40	39	39	6	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
41	40	44	138	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
42	35	31	7	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
43	47	45	249	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
44	43	36	86	BROOKS & DUNN ▲ ⁴ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
45	44	41	12	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
46	48	51	47	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
47	56	55	34	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
48	49	52	86	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
49	46	42	28	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
50	45	43	24	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
51	50	46	30	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
				★★★PACESetter★★★		
52	67	—	2	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	52
53	52	48	44	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
54	54	47	123	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
55	51	50	7	DOLLY PARTON COLUMBIA 67582/SONY (10.98 EQ/15.98)	I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS	47
56	58	61	29	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
57	57	53	6	HANK WILLIAMS, JR. MCG CURB 77833/CURB (10.98/15.98)	A.K.A. WHAM BAM SAM	40
58	53	54	120	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
59	55	56	96	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
60	61	65	28	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
61	62	58	79	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
62	60	64	108	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
63	59	57	158	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
64	63	59	9	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	33
65	64	66	120	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
66	65	63	34	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
67	69	60	89	PATTY LOVELESS ▲ EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
68	70	73	121	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
69	68	71	40	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
70	74	68	7	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/15.98) HS	NOW AND THEN	54
71	73	74	72	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
72	72	67	29	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
73	71	70	122	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
74	66	62	60	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
75	RE-ENTRY	78	78	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3

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 JUNE 1, 1996

SoundScan®

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	223 weeks at No. 1 GREATEST HITS	263
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	75
3	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	44
4	4	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	261
5	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	242
6	6	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ ² RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	3
7	7	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	62
8	8	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	261
9	10	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	259
10	12	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	257
11	9	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	28
12	13	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	88
13	11	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	21

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	109
15	17	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	126
16	18	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	11
17	19	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	25
18	15	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	53
19	20	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	19
20	23	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	27
21	21	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	79
22	—	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	24
23	24	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	10
24	22	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	24
25	16	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	113

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
①	1	1	9	MY MARIA D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
②	2	3	9	BLUE CLEAR SKY T.BROWN,G.STRAT (M D. SANDERS,J JARRARD,B.DIPIERO)	GEORGE STRAIT (V) MCA 55187	2
③	6	8	13	I THINK ABOUT YOU J.HOBBS,E.SEAY,P.WORLEY (D SCHLITZ,S.SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
④	7	9	14	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER,J.R.,K.LEHNING (S.EWING,D.KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	4
⑤	8	10	11	TIME MARCHES ON D.COOK (B BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	5
⑥	5	6	18	IT'S WHAT I DO T.SHAPIRO (C.JONES,T.SHAPIRO)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58526	5
7	3	4	15	SOMEONE ELSE'S DREAM S.HENDRICKS,F.HILL (G.WISEMAN,T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	3
⑧	9	12	13	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN,T.KEITH (T.KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	8
⑨	13	16	18	TEN THOUSAND ANGELS D.MALLOY,N.WILSON (S.D.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	9
⑩	14	18	13	IF I WERE YOU K.STEGALL,C.WATERS (T.CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	10
11	12	15	15	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	11
12	4	2	19	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS)	◆ JO DEE MESSINA (C) (D) (V) CURB 76982	2
⑬	15	17	8	HIGH LONESOME SOUND T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55188	13
⑭	16	23	11	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	14
⑮	17	20	7	HOME K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	15
16	10	7	21	ALL I WANT IS A LIFE J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)	◆ TIM MCGRAW CURB ALBUM CUT	5
17	11	5	14	LONG AS I LIVE S.HENDRICKS (R.BOWLES,W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
				★★★ AIRPOWER ★★★		
⑮	21	25	6	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNNONNA (V) CURB 55194/MCA	18
				★★★ AIRPOWER ★★★		
⑮	22	27	14	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH,T.SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	19
⑮	23	26	10	STARTING OVER AGAIN T.BROWN,R.MCINTIRE (D.SUMMER,B.SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	20
⑮	28	29	11	MEANT TO BE K.STEGALL (C.WATERS,R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	21
⑮	26	30	13	MY HEART HAS A HISTORY J.LEO (M.D. SANDERS,P.BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	22
⑮	36	42	4	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	23
⑮	32	34	6	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	24
25	19	19	12	THE CHANGE A.REYNOLDS (T.ARATA,W.TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
⑮	29	31	11	TREAT HER RIGHT M.A.MILLER,M.MCANALLY (L.LEBLANC,A.ALDRIE)	◆ SAWYER BROWN (C) (V) CURB 76987	26
⑮	31	33	8	A THOUSAND TIMES A DAY E.GORDY,JR. (G.BURR,G.NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	27
28	20	11	15	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
⑮	34	36	7	HONKY TONKIN'S WHAT I DO BEST T.BROWN,J.NIEBANK (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	29
⑮	33	35	10	DON'T GET ME STARTED M.WRIGHT (R.AKINS,S.HOGIN,M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	30
31	25	22	20	HEART'S DESIRE S.HENDRICKS (C.MOORE,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	3
32	27	14	19	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE,D.SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	8
⑮	37	38	9	PHONES ARE RINGIN' ALL OVER TOWN M.MCBRIDE,P.WORLEY,E.SEAY (M.BEESON,K.VASSY,D.MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	33
⑮	39	40	5	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	34
⑮	38	39	9	BY MY SIDE J.STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	35
36	18	13	20	ALL YOU EVER DO IS BRING ME DOWN D.COOK,R.MALO (R.MALO,D.ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	13
⑮	40	46	4	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK L.BOOKE)	◆ WADE HAYES (C) (V) COLUMBIA 78312	37
⑮	49	—	2	BLUE W.RIMES (B.MACK)	LEANN RIMES (C) (D) (V) MCG CURB 76959	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
⑮	41	41	8	THERE'S A GIRL IN TEXAS S.HENDRICKS (T.ADKINS,V.VIPPERMAN)	◆ TRACE ADKINS (C) CAPITOL NASHVILLE 58562	39
⑮	42	43	8	A LOVE STORY IN THE MAKING J.GUESS (A.ANDERSON,C.WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	40
⑮	44	47	3	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	41
⑮	43	44	9	BACK IN MY ARMS AGAIN B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	KENNY CHESNEY (C) (V) BNA 64523	42
⑮	46	55	3	SAY I E.GORDY,JR. ALABAMA (S.BOGARD,J.STEVENS)	ALABAMA (V) RCA 64543	43
44	30	24	14	C-O-U-N-T-R-Y J.SLATE,J.DIFFIE (E.HILL,R.HARBIN,D.DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
⑮	56	—	2	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	45
⑮	47	56	3	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL) 1 0503	LEE ROY PARNELL (V) CAREER 0503	46
⑮	45	48	7	CAT'S IN THE CRADLE R.SKAGGS,B.AHERN (H.CHAPIN,S.CHAPIN)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	45
⑮	61	—	2	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	48
⑮	51	69	4	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	49
⑮	50	50	5	CIRCLE OF FRIENDS E.SEAY,S.BUCKINGHAM (D.BALL,B.SPENCER)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17639	50
⑮	65	—	3	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	51
52	48	49	18	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	14
⑮	59	61	4	WORKIN' IT OUT J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON,B.JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	53
⑮	54	68	3	CHECK PLEASE G.FUNDIS (P.JEFFERSON,J.MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	54
⑮	60	62	3	WILD AT HEART J.LEO,L.WHITE (L.WHITE A.ANDERSON)	◆ LARI WHITE (V) RCA 64520	55
⑮	63	—	2	SEE YA B.BECKETT (T.MCHUGH,C.WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	56
⑮	73	—	2	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D. SANDERS)	LONESTAR (V) BNA 64540	57
⑮	58	60	4	I THINK WE'RE ON TO SOMETHING B.BECKETT (J.PENNIG,B.REGAN)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	58
59	55	59	6	STRANGER IN YOUR EYES J.CUPIT (M.BARNES,J.CHAMBERS,L.JENKINS)	KEN MELLONS (V) EPIC 78240	55
60	52	45	18	WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	32
61	53	58	6	THINKIN' STRAIT B.D.MAHER (R.MCCREADY,B.MONTANA,B.D.MAHER)	◆ RICH MCCREADY (C) MAGNATONE 2104	53
				★★★ Hot Shot Debut ★★★		
⑮	NEW		1	EVERYTHING I OWN S.GIBSON (R.WILSON,T.MARTIN)	AARON TIPPIN (V) RCA 64544	62
⑮	NEW		1	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOOKE,B.LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	63
⑮	71	73	3	CARRIED AWAY T.BROWN,G.STRAT (S.BOGARD,J.STEVENS)	GEORGE STRAIT MCA ALBUM CUT	64
⑮	NEW		1	GIVE ME SOME WHEELS T.BRUCES,HENDRICKS (S.BOGGUS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (C) CAPITOL NASHVILLE 58564	65
⑮	72	74	3	MAYBE B.SCHNEE,K.LEHNING (J.LAUDERDALE,J.LEVENTHAL,R.CROWELL)	◆ MANDY BARNETT (C) (V) ASYLUM 64280	66
67	64	63	17	YEARS FROM HERE N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.MYERS,J.WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	48
68	62	52	7	PICTURE PERFECT R.FEASTER,RUSTY YOUNG,B.LLOYD J.COWAN (R.E. ORRALL,J.NORTHRUP)	◆ THE SKY KINGS (C) (V) WARNER BROS. 17663	52
⑮	RE-ENTRY		2	TELL ME AGAIN B.BECKETT (W.ALDRIE,T.MCBRIDE)	◆ TAMMY GRAHAM (V) CAREER 1 2953	69
⑮	75	67	19	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	63
⑮	RE-ENTRY		2	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	BROOKS & DUNN ARISTA ALBUM CUT	71
72	69	—	2	DANCIN' WITH THE WIND B.MAHER,GREAT PLAINS (J.SUNDRUD,C.BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	69
73	68	72	4	THUMP FACTOR C.HOWARD (S.MEEKS,T.MARTIN)	SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76989	68
74	74	71	7	GRAVITATIONAL PULL G.BROWN (B.CURRY,R.METHVIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
75	66	66	5	BREAKING HEARTS AND TAKING NAMES P.MCMAKIN (T.MARTIN,R.WILSON,P.HOWELL)	DAVID KERSH (C) (D) (V) CURB 76990	65

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

Billboard® Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
FOR WEEK ENDING JUNE 1, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
①	1	1	8	MY MARIA ARISTA 1-2993	BROOKS & DUNN
2	2	2	12	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
③	6	7	11	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
4	5	5	12	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
5	3	4	12	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
6	4	3	14	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
7	7	6	19	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
⑧	8	8	41	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
9	9	9	9	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
⑩	10	13	4	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
⑪	12	12	6	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
12	11	10	27	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
⑬	13	11	6	TREAT HER RIGHT CURB 76987	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
⑭	NEW		1	ON A GOOD NIGHT COLUMBIA 78312	WADE HAYES
⑮	15	16	49	ANGELS AMONG US RCA 62643	ALABAMA
16	14	15	27	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
⑮	18	—	2	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
⑮	16	17	6	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
⑮	20	20	17	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
⑮	19	19	49	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
21	17	18	4	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
⑮	25	—	2	BACK IN MY ARMS AGAIN BNA 64523	KENNY CHESNEY
23	23	21	29	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
24	22	22	39	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
⑮	RE-ENTRY		12	WILD ANGELS RCA 64437	MARTINA MCBRIDE

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.

ALMO'S STRONG LEAD IN JEFFERSON

(Continued from page 31)

Area town of Woodside, Calif., where being into country music was considered odd. He holds a degree in biomedical engineering from the University of California at Berkeley, is a pilot, and worked as a flight instructor before moving to Nashville almost four years ago. "I gave up everything to move here and do this, but I was pretty confident, I guess, that something was going to happen," he says.

He first gained attention here as a songwriter and co-wrote the No. 1 Aaron Tippin hit "That's As Close As I'll Get To Loving You." He has publishing deals with Almo Irving Music and Bugle Publishing Group and is booked by Creative Artists Agency.

Although initially, Jefferson says, "I got a lot more interest in my songwriting than my artistry," his goal was to be both a writer and an artist, so he kept plugging away, performing at showcas-

es and at Nashville tourist attraction the Broadway Dinner Train, and generated some early interest from Giant, Asylum, Sony, and MCA. Deals with those labels didn't pan out, however, leaving the way clear for Almo Sounds to sign him.

He is managed by Anastasia Pruitt at Firststars Management, owned by manager Miles Copeland. Jefferson says both Copeland and Pruitt have been assets to his career. "Miles' name can get you through a door because people are interesting in what he's doing . . . It's pretty clear he means business, but it's really Anastasia who's really worked the hardest," he says. "If I get to a certain level in my career, [Copeland] may be able to kick in harder because he knows people like David Letterman. [but] Anastasia was down in the trenches doing all the work."

His association with Copeland has got-

ten him invited for the last several years to a two-week annual songwriter retreat Copeland hosts at his castle east of Bordeaux, France. Attendees this year included Lari White, Beth Nielsen Chapman, and Carole King, but it was Jefferson who took center stage when he was "knighted" by Copeland in a ceremony honoring him as the first writer to compose a No. 1 song (the aforementioned Tippin hit) during the retreat.

Jefferson co-wrote all of the songs on his debut album, principally with friends who have no publishing deals of their own. "It's really fun to write with these people because they all have new ideas," he says. "It's really fresh."

The album is full of relationship ballads and well-crafted story/songs, including the Civil War-themed "Common Ground," the uptempo anthem "Missouri," and "Unconditionally," a song that, on the surface, sounds like a love

song but is actually about God. Jefferson says he wrote "Unconditionally," which Wynonna had on hold for a while, for his mother. "I was thinking about how God has a divine, perfect love, and most humans don't succeed in trying to attain that," he says. "The closest thing [to that] is the mother/child relationship."

Another of the album's cuts, "I Just Might Make It," is about an artist poised on the brink of success, and it includes the telling line "I'll remember you if I get famous if you remember me if I don't."

Jefferson admits to struggling with the concept of fame. "This business of making an act successful requires that you make them bigger than life," he says. "Personally, I don't think anybody is worth that except maybe Jesus Christ. But to have that kind of success you have to be an icon, a hero to people. I'll play the part as best I can, but it's not really who I am . . . People come up to you that

you don't know and say they love you. I'll accept that and appreciate that, but you can't let it go to your head . . . It's like a drug to go out there and have people screaming for you. You've just got to remember how hard you worked to get there and how quickly it can all go away.

"There were a few times even on this radio tour that I started to feel out of control," he continues. "So many people are pulling you so many ways that [it's tempting] to start acting like a real sensitive artist or just blow [your] top."

What keeps Jefferson grounded in reality, however, are his songwriting and playing live. "The whole reason I got in this business and the reason I can't get out—and I've tried—is because I just love singing my songs for people and watching them react to [them]," he says. "I want to write the kinds of songs that every person alive can listen to and say, 'Man, I've been there.'"

COUNTRY CORNER



by Wade Jessen

HISTORY IN THE MAKING: While Brooks & Dunn's "My Maria" (Arista) retains the No. 1 position on Billboard's Hot Country Singles & Tracks for a third consecutive week, that track makes history by turning in the most detections in any given week since we began using Broadcast Data Systems-monitored airplay information in the Jan. 20, 1990, issue. The single aired 5,779 times this week, besting the previous record of 5,716 detections set by George Strait's "Check Yes Or No" (MCA) in the Nov. 18, 1995, issue of Billboard. At the time of Strait's record-breaking detection tally, 150 stations were monitored for chart tabulation; the panel has since been expanded by four stations.

Airplay leaders for "My Maria" are KDDK Little Rock, Ark. (54 spins), KYNG Dallas (54 spins), WIL St. Louis (51 spins), WSSL Greenville, S.C. (50 spins), and KRYX Corpus Christi, Texas (50 spins).

Brooks & Dunn have seen eight singles post multiple weeks at No. 1. "My Maria" needs two more weeks on top to surpass their monthlong run at No. 1 with "Boot Scootin' Boogie" during the summer of '92.

LITTLE GIRL, BIG VOICE: It looks like 13-year-old LeAnn Rimes intends to fulfill the prediction her label chief made last week in Country Corner that "Blue" will be the summertime breakthrough hit for country radio. Curb Music chairman Mike Curb's crystal ball is evidently on target: Rimes' track vaults 49-38 on our airplay list with a whopping increase of 1,126 detections over its debut-week performance (see story, page 1).

Stories from country radio programmers regarding the thunderous reaction from listeners are so similar, they almost seem contrived. Dene Hallam, PD at Gannett country outlet KKBQ Houston, says DJs at his station have been so overwhelmed by requests that they have been phoning him at home around the clock requesting permission to play the song more frequently than had been scheduled. Similar stories have emerged from WXTU Philadelphia and WMZQ Washington, D.C., where PD Mac Daniels has already booked Rimes for a concert June 23.

Airplay is being detected at 124 monitored stations, three of which played the track in excess of 35 times this week: KKBQ Houston, KYCW Seattle, and WCMS Norfolk, Va.

MCG Curb GM Carson Schreiber says Rimes' album was initially scheduled for a September street date but has been moved up to July 30. The single will be available at retail June 4.

STARS & STRIPES: A veteran and a newcomer qualify for Airpower status this week. Wynonna's "Heaven Help My Heart" (Curb/MCA) rises 21-18 with an increase of more than 350 detections. That track is the second single from her "Revelations" set, which bullets at No. 10 on Top Country Albums. Meanwhile, former Nashville demo singer Jeff Carson (MCG Curb) surpasses the 3,000-detection hurdle (22-19) with "Holdin' On To Something"; his gain also surpasses 350 spins.

ON THE STREETS: "Politics, Religion And Her" by Sammy Kershaw (Mercury) is engraved on the Greatest Gainer cup (26-17) with a sales increase of more than 2,000 units, while the new "The Hits" package by Hal Ketchum (MCG Curb) weighs in with the largest percentage gain (27%) and is bulletted at No. 52 on Top Country Albums.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 48 4 TO 1 IN ATLANTA (Tom Collins. BMI/BrownSouth. BMI) WB
16 ALL I WANT IS A LIFE (G.D. ASCAP/RoyalHaven. BMI)
36 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree. BMI/Raul Malo. BMI/Mighty Nice. BMI/AI Andersons. BMI) HL
11 ALMOST A MEMORY NOW (WB. ASCAP/EMI April. ASCAP/Joe David. ASCAP/Stroudacaster. BMI) HL/WB
42 BACK IN MY ARMS AGAIN (PolyGram Int'l. ASCAP/New Songs De Burgo. ASCAP/Mama Guitar. ASCAP/R-Bar. P. ASCAP) HL
2 BLUE CLEAR SKY (Starstruck Writers Group. ASCAP/Mark D. ASCAP/Alabama Bantl. ASCAP/Wildcountry. ASCAP/Miss Blyss. ASCAP) WB/HL
38 BLUE (Trio. BMI/Fort Knox. BMI)
75 BREAKING HEARTS AND TAKING NAMES (Hamstein Cumberland. BMI/Baby Mae. BMI/Give Reese A Chance. BMI/Hawlin' Hits. ASCAP/Square West. ASCAP/Longest Day. ASCAP) WB
35 BY MY SIDE (Red Brazos. BMI/It's Timeless. BMI) WB
64 CARRIED AWAY (Warner-Tamertane. BMI/Rancho Belita. BMI/Jeff Stevens. BMI) WB
47 CAT'S IN THE CRADLE (Story Songs. ASCAP)
25 THE CHANGE (Little Tybee. ASCAP/MCA. ASCAP) HL/CLM
54 CHECK PLEASE (McJames. BMI/Will Bacon. BMI/Irving. BMI/Check Please. ASCAP/Almo. ASCAP) WB
50 CIRCLE OF FRIENDS (EMI Blackwood. BMI/Montcrest. BMI/Hamstein Stroudavious. ASCAP) WB/HL
44 C-O-U-N-T-R-Y (New Haven. BMI/Music Hill. BMI/Dusty Drake. BMI/Cross Keys. ASCAP/Kim Williams. BMI) HL/WB
24 DADDY'S MONEY (Little Big Town. BMI/American Made. BMI/Love This Town. ASCAP/David Aaron. ASCAP/Starstruck Writers Group. ASCAP/Mark D. ASCAP) WB/HL
72 DANCIN' WITH THE WIND (Magnasong. BMI/Red Quill BMI/Craig Bickhardt. ASCAP/Almo. ASCAP) WB
8 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram. BMI/Tokeco. BMI/Bill Green. BMI) HL
30 DON'T GET ME STARTED (Sony/ATV Tree. BMI/Starstruck Writers Group. ASCAP/Mark D. ASCAP/Sari's Jammin'. BMI) HL
62 EVERYTHING I OWN (Stroudacaster. BMI/Give Reese A Chance. BMI/Baby Mae. BMI)
14 EVERY TIME I GET AROUND YOU (N2 D. ASCAP/Old Desperados. ASCAP)
65 GIVE ME SOME WHEELS (Loyal Duchess. ASCAP/Famous. ASCAP/August Wind. BMI/Longitude. BMI/Great Broad. BMI/Georgian Hills. BMI)
46 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys. ASCAP/Four Sons. ASCAP/PolyGram Int'l. BMI/Lee Roy Parnell. BMI)
74 GRAVITATIONAL PULL (Butch Curry. ASCAP/New Hayes. ASCAP/Ray Methvin. BMI/EMI Blackwood. BMI) HL/WB
12 HEADS CAROLINA. TAILS CALIFORNIA (EMI Blackwood. BMI/Iy Land. BMI/Starstruck Writers Group. ASCAP/Mark D. ASCAP) HL
31 HEART'S DESIRE (Songs Of PolyGram. BMI/Barney & Arney. BMI/Lee Roy Parnell. BMI) HL
18 HEAVEN HELP MY HEART (EMI April Canada. ASCAP/Into Whishin'. ASCAP/EMI April. ASCAP/Tina Arena. SOCAN/Dreaming Public. SOCAN/Down In Front. SOCAN) HL
52 HEAVEN IN MY WOMAN'S EYES (Glitterfish. BMI/Carpad. BMI)
13 HIGH LONESOME SOUND (Benefit. BMI) WB
19 HOLDIN' ON TO SOMETHING (Kicking Bird. BMI/Thomas Hawk. BMI/Hamstein Cumberland. BMI/Diamond Struck. BMI/Mike Curb. BMI/Tom Shapiro. BMI) WB
15 HOME (WB. ASCAP) WB
29 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamertane. BMI/Marty Parly. BMI) WB
71 I AM THAT MAN (Warner-Tamertane. BMI/Constant Pressure. BMI/Acutt-Rose. BMI) WB
49 I DON'T THINK I WILL (Sydney Enn. BMI)
10 IF I WERE YOU (Sony/ATV Tree. BMI) HL
4 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acutt-Rose. BMI) WB
3 I THINK ABOUT YOU (New Don. ASCAP/New Hayes. ASCAP/Love This Town. ASCAP) WB
58 I THINK WE'RE ON TO SOMETHING (Almo. ASCAP/Barnabuck. ASCAP/AMR. ASCAP/Sierra Horne. ASCAP) WB
70 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys. ASCAP/Kim Williams. ASCAP/Major Bob. ASCAP/No Fences. ASCAP/Careers-BMG. BMI/A Hard Day's Write. BMI) WB/HL
6 IT'S WHAT I DO (Hamstein Cumberland. BMI/Tom Shapiro. BMI/Mike Curb. BMI/Diamond Struck. BMI) WB
63 LEARNING AS YOU GO (Sony/ATV Cross Keys. ASCAP)
17 LONG AS I LIVE (Maypop. BMI/Wildcountry. BMI/Makin' Cheyvs. BMI/Wonderland. BMI/Wall Robinsongs. BMI) HL/WB
4 A LOVE STORY IN THE MAKING (Mighty Nice. BMI/AI Andersons. BMI/Blue Water. BMI/Almo. ASCAP/Daddy Rabbit.

- ASCAP) WB
66 MAYBE (Mighty Nice. BMI/Laudersongs. BMI/Blue Water. BMI/Lev-A-Junes. ASCAP/Sony/ATV Tunes. ASCAP/Coolwell. ASCAP)
21 MEANT TO BE (Sony/ATV Tree. BMI/Chris Waters. BMI/Maypop. BMI/Wildcountry. BMI/Makin' Cheyvs. BMI) WB/HL
22 MY HEART HAS A HISTORY (Starstruck Writers Group. ASCAP/Mark D. ASCAP/Warner-Tamertane. BMI/Polywog. BMI/Socan. BMI) WB/HL
1 MY MARIA (Duchess. BMI/Bug. BMI/Prophecy. BMI) HL
23 NO ONE NEEDS TO KNOW (Loon Echo. BMI/Zomba. ASCAP) WB
37 ON A GOOD NIGHT (Sony/ATV Tree. BMI/Enlee. BMI/Don Cook. BMI/Sony/ATV Cross Keys. ASCAP) HL
45 ONLY ON DAYS THAT END IN Y (Of Music. ASCAP)
33 PHONES ARE RINGIN' ALL OVER TOWN (EMI April. ASCAP/K-Town. ASCAP/Clay Basket. ASCAP/Auge. ASCAP) HL
68 PICTURE PERFECT (EMI April. ASCAP/Kids. ASCAP/Mlene. ASCAP) WB/HL
32 THE RIVER AND THE HIGHWAY (Housesons. BMI/New Don. ASCAP/New Hayes. ASCAP) WB
57 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree. BMI/Katy's Rainbow. BMI/Starstruck Writers Group. ASCAP/Mark D. ASCAP)
43 SAY I (Rancho Belita. BMI/Jeff Stevens. BMI/Warner-Tamertane. BMI) WB
56 SEE YA (Kicking Bird. BMI/Thomas Hawk. BMI/Bud Dog. ASCAP)
7 SOMEONE ELSE'S DREAM (Almo. ASCAP/Daddy Rabbit.

- ASCAP/Big Tractor. ASCAP/WB. ASCAP) WB
20 STARTING OVER AGAIN (Sweet Summer Night. ASCAP/Rightsongs. BMI/Eartore. BMI) HL
59 STRANGER IN YOUR EYES (Sony/ATV Tree. BMI/Sony/ATV Cross Keys. ASCAP) HL
69 TELL ME AGAIN (Rick Hall. ASCAP/Waterdown. ASCAP/Songs Of PolyGram. BMI/Songs Of McRide. BMI) WB/HL
9 TEN THOUSAND ANGELS (Island Bound. ASCAP/Famous. ASCAP/Per Five. BMI) HL
34 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG. BMI/A Hard Day's Write. BMI/Rio Bravo. BMI) WB/HL
41 THEN YOU CAN TELL ME GOODBYE (Acutt-Rose. BMI) WB
39 THERE'S A GIRL IN TEXAS (Sawing Cumpny. ASCAP/Mp Vipperman. ASCAP)
61 THINKIN' STRAIT (Magnatone. ASCAP/Magnasong. BMI/Morane. ASCAP/Red Quill. BMI)
27 A THOUSAND TIMES A DAY (MCA. ASCAP/Gary Bun. ASCAP/Sony/ATV Cross Keys. ASCAP/Four Sons. ASCAP) HL
73 THUMP FACTOR (Smokin' Amadillo. BMI/Hamstein Cumberland. BMI/Baby Mae. BMI) WB
5 TIME MARCHES ON (Sony/ATV Tree. BMI) HL
26 TREAT HER RIGHT (Intergity's Hosanna's. ASCAP/Lensongs. ASCAP/Blonde Hair. BMI)
60 WHO'S THAT GIRL (Careers-BMG. BMI/Zomba. BMI/G.D. ASCAP) WB/HL
55 WILD AT HEART (LaSongs. ASCAP/Almo. ASCAP/Mighty Nice. BMI/AI Andersons. BMI/Blue Water. BMI) WB
53 WORKIN' IT OUT (Big Giant. BMI/Irving. BMI/Nyama. BMI) WB
51 WRONG PLACE, WRONG TIME (Millhouse. BMI/EMI tower Street. BMI/EMI Blackwood. BMI) HL
67 YEARS FROM HERE (Zomba. ASCAP/Doe Stars. ASCAP/Zomba. BMI/turnover. BMI) WB/HL
28 YOU WIN MY LOVE (Zomba. ASCAP) WB

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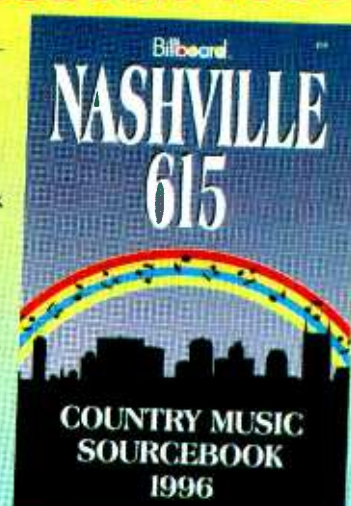
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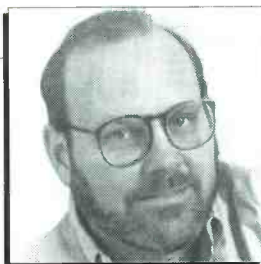
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Latin Notas



by John Lannert

SORAYA SOOTHES: The concertgoers who filled the 2,800-seat Palace Theater May 8 in Louisville, Ky., were hotly anticipating a makeup show by **Natalie Merchant**. However, the vocal throng displayed a fair amount of heat for Merchant's opening act, PolyGram Latino singer/songwriter Soraya.

A performer at Billboard's seventh annual International Latin Music Conference in April, Soraya played a smooth, 30-minute set that ignited the sedate crowd into spirited eruptions of cheers and applause.

The sultry Colombian-American served up slow to midtempo romantic paeans from her English-language album "On Nights Like This" (Island/PolyGram Latino), including "Suddenly," the English counterpart to her No. 1 Spanish pop smash "De Repente."

Soraya adopted a charming, low-key personality until the show-closing song, when she discarded her acoustic guitar, took off her jacket, and let loose with restrained vengeance on an edgy, funk-laced take of the **Steve Miller Band's** classic "Fly Like An Eagle."

The enraptured audience cheered Soraya's stage transformation. The soft-spoken artist commented after the show that she would like to add another guitarist so that she can roam more freely onstage. Many in the theater would second that motion.

By the way, Soraya is set to open for either **Sting** or **Melissa Etheridge** on upcoming tours.

PLANO BRASILEIRO: As promised last week, here is a brief look at the artist activities for several Brazilian labels, listed

alphabetically. Please note that nearly every label is involved in releasing Spanish-language albums or records with Spanish-language tracks.

• **BMG:** One of several labels exploring breaking acts into Spanish- and Portuguese-language markets. BMG has a strong candidate in **Afonso**, a former member of **Menudo**-style vocal act **Domino**. Due in June are releases from new signee **Elba Ramalho**, **Fagner**, and **Roupa Nova**. In April, BMG released "Ronca Ronca," a multi-artist collection of dance songs named after the massively popular monthly dance happening in Rio de Janeiro.

• **CID:** As mentioned last week, CID executives **Harry and Rodolfo Zuckermann** are looking for outside investors to expand the Rio-based label's business. The label's rich catalog has been masterfully exploited in Brazilian supermarkets and department stores. Occasional releases by new artists complement the steady stream of Brazilian catalog packages and English-language compilations.

Among the noncatalog albums recently released are sets from longtime notables, such as ace composer/singer **Billy Blanco**, samba troubadour **Aniceto Do Imperio**, the Los Angeles-based **Alfredo Cardim Trio**, arranger/keybordist **Luis Avelar**, and trombonist **Raúl De Barros**.

• **EMI-Odeon:** EMI is putting out an album by one of its major acts in each of the next four months. Set to ship are records by **Leila Pinheiro** (June), **Paralamas** (July), **Marisa Monte** (August), and **Maria Bethânia** (September). A Spanish-language version of the **Paralamas** set is due in August. Also expected in June or July is a new release from revered rockers **Legião Urbana**.

• **Natasha:** Rio imprint best known for domestic and international soundtracks—the label owns Brazilian rights to Disney soundtracks—**Natasha** has rock group **Baba Cosmica** and solid dance act **Dadão**, which last month won a Sharp Award, one of Brazil's most prestigious music prizes. Just out are soundtracks to the films "Mileuma"—directed by **Susana de**

(Continued on next page)

Enrique Chia



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	4	8	3	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R. PEREZ-BOTIA (E. IGLESIAS, R. MORALES)
2	2	2	6	LOS TIGRES DEL NORTE FONOVISA	EL CIRCO E. HERNANDEZ (J. ARMENTA)
3	3	1	8	OLGA TANON WEA LATINA	BASTA YA! M. A. SOLIS (M. A. SOLIS)
4	1	3	6	CRISTIAN FONOVISA	AMARTE A TI D. FREIBERG (D. FREIBERG, W. WAREZON)
5	5	4	8	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E. ESTEFAN JR., L. DERMER (G. ESTEFAN, D. WARREN)
6	6	5	9	SORAYA POLYGRAM LATINO	DE REPENTE R. ARGENT (P. VAN HOOK, S. SORAYA)
7	11	25	4	EROS RAMAZZOTTI ARIOLA/BMG	LA COSA MAS BELLA E. RAMAZOTTI (E. RAMAZOTTI, C. GUIDETTI, A. COGLIATI, N. MANO)
8	10	13	7	LA MAFIA SONY	YO TE AMARE M. LICHTENBERGER JR. (A. LARRINAGA)
9	9	9	10	LIBERACION FONOVISA	UNA NOCHE MAS LIBERACION (R. DAMIAN)
10	12	10	8	MICHAEL SALGADO JOEY	SIN ELLA J. S. LOPEZ (J. ALEJANDRO)
11	13	22	4	SELENA EMI LATIN	NO QUIERO SABER A. B. QUINTANA (A. B. QUINTANA, L. III PASTUILLLO)
12	23	26	4	TONY VEGA RMM	ESPERARE A QUE TE DECIDAS H. RAMIREZ (M. LAURET)
13	8	7	11	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (M. ASSIAS)
14	18	21	5	INTOCABLE EMI LATIN	NO TE VAYAS J. L. AYALA (G. ABREGO)
15	7	11	20	LA MAFIA SONY	UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA, B. LARRINAGA)
16	33	—	2	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J. NIEVES (Z. UNZU, M. QUINTERO, LARA)
17	14	15	18	BOBBY PULIDO EMI LATIN	DESVELADO E. ELIZONDO (G. AVENA)
18	32	—	2	MANNY MANUEL RMM	I WANT TO HOLD YOUR HAND (TU MANO COGERE) O. GOMEZ (J. LENNON, P. MCCARTNEY)
19	15	20	7	BANDA EL RECODO FONOVISA	SI QUIERES NOT LISTED (JUAN GABRIEL)
20	21	23	5	RITMO ROJO FONOVISA	LA ULTIMA CANCION NOT LISTED (M. ALEXANDER)
21	20	16	9	MARC ANTHONY RMM	LLEGASTE A MI S. GEORGE, M. ANTHONY (O. ALFANNO)
22	19	28	3	EZEQUIEL PENA FONOVISA	EBRIO DE AMOR M. A. SOLIS (L. CASTILLO)
23	NEW	—	1	BRONCO FONOVISA	TRAICION A LA MEXICANA NOT LISTED (M. DELGADO, D. UNGARO)
24	24	31	3	JOSE MANUEL FIGUEROA FONOVISA	SUBLIME MALDICON J. SEBASTIAN (J. SEBASTIAN)
25	22	30	3	INDUSTRIA DEL AMOR FONOVISA	AMADA MIA A. MITCHELL (COREANT)
26	NEW	—	1	MARTA SANCHEZ POLYGRAM LATINO	LA BELLEZA C. DE WALDEN, M. DI CARLO (C. TORO, MONTORO)
27	16	12	8	DLG SIR GEORGE/SONY	NO MORIRA S. GEORGE (A. GODWIN, L. LANGE)
28	30	35	4	MAZZ EMI LATIN	AMIGO MIO J. GONZALEZ (H. LANZI)
29	34	—	2	LOS TIRANOS DEL NORTE FONOVISA	PARA MORIR IGUALES J. MARTINEZ (J. A. JIMENEZ)
30	NEW	—	1	VICENTE FERNANDEZ SONY	NO TE VAYAS PRAMIREZ (V. FERNANDEZ)
31	26	18	6	DIEGO TORRES ARIOLA/BMG	PENELOPE D. THOMAS, M. WENGROUSKI, D. TORRES (J. MANUEL SERRA, A. ALGUERO)
32	37	—	2	LOS RIELEROS DEL NORTE FONOVISA	EL INVENCIBLE NOT LISTED (H. VELA)
33	NEW	—	1	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E. ELIZONDO (B. PULIDO)
34	NEW	—	1	SHAKIRA SONY	DONDE ESTAS CORAZON L. F. OCHOA, S. MEBARAK (S. MEBARAK, L. F. OCHOA)
35	NEW	—	1	DOMINGO QUINONES RMM	SI TU TE VAS C. SOTO, D. QUINONES (R. VASQUEZ)
36	17	6	12	SHAKIRA SONY	ESTOY AQUI L. F. OCHOA, S. MEBARAK (L. F. OCHOA, S. MEBARAK)
37	28	38	7	GRUPO MOJADO FONOVISA	DUELE DUELE L. LOZANO (F. BARRIENTOS)
38	29	19	18	LA TROPA F EMI LATIN	JUAN SABOR J. FARIAS, J. FARIAS (J. FARIAS)
39	36	—	2	LOS REHENES FONOVISA	UNA HISTORIA BARATA J. TORRES (J. TORRES, S. GUZMAN)
40	39	—	2	SPARX FONOVISA	BAJO LA LUNA T. MORRIE (L. ANTONIO)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been in the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

BMI Bestows Third Latin Music Awards At Ceremony

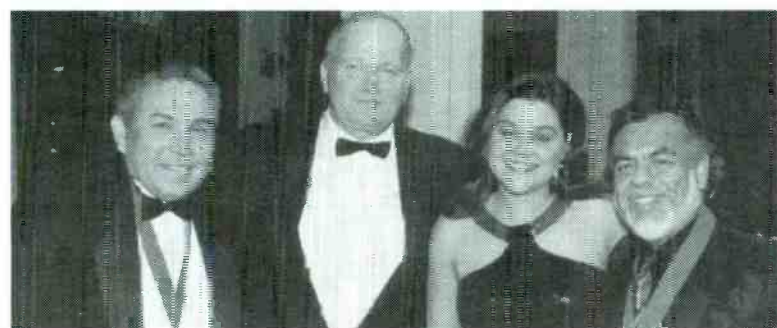
BMI held its third annual Latin Music Awards April 25 at the Plaza San Antonio Hotel in San Antonio, Texas. BMI president/CEO Frances W. Preston hosted the ceremony, at which citations of achievement were given to the writers and publishers of the 55 songs most performed on U.S. radio and TV in 1995. Following is a recap of the event. (Photos: Lester Cohen)



EMI Latin recording artist Pete Astudillo won the award for Latin songwriter of the year and was co-writer of the Latin song of the year, "Bidi Bidi Bom Bom." Pictured, from left, are Diane Almodovar, senior director of Latin music, BMI; A.B. Quintanilla III, songwriter/producer; Frances W. Preston, president/CEO, BMI; Astudillo; and Del Bryant, senior VP of performing rights, BMI.



For the third straight year, peermusic was named Latin publisher of the year. Pictured, from left, are Diane Almodovar, senior director of Latin music, BMI; Ramon Arias, Latin creative director, East Coast, peermusic; Kathy Spanberger, COO/senior VP, peermusic; Frances W. Preston, president/CEO, BMI; Catherine Schindler, Latin division manager, West Coast, peermusic; Ralph Peer II, CEO/president, peermusic; and Del Bryant, senior VP of performing rights, BMI.



"Little Joe" Hernandez was given a citation of achievement for his song "Pio Pio." Pictured, from left, are E.J. Ledesma, owner, Arnsedel Publishing; Roger Sovine, VP of writer/publisher relations, BMI Nashville; Diane Almodovar, senior director of Latin music, BMI; and Hernandez, owner, DeLeon Publishing.



Editora El Conuco won three citations of achievement at the awards program. Pictured, from left, are Frances W. Preston, president/CEO, BMI; Mercedes Fuentes, Editora El Conuco; and Del Bryant, senior VP of performing rights, BMI.

LATIN NOTAS

(Continued from preceding page)

Moraes, daughter of legendary poet/songwriter Vinicius—and "Buena Sorte," which contains old *sertaneja* nuggets. Due out later this year is the soundtrack to "Tieta," which was composed by Caetano Veloso and features performances by Veloso and Gal Costa.

• PolyGram: PolyGram is gearing up for Sergio Mendes' magnificent album "Oceano," due Saturday (1). A scintillating, urbane pop set recorded in Portuguese, Spanish, and English, "Oceano" boasts the talents of Mendes' wife, Gracinha Lecorace, along with Italian superstar Zucchero and Mexican pop notable Emmanuel. The thunderous, tribal-rooted track "Maracatudo" is being remixed in the U.S. by ace reconstructionist David Morales.

Also, PolyGram has a slew of releases coming in June and July from new signees Razão Brasileira and Beth Carvalho, plus new product by veterans Erasmo Carlos, Zizi Possi, Wando, and Guilherme Arantes. The label's sertaneja megastars Chitãozinho & Xororó are assembling a record of sertaneja classics with special guests yet to be announced. The album is due in August. By the way, "Rock Popular Brasileiro," a tribute album to Brazilian rock by former RPM front man Paulo Ricardo, has exploded at Brazilian retail. Finally, in July, PolyGram will release a special version of Enrique Iglesias' blockbuster self-titled album that will contain five Portuguese-language cuts.

• Sony: With Donato & Estéfano's single "Estoy Enamorado" ruling the charts recently, Sony is looking to break acts in both Spanish and Portuguese. The label's prime candidate for crossover success is Latino. Sony is also high on "Afro-ciberdelia," the latest release by Chico

Science E Nação Zumbi, the innovative rock act from Recife. Due in the coming months is product from star reggae acts Skank (June) and Cidade Negra (July), as well as releases from Pedro Camargo Mariano and Fafá De Belém (August) and Daniela Mercury and Djavan (September). Also set to drop in August is the new album by Zézé Di Camargo & Luciano, a wildly popular sertaneja duo that delivered a smashing, Vegas-style performance April 12 at the Metropolitan in Rio.

• Virgin: Virgin is counting on two acts that gave fine performances in April. Moraes Moreira and Humberto Effé, to help launch the fledgling label. After cutting a refreshing acoustic album, Moreira is aiming to cut a record that will blend rock with his northeastern Brazilian roots. Effé, who physically and vocally resembles Queen's revered Freddie Mercury, offers an arresting blend of funk, rock, and Brazilian roots that took rambunctious life during his April 14 show in Rio. His pumping funk'n'roll rendition of the Troggs'

"Wild Thing" was marvelous, as was his impromptu performance of "Singing In The Rain." Virgin is also betting on sertaneja-flavored rock act Douro Jaka and sertaneja duo Clayton & Camargo.

• Warner: Sertaneja act João Paulo & Daniel on Warner's Continental/EastWest imprint is getting a boost from "Estou Apaixonado," the Portuguese counterpart to Donato & Estéfano's "Estoy Enamorado." Continental's Olodum, which recently put out a live disc recorded last year in Montreux, Switzerland, called "Sol E Mar," is planning a September-October tour of the U.S., where EastWest/World will ship an Olodum compilation this summer. Launching a U.S./European tour in June is WEA Brasil's famed singer/songwriter Gilberto Gil. Just out on WEA Brasil is Kid Abelha's "Meu Mundo Gira Em Ton De Você," which will be cut in Spanish for release in September. Also recording in Portuguese and Spanish is Continental's sertaneja megastars Leandro & Leonardo. The duo's albums are due in September.

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LATIN TRACKS A-Z

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

- 16 6 PIES BOCA ABAJO (Zomba Golden Sands, ASCAP)
- 25 AMADA MIA (Vander, ASCAP)
- 4 AMARTE A TI (The Sound Retreat, BMI)
- 28 AMIGO MIO (Peermusic, BMI/Bright Morning, BMI)
- 40 BAJO LA LUNA (Striking, BMI)
- 3 BASTA YA! (Mas Latin, SESAC)
- 6 DE REPENTE (Yam, BMI)
- 17 DESVELADO (Betito Music, BMI)
- 34 DONDE ESTAS CORAZON (Copyright Control)
- 37 DUELE DUELE (Fonomusic, SESAC)
- 22 EBRIO DE AMOR (Copyright Control)
- 2 EL CIRCO (TN Ediciones, BMI)
- 32 EL INVENCIBLE (Fonomusic, SESAC)
- 12 ESPERARE A QUE TE DECIDAS (Geminis Star Corp., ASCAP)
- 36 ESTOY AQUI (Copyright Control)
- 18 I WANT TO HOLD YOUR HAND (TU MANO COGERE) (EMI Blackwood, BMI)
- 38 JUAN SABOR (J Farias, BMI)
- 26 LA BELLEZA (Zoomik, BMI)
- 7 LA COSA MAS BELLA (EMI)
- 20 LA ULTIMA CANCION (Copyright Control)
- 21 LLEGASTE A MI (EMOA, ASCAP)
- 27 NO MORIRA (Hit And Run, ASCAP/Jobete, ASCAP)
- 11 NO QUIERO SABER (EMI Blackwood, BMI/A.Q.III Music, BMI/Peace Rock, BMI)
- 14 NO TE VAYAS (Canciones Mexicanas, SESAC)
- 30 NO TE VAYAS (Copyright Control)
- 29 PARA MORIR IGUALES (Peermusic, BMI)
- 31 PENELOPE (Sagitario Ediciones, ASCAP/Discomora Ediciones, ASCAP)
- 1 POR AMARTE (Fonomusic, SESAC/Unimusic, ASCAP)
- 5 PUEDES LLEGAR (FIPP BMI/Realsongs, ASCAP)
- 10 SIN ELLA (Eliaz, BMI)
- 19 SI QUIERES (BMG Songs, ASCAP)
- 35 SI TU TE VAS (Caribbean Waves, ASCAP)
- 24 SUBLIME MALDICION (Vander, ASCAP)
- 13 TE APROVECHAS (Copyright Control)
- 33 TE VOY A AMAR (Zomba Golden Sands, ASCAP)
- 23 TRAICION A LA MEXICANA (Copyright Control)
- 39 UNA HISTORIA BARATA (Edimonsa, ASCAP)
- 9 UNA NOCHE MAS (Vander, ASCAP)
- 15 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
- 8 YO TE AMARE (Mafiola, ASCAP)

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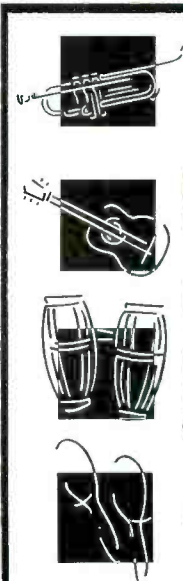
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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small> ARTIST <small>Label & Number/Distributing Label</small>		 TITLE
			★★★★★ No. 1 ★★★★★		
1	1	11	CASSANDRA WILSON	BLUE NOTE 32861/CAPITOL 	7 weeks at No. 1 NEW MOON DAUGHTER
2	2	11	HERBIE HANCOCK	VERVE 529584	THE NEW STANDARD
3	6	11	JOE SAMPLE	WARNER BROS. 46182	OLD PLACES OLD FACES
4	NEW ▶		MILES DAVIS	WARNER BROS. 46032	LIVE AROUND THE WORLD
5	5	28	SOUNDTRACK	PANGAEA 36071/I.R.S.	LEAVING LAS VEGAS
6	4	51	SOUNDTRACK	MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
7	3	19	VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
8	10	2	SOUNDTRACK	VERVE 529554	KANSAS CITY
9	7	30	TONY BENNETT	COLUMBIA 67349	HERE'S TO THE LADIES
10	8	15	ELLIS & BRANFORD MARSALIS	COLUMBIA 67369	LOVED ONES
11	9	99	TONY BENNETT ●	COLUMBIA 66214	MTV UNPLUGGED
12	12	10	DIANA KRALL	IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
13	11	15	JOHN MCLAUGHLIN	VERVE 529828	THE PROMISE
14	13	4	DIANE SCHUUR	GRP 9841	LOVE WALKED IN
15	17	10	SURRENDER TO THE AIR	ELEKTRA 61905/EEG	SURRENDER TO THE AIR
16	14	5	CHRISTIAN MCBRIDE	VERVE 529585	NUMBER TWO EXPRESS
17	15	60	DAVID SANBORN	ELEKTRA 61759/EEG	PEARLS
18	18	137	SOUNDTRACK	HOLLYWOOD 61357	SWING KIDS
19	19	78	CASSANDRA WILSON	BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
20	16	7	CHARLIE HADEN QUARTET WEST	VERVE 529827	NOW IS THE HOUR
21	NEW ▶		MILES DAVIS	LEGACY 64616/COLUMBIA	THIS IS JAZZ #8- MILES DAVIS ACOUSTIC
22	20	5	LOUIS ARMSTRONG	RCA VICTOR 68486	GREATEST HITS
23	NEW ▶		LEE MORGAN	BLUE NOTE 35228/CAPITOL	LIVE AT THE LIGHTHOUSE
24	RE-ENTRY		BILLIE HOLIDAY	LEGACY 64853/COLUMBIA	LOVE SONGS
25	22	57	WYNTON MARSALIS & ELLIS MARSALIS	COLUMBIA 66880	JOE COOL'S BLUES

TOP CONTEMPORARY JAZZ ALBUMS™

			★★★★No. 1★★★		23 weeks at No. 1 Q'S JOOK JOINT	
1	1	23	QUINCY JONES ●	QWEST 45875/WARNER BROS.		
2	2	181	KENNY G ▲ ¹⁰	ARISTA 18646		BREATHLESS
3	4	28	RANDY CRAWFORD	BLUEMOON 92662/AG		NAKED AND TRUE
4	3	10	THE JOHN TESH PROJECT	GTS 532125		DISCOVERY
5	5	4	SPYRO GYRA	GRP 9842		HEART OF THE NIGHT
6	7	4	HERB ALPERT	ALMO SOUNDS 80005		SECOND WIND
7	6	12	RUSS FREEMAN & THE RIPPINGTONS	GRP 9835		BRAVE NEW WORLD
8	8	28	WILL DOWNING	MERCURY 528755		MOODS
9	9	32	BONEY JAMES	WARNER BROS. 45913 HS		SEDUCTION
10	11	24	JERALD DAEMYON	GRP 9829 HS		THINKING ABOUT YOU
11	10	12	GEORGE HOWARD	GRP 9839 HS		ATTITUDE ADJUSTMENT
12	12	7	RICHARD ELLIOT	BLUE NOTE 32620/CAPITOL		CITY SPEAK
13	13	9	EARL KLUGH	WARNER BROS. 45884		SUDDEN BURST OF ENERGY
14	14	27	BOBBY CALDWELL	SIN-DROME 8910		SOUL SURVIVOR
15	15	5	DOC POWELL	DISCOVERY 77037		LAID BACK
16	17	9	PAMELA WILLIAMS	HEADS UP 3034		SAXTRESS
17	21	18	PAUL TAYLOR	COUNTDOWN 77725		ON THE HORN
18	16	39	FOURPLAY	WARNER BROS. 45922		ELIXIR
19	18	46	THE JAZZMASTERS	JVC 2049 HS		THE JAZZMASTERS II
20	20	28	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER		
21	23	107	THE JOHN TESH PROJECT	GTS 528751		SAX BY THE FIRE
22	22	77	DAVID SANBORN	WARNER BROS. 45768		THE BEST OF DAVID SANBORN
23	NEW ►		PAUL JACKSON, JR.	BLUE NOTE 37630/CAPITOL		NEVER ALONE/DUETS
24	24	66	THE JOHN TESH PROJECT	GTS 528753		SAX ON THE BEACH
25	25	38	KEIKO MATSUI	WHITE CAT 77727/UNITY		SAPPHIRE

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

Artists & Music

Heads Up Keeping Its Eyes Forward With Enhanced-CD Jazz Releases

SOUND AND VISION: Pianist **Joe McBride's** May 14 release, "Keys To Your Heart," is the beginning of a new era for its label, the Mukilteo, Wash.-based Heads Up. The title is an enhanced CD, with 30 minutes of video space complementing an almost hour-long audio program. All future Heads Up titles will be enhanced discs. Upcoming releases include Hammond B-3-meister **Eric "Scorch" Scortia's** "Vital Organ" and harpist **Roberto Perera's** "Harp And Soul."

McBride is not the only Heads Up artist to get visual advertising time on "Keys To Your Heart." A byte or three, including snips of songs and biographical info, is dedicated to other performers on the label.

Heads Up president **Dave Love** says, "We think of it as an added value to the customer. Jazz connoisseurs want not only to read liner notes, but to be apprised of all the information possible regarding the player. Here's an opportunity to give the end user as much as we can about Joe and other Heads Up artists."

Speaking of enhanced discs, Verve's **Stan Getz** compilation, "A Life In Jazz: A Musical Biography" coincides with a release in the form of CD-ROM's great-grandfather: the book. **Donald L. Maggin's** Getz bio, "A Life In Jazz," will be dropped into stores by Morrow on June 6. Although the disc came out Jan. 30, the publisher and the label have coordinated and cross-referenced their products to double up on the process of nudging Getz's story and sound into the marketplace.

TV TOONS: If wonderful absurdity is your cup of tea, you might take note that San Francisco-based composer-drummer **Gino Robair** has been brought back for a second season as musical director for 'BS' Saturday-morning cartoon "The Twisted Tales Of Felix The Cat." The music for the series was created by the **Clubfoot Orchestra**, which, in 1993, created its own score for **Fritz Lang's** 1926 silent classic "Metropolis." Robair is part of the **Splatter Trio**, whose "Hi-Fi Junk Note"—a bleeping-blapping abstract excursion with a charming sort of friction—was released April 1 on the Rastascan label (which Robair founded in the mid-'80s).

On the May 18 episode of "Felix," Robair guided the Clubfoot crew through bent big-band sounds as the heroic feline tried to put the kibosh on a "fish-shirt sweat shop" in Manhattan's fashion district. The shows will premiere in September. Robair also recently hosted the "Day Of Noise" program at progressive radio station KZSU-FM Palo Alto, Calif. The 24-hour event allows various "sound artists" to take a block of radio time and have at it. The electronics he played were augmented by a variety of "specially prepared" (read: scratched, drilled) flexidiscs and vinyl records.

ASTOR PLACE president **Steve Plotnicki** recently made a case for expanding the jazz songbook by finding new pieces for improvisers to incorporate into their vocabularies. One of the label's first releases, **David Murray's** take on **Grateful Dead** tunes, "Dark Star," does just that. It's due June 11.



by Jim Macnie

And, of course, **Herbie Hancock's** "New Standards" on Verve, currently No. 2 on the Top Jazz Albums chart, traipses through contemporary pop in search of melodies rich enough to propel the pianist's improv ideas.

But tenor saxophonist **Ivo Perelman** has perhaps looked farthest afield for his addition to tradition. On "Tapeba Songs" (Ibeji Records), the New York-based hornman interprets children's songs and sacred tunes from the indigenous people of Tapeba, a community of Northeast Brazil. Perelman conceived the record after coming across Tapeba kids singing their ditties in a regional mission. The dancing

flames of his extrapolations tell the world that South American folk music has just as much musical weight as does Hancock's rumination on a **Don Henley** ballad. Perelman plays the Knitting Factory's enormous What Is Jazz? festival in New York June 19.

ROBERT ALTMAN'S "Kansas City" soundtrack consists of contemporary jazzsters waxing loosey-goosey with classic tunes from the blues and swing of yesteryear. Released May 7, the Verve title already has clout. Currently No. 8 on the Top Jazz Albums chart, it has sent Columbia's Legacy label scurrying to the archives. Legacy's "The Real Kansas City" is a 25-track overview of the city's hot-blooded jump bands during the immensely creative era of the '30s and '40s. Included are cuts by **Bennie Moten**, **Fletcher Henderson**, **Andy Kirk & His 12 Clouds Of Joy**, **Walter Page's Blue Devils**, and **Pete Johnson**. It's scheduled for release Tuesday (28).

Top New Age Albums

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★				
1	1	24	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
2	2	234	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	114	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	56	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	5	4	SACRED ROAD NARADA 64010 HS	DAVID LANZ
6	8	10	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
7	7	162	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
8	6	64	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
9	9	13	A THOUSAND PICTURES HIGHER OCTAVE 7084 HS	CRAIG CHAQUICO
10	10	12	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
11	11	312	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	13	3	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
13	12	82	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
14	14	22	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
15	16	5	IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
16	19	45	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
17	15	32	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
18	25	13	HINTERLAND DISCOVERY 77033	STRANGE CARGO
19	17	17	THE BEST NEW AGE PRIORITY 53056	VARIOUS ARTISTS
20	18	108	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
21	21	18	VOICES ATLANTIC 82853/AG	VANGELIS
22	24	32	TEMPEST NARADA 63035	JESSE COOK
23	20	50	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
24	NEW		PIANISSIMO II SEVENTH WAVE 7004	SUZANNE CIANI
25	NEW		CLOSER TO FAR AWAY WINDHAM HILL 11185	DOUGLAS SPOTTED EAGLE

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

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Music publishing '96

Bills On The Hill

WHILE POLITICIANS ARM-WRESTLE OVER BACKGROUND MUSIC, A PLATE FULL OF PUBLISHERS' ISSUES SIMMERS ON THE BACK BURNER.

BY BILL HOLLAND

WASHINGTON, D.C.—So far, the music-publishing industry's legislative agenda this year hasn't been a big success.

"We've got a full plate of issues," says Ed Murphy, president of the National Music Publishers Assn. "And everything's still on the plate. Nothing's been resolved."

Much of the hoped-for success of the industry's agenda for this year hinges on whether a Congressional roadblock can be removed.

The parliamentary roadblock is now preventing passage of other important copyright legislation until lawmakers act on a controversial bill that would exempt small restaurants and bar and tavern owners from paying music-licensing fees for playing "background music" for their customers.

Sen. Hank Brown, R-Colo., a member of the Judiciary Committee, which oversees intellectual-property issues, has said he will block passage of any other copyright-oriented legislation until the committee votes on his bill, S. 1137, which offers the exemptions. There is also a House version, H.R. 789. For years, many restaurant and club owners resented paying music fees for background music played over radio or TV—and they've gone to Capitol Hill for legislative relief.

The issue has dragged on for two sessions of Congress, private discussions between the groups have broken down, and even a new, less restrictive compromise bill, S. 1619, offered by the chairman of the Judiciary Committee, Sen. Orrin Hatch, D-Utah, is still waiting for action at committee level. It would take the issue out of the halls of Congress and place it under the jurisdiction of the Copyright Office to determine fee exemptions.

It's an arcane issue to the general public, to be sure, and music publishers didn't cause the rift between the two groups, but at this point, until the decades-old dispute between the restaurateurs and the performing-rights societies ASCAP, BMI and SESAC is solved, other important pending bills are being forced to wait in the wings.

LIFE EXTENSIONS AND TRADE AGREEMENTS

There might be some relief in sight, however, as more and more lawmakers are asking why Congress should have to "micro-manage" such a private-sector dispute. "But I know what's going to happen," Murphy cautions. "I don't get a sense that anything's ready to break loose yet."



Protracted discussion of music-in-restaurants issue has slowed progress on other legislation.

Of paramount interest to music publishers is the pending copyright-term extension bill, which would amend the copyright law to offer protection from the present life-plus-50 years to the international standard of life-plus-75 years.

"I find it hard to believe," says Ralph Peer II, president of peer music and international VP and director of NMPA/Harry Fox, "that term extension, which is a major trade issue, and therefore a political issue *because* of the enormous benefit for the American balance of trade, is being ignored. The order of magnitude of importance to the nation is so different between the bills. It deserves better treatment than it's getting."

Not only is term extension being held up by the restaurant-exemption squabble, but if such a fee-exemption bill should

Continued on page 46

Who Wrote The Hits

Chart Beat columnist Fred Bronson checks into the men and women behind the year's pop, R&B and country hits to date.

BY FRED BRONSON

POP

If you're surprised to find out who the No. 1 pop songwriter is on the recap of 1996's top-charting tunesmiths, you haven't been paying attention. It's the third year in a row that this composer ranks first place in Billboard's annual focus on music publishing. He was also the No. 1 pop songwriter of 1994 and 1995, according to Billboard's year-end tallies. And it looks like 1996 will be another all-star year for the man who is a writer/producer/artist/label founder. His given name is Kenny Edmonds, but the world knows him best by the nickname given to him by George Clinton: Babyface.

Babyface hasn't looked back since writing "Slow Jam" for Midnight Star. This year, he excels with "Exhale"—four songs from the "Waiting To Exhale" soundtrack are among his amazing total of eight songs that are responsible for his

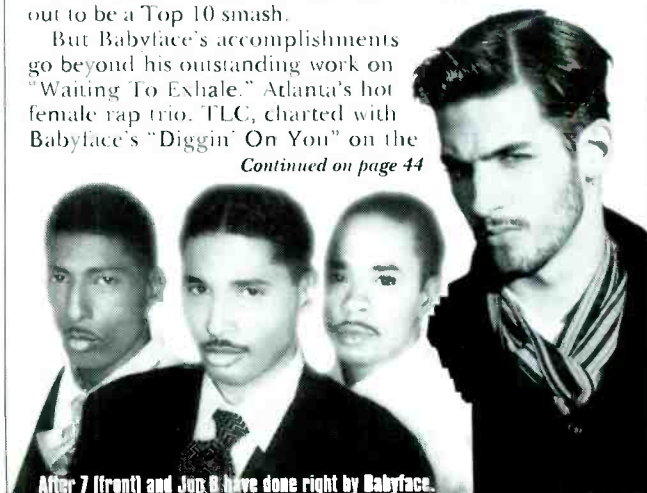
See Next Page For Top Songwriter Charts

No. 1 ranking. Babyface wrote all of the new songs for the critically appraised film, but didn't take the easy way out by recording them all with one of the movie's four stars, Whitney Houston. The Arista thrush sings lead vocals on only three of the album's tracks; Babyface asked Houston who she would want to sing on the album, and together they came up with a list of the most-respected and talented R&B female vocalists in the business, including veterans and newcomers alike.

The list included Atlantic's hottest new female singer, the teenaged TV star known as Brandy. Her upbeat, poppy "Sittin' Up In My Room" went all the way to No. 2, as did the bravura performance by Mary J. Blige, "Not Gon' Cry," Houston's second "Exhale" single, a duet with CeCe Winans titled "Count On Me," also turned out to be a Top 10 smash.

But Babyface's accomplishments go beyond his outstanding work on "Waiting To Exhale." Atlanta's hot female rap trio, TLC, charted with Babyface's "Diggin' On You" on the

Continued on page 44



After 7 (front) and Jop B have done right by Babyface.



NEWS & VIEWS

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music publishing '96

Britain's Ivors FOUR DECADES OF AWARD- WINNING SONGWRITING

BY DAVID STARK

The Ivor Novello Awards were inaugurated in 1955 by the Songwriters' Guild Of Great Britain, which was formed in 1947 by a group of distinguished composers and authors keen to reverse the post-war domination of the BBC's airwaves by American popular music. The aggrieved writers calculated that just 19% of the music broadcast in those days was British, and they began a concerted effort to promote such tunesmiths as Jimmy Kennedy, David Heneker and Ivor Novello, indisputably Britain's most successful and distinguished theatrical composer in the first half of this century.

Born David Ivor Davies in 1893 in Cardiff, Wales, Novello dominated British music and theater from the dark days of World War I, when his 1915 anthem "Keep The Home Fires Burning" became a national song. From 1921, he was an actor, film star (in London and Hollywood), actor/manager and successful playwright, until getting into his stride as a writer of such musicals as "Glamorous Night" (1935), "Crest Of A Wave" (1937), "The Dancing Years" (1939), "Arc De Triomphe" (1943) and "Perchance To Dream" (1945), which included the centerpiece song "We'll Gather Lilacs." This was followed in 1949 by another triumph, "King's Rhapsody" and his final show, "Gay's The Word," which opened in February 1951. Three weeks later, on March 6, Novello died of thrombosis at the age of 58. Exactly five years and five days later, on March 11th, 1956, the first 'Ivor Novello Awards' was staged (and televised, for the first and only time in its 41-year history) from London's Theatre Royal in Drury Lane.

BART AND THE BEATLES

The first 'Most Popular Song Of The Year' to receive a prestigious 'Ivor' award (actually a 7lb-2oz solid bronze statuette of Euterpe, the Greek muse of music and poetry, designed by Hazel Underwood) was "Ev'rywhere" by Tolchard Evans and Larry Kahn (Sidney Bron Music), a Top 3 hit for David Whitfield. Most of the Ivor Novello Awards for the remainder of the 1950s celebrated the era's penchant for easy-listening, light-orchestral or comedy music, with such names as Jack Payne, Paddy Roberts, Johnny Dankworth, Mantovani, Russ Conway, Joe Henderson and Ron Goodwin among the frequent winners. The decade closed with an award for Outstanding Services To British Popular Music to Lionel Bart, who a year later would achieve worldwide fame with his musical "Oliver" (Lakeview Music), while the Year's Outstanding Composition In The Jazz Or Beat Idiom (i.e., an uptempo work!) went to one Kenny Graham for his "Beaulieu Festival Suite" (Good Music).

As the '60s dawned, no one could have dreamed that within five years British songwriting would dominate the world music market, thanks to a couple of lads from Liverpool and their toe-tapping "beat" combo.

As might be expected, the names John Lennon and Paul McCartney are pre-eminent in the Ivors' hall of fame from 1963 to 69, with awards for "She Loves You," "Can't Buy Me Love," "We Can Work It Out," "Michelle," "Yellow Submarine," "She's Leaving Home," "Hey Jude," "Ob-La-Di, Ob-La-Da," "Get Back" (all Northern Songs) and of course

"Yesterday," named as Outstanding Song of 1965.

However, although the Beatles changed the face of pop music by writing all their own material, the Ivors also paid due respect to those 'pure' British songwriters who wrote specifically for other artists. Awards were bestowed on the likes of Tony Hatch, who penned Petula Clark's "Downtown" (Welbeck Music); John Barry and Don Black, for Matt Monro's "Born Free" (Screen Gems-Columbia Music); Les Reed and Barry Mason for Engelbert Humperdinck's "The Last Waltz" and "Tom Jones' "It's Not Unusual" (both Donna Music); and Bill Martin and Phil Coulter for Cliff Richard's "Congratulations" (Peter Maurice Music).



TEAMWORK IN THE '70S

By 1970, the 'Ivors' had more than surpassed the Songwriters Guild's original aspirations for spotlighting British talent, and the next decade continued with a new breed of writer teams added to the roll of honor—such as Tim Rice and Andrew Lloyd Webber (Leeds Music); Elton John and Bernie Taupin (Dick James Music); Nicky Chinn and Mike Chapman (Chinnichap/Rak Publishing); Doug Flett and Guy Fletcher (Big Secret Music); and Graham Gouldman and Eric Stewart of 10cc (St. Annes Music).

By 1979, the Guild had a membership of more than 3,000 and had changed its name to the British Academy Of Songwriters, Composers and Authors (BASCA) in order to raise its profile within the music industry and to generally further the cause of British songwriters. The chairman of the Academy at that time was the aforementioned Jimmy Kennedy (who co-wrote "Red Sails In The Sunset," "The Teddy Bears' Picnic" and "South Of The Border"), followed in 1984 by lyricist Don Black ("Born Free," "Ben," "Diamonds Are Forever"), who was succeeded in 1992 by current chairman Guy Fletcher ("I Can't Tell The Bottom From The Top," "Power To All Our Friends").

Fletcher is generally recognized as the Academy's most proactive chairman to date, with the complexities of the digital age necessitating the close monitoring of record companies, broadcast organizations, collection societies and other bodies which may affect the rights and income of BASCA's membership.

"BASCA has an integral role to play in the protection of intellectual copyright for songwriters," comments Fletcher. "It's the flag-waving and lobbying done now which will hopefully help secure the rights of the individual writer in this era of mega-conglomerates and multinational mergers."

Assisting Fletcher in his brief is Amanda Harcourt, general secretary of the Academy since 1993 and currently active in challenging the cultural and pension deductions levied from writers' performance royalties by European collection societies, among other ongoing campaigns. Fletcher and Harcourt are supported by a council of 16 songwriters, including Barry Mason, Pete Sinfield, Gary Osborne, Lynsey de Paul, Nicky Graham and vice-chairman Brian Willey, while the Academy's president is Sir Tim Rice, with such luminaries as Mike Batt, Don Black, Vivian Ellis CBE, Roger Greenaway and Dame Vera Lynn serving as vice presidents.

Continued on page 50

'96 Ivor Novello Awards Nominees

IVOR NOVELLO AWARDS will be presented by the British Academy Of Songwriters, Composers And Authors on May 30 in London in 14 categories. Individual winners are announced at the award presentation for six categories. Winners in the additional eight categories are announced from among the nominees listed here.

BEST CONTEMPORARY SONG

Title: "Wonderwall"
Writer: Noel Gallagher
Publishers: Sony Music Publishing Ltd., Oasis Music Ltd.
Performer: Oasis

Title: "Alright"
Writers: Daniel Robert Goffey, Gareth Michael Coombes, Michael Quinn
Publisher: EMI Music Publishing
Performer: Supergrass

Title: "A Girl Like You"
Writers: Edwyn Stephen Collins
Publisher: PolyGram/Island Music Ltd.
Performer: Edwyn Stephen Collins

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

BEST SONG MUSICALLY AND LYRICALLY

Title: "No More I Love You's"
Writers: David Freeman, Joseph Hughes
Publishers: BMG Music Publishing Ltd., Anxious Music Ltd.
Performer: Annie Lennox

Title: "Back For Good"
Writer: Gary Barlow
Publisher: EMI Music Publishing Ltd.
Performer: Take That

Title: "Common People"
Writers: Jarvis Branson Cocker, Nick Banks, Candida Mary Doyle, Steven Mackey, Russell Senior
Publisher: PolyGram/Island Music Ltd.
Performer: Pulp

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

BEST COMMISSIONED FILM SCORE

Film Title: "Pin For The Butterfly"
Composer: Ilona Sekacz
Publisher: International Media Holdings

Film Title: "Don Juan De Marco"
Composer: Michael Kamen
Publishers: Newline Music Group
Screen Gems/EMI Music Ltd.

Film Title: "Nostradamus"
Composer: Barrington Pheloung
Publishers: Allied Entertainment Group PolyGram Music Publishing

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

BEST COMMISSIONED SCORE FROM A TV OR RADIO PRODUCTION

Program Title: "Pride & Prejudice"
Writer: Carl Davis
Publishers: Faber Music Ltd., Threefold Music Ltd.

Program Title: "Yugoslavia"
Writer: Debbie Wiseman
Publisher: Debbie Wiseman Music

Program Title: "The Hanging Gale"
Writer: Shaun Davey
Publisher: Shaun Davey

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

BEST SONG INCLUDED IN A FILM OR TV PROGRAM

Film: "Batman Forever"
Song Title: "Kiss From A Rose"
Composer: Henry Samuel (Seal)
Publisher: Perfect Songs
Performer: Seal

Continued on page 50

m⁹⁶usic publishing

'96 IVOR NOMINEES

Continued from page 49

Film: "Goldeneye"
Song Title: "Goldeneye"
Composer: Paul (Bono) Hewson, Dave Evans (Edge)
Publisher: Blue Mountain Music
Performer: Tina Turner

Film: "Don Juan De Marco"
Song Title: "Have You Ever Really Loved A Woman"
Composers: Robert John "Mutt" Lange, Michael Kamen, Bryan Adams
Publishers: Zomba Music Publishing Ltd., Sony Music Publishing, Screen Gems/EMI Music Ltd.
Performer: Bryan Adams

THE PERFORMING-RIGHT SOCIETY MOST-PERFORMED WORK

Title: "No More I Love You's"
Writers: David Freeman, Joseph Hughes
Publishers: BMG Music Publishing Ltd., Anxious Music Ltd.
Performer: Annie Lennox

Title: "A Girl Like You"
Writer: Edwyn Stephen Collins
Publisher: PolyGram/Island Music Ltd.

Performer: Edwyn Stephen Collins
Title: "Back For Good"
Writer: Gary Barlow
Publisher: EMI Music Publishing Ltd.
Performer: Take That

BEST-SELLING SONG

Title: "Back For Good"
Writer: Gary Barlow
Publisher: EMI Music Publishing Ltd.
Record Company: RCA Records
Performer: Take That

Title: "Fairground"
Writer: Michael Hucknall
Publishers: EMI Music Publishing Ltd., So What Music Ltd.
Record Company: East West Records
Performer: Simply Red

Title: "Missing"
Writer: Tracey Thorn, Ben Watt
Publisher: Sony Music Publishing
Record Company: Blanco Y Negro/Warner
Performer: Everything But The Girl

BRITAIN'S IVOR AWARDS

Continued from page 49

TEARS TO MICHAEL

It is, however, the Ivor Novello Awards which remain the focal point of BASCA's year, an "Ivor" statuette being the one industry award that songwriters cherish above all others—no less than George Michael was visibly moved to tears on accepting his Songwriter Of The Year award in 1985 for "Careless Whisper" (Morrison Leahy Music). Others receiving the same award in the past decade include Annie Lennox and Dave Stewart (1986); Mike Stock, Matt Aitken & Pete Waterman (1987, 1988 as a joint winner with George Michael, and 1989); Phil Collins (1990); Mick Hucknall of Simply Red (1991); The Shamen (1992); Gary Barlow of Take That (1993); and Tony Mortimer of East 17 (1994).

The majority of the 14-category award nominees are chosen from songs nominated by U.K. music publishers, whittled down to the final three in each category by various industry panels organized by BASCA in conjunction with research consultants MRIB. The "Ivors" have been sponsored by the U.K.'s Performing Right Society for the past 22 years and is presented in spectacular audio-visual style at London's Grosvenor House on Park Lane, with this year's ceremony taking place on Thursday, May 30.

(David Stark is editor and publisher of Songlink International magazine and research consultant to BASCA for the international hit-of-the-year award.)

INTERNATIONAL HIT OF THE YEAR

Title: "Back For Good"
Writer: Gary Barlow
Publisher: EMI Music Publishing Ltd.
Performer: Take That

Title: "Kiss From A Rose"
Writer: Henry Samuel (Seal)
Publisher: Perfect Songs
Performer: Seal

Title: "No More I Love You's"
Writer: David Freeman, Joseph Hughes
Publisher: BMG Music Publishing Ltd., Anxious Music Ltd.
Performer: Annie Lennox ■



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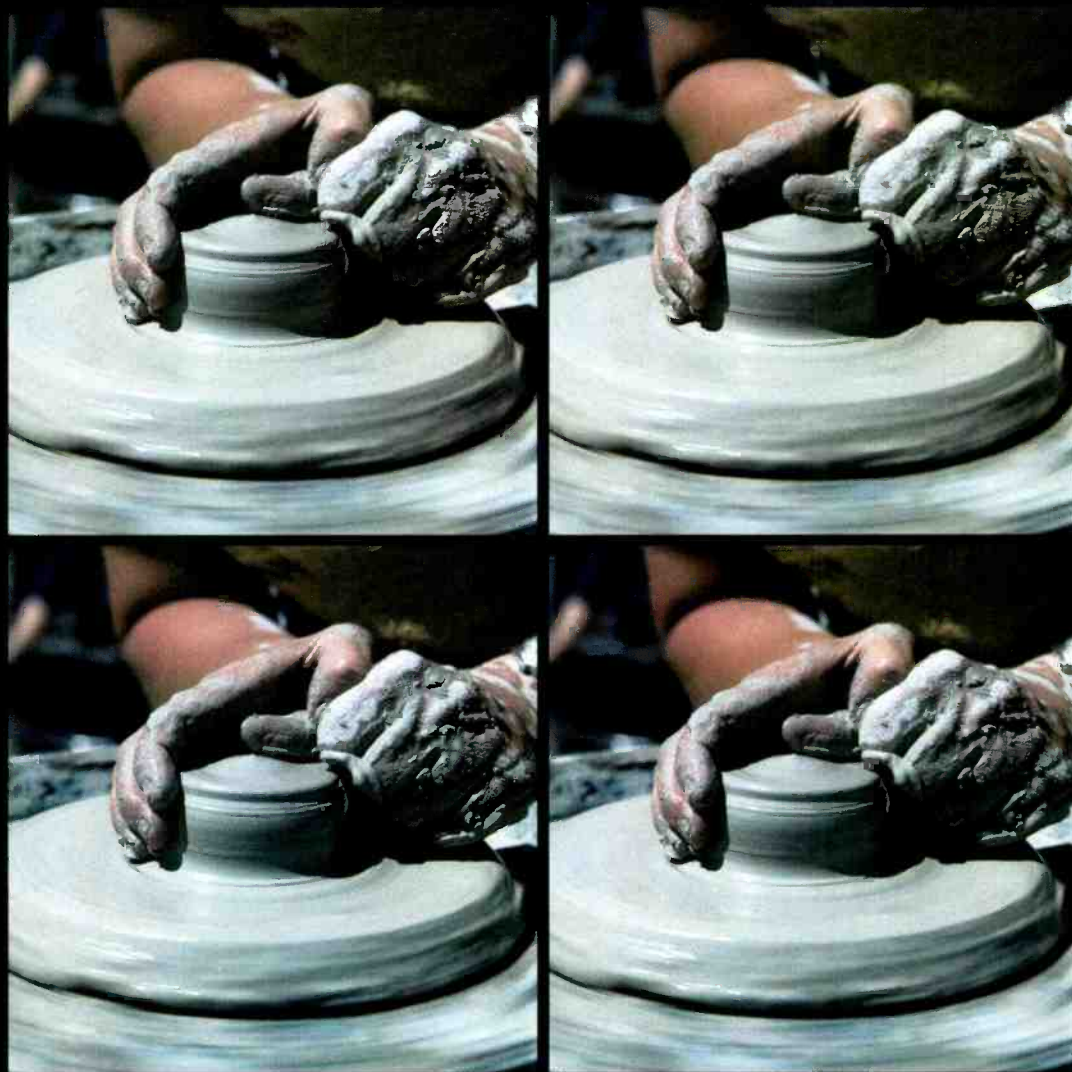


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SONGWRITER CHARTS

Continued from page 44



1 BABYFACE

- ★ Exhale (Shoop Shoop) (From "Waiting To Exhale")—Whitney Houston—Arista—Ecaf,BMI/Sony/ATV Songs,BMI/Fox Film,BMI
- ★ Sittin' Up In My Room (From "Waiting To Exhale")—Brandy—Arista—Ecaf,BMI/Sony/ATV Songs,BMI/Fox Film,BMI
- ★ Not Gon' Cry (From "Waiting To Exhale")—Mary J. Blige—Arista—Ecaf,BMI/Sony/ATV Songs,BMI/Fox Film,BMI
- ★ Diggin' On You—TLC—LaFace—Ecaf,BMI/Sony/ATV Songs,BMI
- ★ Have I Never—A Few Good Men—LaFace—



Babyface

Ecaf,BMI/Sony/ATV Songs,BMI

★ Count On Me (From "Waiting To Exhale")—Whitney Houston & CeCe Winans—Arista (Whitney Houston/Michael Houston)—Ecaf,BMI/Sony/ATV Songs,BMI/Fox Film,BMI/Nippy,ASCAP/Aurianna,ASCAP

★ Pretty Girl—Jon B.—Yab Yum—Sony/ATV Tree,BMI/Ecaf,BMI

★ 'Til You Do Me Right—After 7—Virgin (Melvin Edmonds/Kevon Edmonds)—Sony/ATV Tree,BMI/Ecaf,BMI/Kmel,BMI

2 R. KELLY

- ★ Down Low (Nobody Has To Know)—R. Kelly Featuring Ronald Isley—Jive—Zomba,BMI/R.Kelly,BMI
- ★ You Remind Me Of Something—R. Kelly—Jive—Zomba,BMI/R.Kelly,BMI
- ★ Let's Lay Together (From "Don't Be A Menace...")—The Isley Brothers—Island—Zomba,BMI/R.Kelly,BMI
- ★ You Are Not Alone—Michael Jackson—Epic Zomba,BMI/R.Kelly,BMI

3 ROD TEMPERTON

- ★ Hey Lover—LL Cool J—Def Jam (LL Cool J)—Rodsongs,ASCAP/Almo,ASCAP
- ★ You Put A Move On My Heart—Quincy Jones Introducing Tamia—Qwest—Rodsongs,ASCAP/Almo,ASCAP
- ★ Slow Jams—Quincy Jones Feat. Babyface & Tamia With

Continued on page 53

WHO WROTE THE HITS

Continued from page 44

Wall" by Michael Jackson in 1980, hasn't shown up in the Top 10 songwriter rankings in some time, but he's back strong this year at No. 3. Temperton was responsible for four hits: "Hey Lover" by L.L. Cool J, "You Put A Move On My Heart" by Quincy Jones introducing Tamia, "Slow Jams" by Quincy Jones featuring Babyface & Tamia with Portrait and Barry White, and "Give Me The Night" by Randy Crawford. That last title is a remake of George Benson's first R&B No. 1 hit from 1980.

The R&B list isn't an exclusively male bastion, thanks to Terri Robinson, who places fourth. Her credits include "No One Else" by Total, "I Miss You (Come Back Home)" by Monifah and "Take A Look" by newcomer J'Son.

Jodeci's Devante is no newcomer to the list. Although he wasn't listed a year ago at this time, he did rank No. 7 in 1992 and No. 5 in 1993. He's back in fifth position based on the strength of one Jodeci hit, "Love U 4 Life."

Like Babyface and R. Kelly, L.L. Cool J shows up on both the pop and R&B lists. His two Def Jam hits, "Hey Lover" and "Do'n' It," help him to rank in sixth place.

STOCKMAN'S MARKET GROWTH

When Shawn Stockman stepped out of Boyz II Men to write and record "Visions Of A Sunset" for the film "Mr. Holland's Opus," he announced he was not giving up the hit Motown quartet for a solo career. But add that soundtrack hit he wrote on his own to his songwriting collaborations with Boyz II Men ("One Sweet Day," also penned with Mariah Carey, "I Remember" and "Vibin'"), and Stockman is the seventh most successful R&B songwriter of the chart year to date.

Jean Claude Olivier, another name not on the list a year ago, is in eighth place, thanks to two collaborations with fourth-ranked Terri Robinson. They worked together on Total's "No One Else" and J'Son's "Take A Look."

Completing the R&B Top 10 is a Minneapolis team that has been turning out hits since 1981, when they were in a band called Flyte Tyme, later shortened by Prince to the Time. Terry Lewis and James Harris III (Jimmy Jam) had six chart hits that contributed to their ninth-place tie. The artists ranged from Janet Jackson and Mariah Carey to the groups Solo and the Lost Boyz. Jam & Lewis also triumphed with Lionel Richie's successful return to the chart, the compelling "Don't Wanna Lose You."

Continued on page 54

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Rounder Records - "Slightly Haunted"

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SONGWRITER CHARTS

Continued from page 52

Portrait & Barry White—Qwest—Rodsongs, ASCAP/Almo, ASCAP

★ Give Me The Night—Randy Crawford—Bluemoon—Rodsongs, ASCAP/Almo, ASCAP

4 TERRI ROBINSON

★ No One Else—Total—Bad Boy (Jean Claude Olivier)—Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP/WB, ASCAP

★ I Miss You (Come Back Home) (From "New York Undercover")—Monifah—Uptown (Heavy D)—EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP

★ Take A Look—J'Son—Hollywood (Samuel Barnes/Jean Claude Olivier/David Porter)—Slam U Well, BMI/Jumping Bean, BMI/Evelle, ASCAP/WB, ASCAP/Twelve And Under, ASCAP/Jelly Jams, ASCAP/Irving, BMI

5 DEVANTE

★ Love U 4 Life—Jodeci—Uptown—EMI April, ASCAP/DeSwing Mob, ASCAP

6 LL COOL J

★ Hey Lover—LL Cool J—Def Jam (Rod Temperton)—Rodsongs, ASCAP/Almo, ASCAP

★ Doin' It—LL Cool J—Def Jam (Burton Roshond Smith)—LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI

7 SHAWN STOCKMAN

★ Visions Of A Sunset (From "Mr. Holland's Opus")—Shawn Stockman—Polydor—Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI

★ One Sweet Day—Mariah Carey & Boyz II Men—Columbia (Mariah Carey/Michael McCarty/Nathan Morris/Wanya Morris/Walter Afanasieff)—Sony/ATV Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Sony/ATV Tunes, ASCAP

★ I Remember—Boyz II Men—Motown (Nathan Morris/Wanya Morris/Tim Kelly/Bob Robinson)—Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jinx, BMI

★ Vbin'—Boyz II Men—Motown (Nathan Morris/Wanya Morris/Tim Kelly/Bob Robinson)—Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jinx, BMI

8 JEAN CLAUDE OLIVIER

★ No One Else—Total—Bad Boy (Terri Robinson)—Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP/WB, ASCAP

★ Take A Look—J'Son—Hollywood (Samuel Barnes/Terri Robinson/David Porter)—Slam U Well, BMI/Jumping Bean, BMI/Evelle, ASCAP/WB, ASCAP/Twelve And Under, ASCAP/Jelly Jams, ASCAP/Irving, BMI

9 TERRY LEWIS (TIE)

★ Where Do U Want Me To Put It—Solo—Perspective (James Harris III/McKinley Horton)—EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI

★ Renee (From "Don't Be A Menace...")—Lost Boyz—Island (Terrence Kelly/James Harris III)—Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr. Sex, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP

★ Always Be My Baby—Mariah Carey—Columbia (Mariah Carey/Jermaine Dupri/Manuel Seal/James Harris III)—Sony/ATV LLC, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP/O/B/O Itself, ASCAP/Flyte Tyme, ASCAP

★ Runaway—Janet Jackson—A&M (Janet Jackson/James Harris III)—Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP

★ Don't Wanna Lose You—Lionel Richie—Mercury (James

Harris III/Lionel Richie)—EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP/LBR, ASCAP

★ Heaven—Solo—Perspective (James Harris III/Jimmy Wright/Daniele Stokes/Darnell Chavis/Eunique Mack/Sergio Garcia)—EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP

9 JAMES HARRIS III (TIE)

★ Where Do U Want Me To Put It—Solo—Perspective (Terry Lewis/McKinley Horton)—EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI

★ Renee (From "Don't Be A Menace...")—Lost Boyz—Island (Terrence Kelly/Terry Lewis)—Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr. Sex, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP

★ Always Be My Baby—Mariah Carey—Columbia (Mariah Carey/Jermaine Dupri/Manuel Seal/Terry Lewis)—Sony/ATV LLC, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP/O/B/O Itself, ASCAP/Flyte Tyme, ASCAP

★ Runaway—Janet Jackson—A&M (Janet Jackson/Terry Lewis)—Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP

★ Don't Wanna Lose You—Lionel Richie—Mercury (Terry Lewis/Lionel Richie)—EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP/LBR, ASCAP

★ Heaven—Solo—Perspective (Terry Lewis/Jimmy Wright/Daniele Stokes/Darnell Chavis/Eunique Mack/Sergio Garcia)—EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP

COUNTRY

1 GARY BURR

★ Can't Be Really Gone—Tim McGraw—Curb—MCA, ASCAP/Gary Burr, ASCAP

★ To Be Loved By You—Wynonna—Curb (Mike Reid)—MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP

★ Heart Half Empty—Ty Herndon Featuring Stephanie Bentley—Epic (Desmond Child)—Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP

★ The Love That We Lost—Chely Wright—A&M Nashville (Monty Powell)—MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI

★ A Thousand Times A Day—Patty Loveless—Epic (Gary Nicholson)—MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP

2 ROBERT JOHN LANGE

★ (If You're Not In It For Love) I'm Outta Here!—Shania Twain—Mercury Nashville (Shania Twain)—Loon Echo, BMI/Zomba, ASCAP

★ You Win My Love—Shania Twain—Mercury Nashville—Zomba, ASCAP

★ I'm Not Strong Enough To Say No—Blackhawk—Arista—Zomba, ASCAP

★ The Woman In Me (Needs The Man In You)—Shania Twain—Mercury Nashville (Shania Twain)—Loon Echo, BMI/Zomba, ASCAP

3 MARK D. SANDERS

★ It Matters To Me—Faith Hill—Warner Bros. (Ed Hill)—Starstruck Writers Group, ASCAP/Mark D., ASCAP/New

Haven, BMI/Music Hill, BMI

★ No News—Lonestar—BNA (Sam Hogin/Phil Barnhart)—Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP

★ Heads Carolina, Tails California—JoDee Messina—Curb (Tim Nichols)—EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP

★ Blue Clear Sky—George Strait—MCA (John Jarrard/Bob DiPiero)—Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP

★ My Heart Has A History—Paul Brandt—Reprise (Paul Brandt)—Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI

★ Don't Get Me Started—Rhett Akins—Decca (Rhett Akins/Sam Hogin)—Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP

4 TOM SHAPIRO

★ If You Loved Me—Tracy Lawrence—Atlantic (Paul Nelson)—Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI

★ When Boy Meets Girl—Terri Clark—Mercury Nashville (Terri Clark/Chris Waters)—Great Cumberland, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI/Tom Shapiro, BMI

★ It's What I Do—Billy Dean—Capitol Nashville (Chuck Jones)—Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI

★ Holdin' On To Something—Jeff Carson—MCG Curb (Thom McHugh)—Kicking Bird, BMI/Thomahawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI

5 ALAN JACKSON

★ I'll Try—Alan Jackson—Arista—WB, ASCAP/Yee Haw, ASCAP

★ Home—Alan Jackson—Arista—WB, ASCAP

6 CRAIG WISEMAN

★ Walkin' Away—Diamond Rio—Arista (Annie Roboff)—Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP

★ Without Your Love—Aaron Tippin—RCA (Al Anderson)—Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP

★ Someone Else's Dream—Faith Hill—Warner Bros. (Trey Bruce)—Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP

★ A Love Story In The Making—Linda Davis—Arista (Al Anderson)—Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP

7 MATRACA BERG

★ You Can Feel Bad—Patty Loveless—Epic (Tim Krekel)—Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI

★ Wild Angels—Martina McBride—RCA (Gary Harrison/Harry Stinson)—Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI

8 AARON BARKER

★ I Know She Still Loves Me—George Strait—MCA (Monty Holmes)—O-Tex, BMI/Hit Street, BMI/Malaco, BMI

★ Not Enough Hours In The Night—Doug Supernaw—Giant (Ron Harbin/Kim Williams)—Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI

9 WALT ALDRIDGE

★ Like There Ain't No Yesterday—Blackhawk—Arista (Mark Narmore)—Rick Hall, ASCAP/Watertown, ASCAP/Fame, BMI

★ Deep Down—Pam Tillis—Arista (John Jarrard)—Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP

10 PAUL NELSON

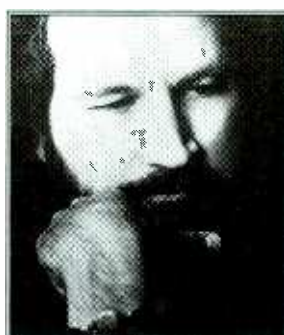
★ If You Loved Me—Tracy Lawrence—Atlantic (Tom Shapiro)—Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI

★ Always Have, Always Will—Shenandoah—Capitol Nashville (Larry Boone/Woody Lee)—Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/WB, ASCAP

★ It's Not The End Of The World—Emilio—Capitol Nashville (Larry Boone/Earl Clark)—Sony/ATV Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony/ATV Cross Keys, ASCAP

★ If The World Had A Front Porch—Tracy Lawrence—Atlantic (Tracy Lawrence/Kenny Beard)—TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony/ATV Tree, BMI/Terilee, BMI

Continued on page 54



Gary Burr

music publishing '96

SONG WRITER CHARTS

Continued from page 53

LATIN

1 JOSE GUADALUPE ESPARZA

- ★ Todo Por Ti—Bronco—Fonovisa—Vander,ASCAP
- ★ Animal—Bronco—Fonovisa—Vander,ASCAP
- ★ Eso Me Gusta—Pesado—Fonovisa—Vander,ASCAP
- ★ Vamos Amarla Los Dos—Mandingo—Fonovisa—Vander,ASCAP

2 KIKE SANTANDER

- ★ Es Por Ti—Jon Secada—SBK—FIPP,BMI
- ★ Mas Alla—Gloria Estefan—Epic—FIPP,BMI
- ★ Piel Morena—Thalia—EMI Latin—FIPP,BMI
- ★ Abriendo Puertas—Gloria Estefan—Epic—FIPP,BMI
- ★ Tres Deseos—Gloria Estefan—Epic—FIPP,BMI

3 CRISTIAN CASTRO

- ★ Amor—Cristian—Melody—Fonomusic,SESAC

4 JOSE ALFREDO JIMENEZ

- ★ Amaneci En Tus Brazos—Luis Miguel—WEA Latina—BMG Songs,ASCAP
- ★ Si Nos Dejan—Luis Miguel—WEA Latina—BMG Songs,ASCAP

5 MARCO ANTONIO SOLIS

- ★ Por Amor A Mi Pueblo—M. A. Solis Y Los Bukis—

Fonovisa (Manolo Marroquin)—Mas Latin,SESAC

- ★ Himno A La Humildad—M. A. Solis Y Los Bukis—Fonovisa—Mas Latin,SESAC

- ★ Dos Traiciones—Ezequiel Pena—Fonovisa—Mas Latin,SESAC

- ★ Equivocado—M. A. Solis Y Los Bukis—Fonovisa—Mas Latin,SESAC

- ★ Antes De Que Te Vayas—Laura Flores—Fonovisa—Mas Latin,SESAC

- ★ Basta Ya—Olga Tanon—WEA Latina—Mas Latin,SESAC

- ★ Sera Mejor Que Te Vayas—M. A. Solis Y Los Bukis—Fonovisa—Mas Latin,SESAC
- ★ Navidad Sin Ti—Los Bukis—Fonovisa—Mas Latin,SESAC



José Guadalupe Esparza

6 OMAR ALFANNO

- ★ Hay Que Poner El Alma—Victor Manuelle—Sony—EMOA,ASCAP
- ★ Nadie Como Ella—Marc Anthony—RMM—EMOA,ASCAP
- ★ Si Tu Supieras—Giro—SDI—EMOA,ASCAP
- ★ Llegaste A Mi—Marc Anthony—RMM—EMOA,ASCAP

7 TEODORO BELLO

- ★ No Puedo Mas—Los Tigres Del Norte—Fonovisa—Jam Entertainment,BMI
- ★ Ya Lo Se Todo—Guardianes Del Amor—Ariola—Bello Musical

8 JORGE AVENDANO LUHRS

- ★ Vuelveme A Querer—Cristian—Melody—Fonovisa,SESAC

9 CHEIN GARCIA ALONSO

- ★ Experiencia Religiosa—Enrique Iglesias—Fonovisa—Unimusic,ASCAP/Fonomusic,SESAC

10 HERNAN PONY GONZALEZ

- ★ Enamorado De Un Fantasma—Liberacion—Fonovisa—Edimonsa,ASCAP ■

WHO WROTE THE HITS

Continued from page 52

COUNTRY

The Connecticut songwriter who replaced Vince Gill as the lead singer of the pop group Pure Prairie League is the No. 1 country songwriter of the year to date, but it's not the first time Gary Burr has been called country's top composer. He was also listed as the No. 1 songwriter in Billboard's year-end issue for 1994. In 1995, he ranked No. 17, and in last year's recap, Burr was listed at No. 8. Five songs contributed to Burr's return to the No. 1 spot, including hits by Tim McGraw, Wynonna and Ty Herndon (in a duet featuring Stephanie Bentley).

Burr is the sole writer of McGraw's "Can't Be Really Gone," a tune inspired by a newspaper article about someone who died suddenly, leaving behind a half-read newspaper and a freshly made sandwich on the counter. "The song sat around for several years," Burr reveals, "with a lot of suggestions about what needed to be changed, because it was too depressing." The song found its way to McGraw through Burr's publisher, MCA Music. "I heard he was playing it for people on his bus, saying it was going to be [a] single off his next album a good year before he started the album. He even knew what the video was going to look like," says Burr.

"Heart Half Empty" was written by Burr with Desmond Child, a man known for his rock credits with artists like Bon Jovi. "That's one of the first collaborations Desmond and I had," says Burr. "He came in with that title—he always has great titles. We sat at

the piano and slugged it out, nose to nose, for a couple of days." Burr and Child didn't think of the song as a duet, but thought it worked well because of the different ranges in the number.

Burr's other No. 1 hit is "To Be Loved By You," co-written with Mike Reid. "We're good friends, and writing together is a lot of fun," Burr explains. "We knew that Wynonna was looking for something." The song was based on Burr's real-life long-distance relationship with a woman who is now his fiancée.

Burr acknowledges that while he was once known for writing darker songs, his tone has changed. "Positive songs are embraced easier," he confirms. "I'm forcing myself to not let my initial twisted bent drag me into another psychodrama!"

MR. TWAIN GOES TO TOWN

At No. 2 on the country list, in the same position he held on Billboard's year-end charts for 1995, is a name that until recently was more associated with pop and R&B artists like Bryan Adams and Billy Ocean. Robert John Lange ranks second thanks to one song with Arista's Blackhawk ("I'm Not Strong Enough To Say No") and three by Mercury artist Shania Twain, who is also Mrs. Robert John Lange. With the biggest-selling album by a female artist in the history of country music, it's no surprise that a trio of Twain tunes has kept Lange high on the list.

Mark D. Sanders ranked third on the year-end list of country songwriters for 1995, and maintains that position in the rankings year to date. He did so with six songs by six different artists, including the No. 1 hit "No News" by BNA's Lonestar and the debut hit for Curb's JoDee Messina, "Heads Carolina, Tails California." Faith Hill's "It Matters To Me" (Warner Bros.), George Strait's "Blue Clear Sky" (MCA), Paul Brandt's "My Heart Has A History" and Rhett Atkins' "Don't Get Me Started" also contributed to Sanders' standing.

EUROPE'S PROTECTION CONNECTION

Continued from page 46

for the future, Stroh doesn't anticipate swift legal changes protecting copyright.

"We hope these changes will happen before the turn of the century," says Stroh, "and DMV is a member of the ICMP (International Confederation of Music Publishers), which is actively lobbying in Brussels."

In Sweden, Carl Lindencrona of Svenska Musikforlaggareforeningen (SMFF), the Swedish publishers' association, reports a similar situation. The Swedish government is a contributor to the deliberations of WIPO and keeps up to speed with actions of the EU, but there are no plans at present to create new Swedish law on copyright protection ahead of international developments.

"Our view is that existing laws protecting copyright and securing remuneration are sufficient to a high degree and well-suited as a base for covering the digital area," says Lindencrona.

Since Sweden recently joined the European Union, EU directives will now be implemented within Swedish legislation. SMFF also takes part in EU copyright lobbying through the ICMP.



SPAIN: DIGITAL PROTECTION WITHIN TWO YEARS

Spain has no plans for national copyright legislation and reform, according to John P. Echevarria of Asociacion Espanola de Editores de Musica (AEDEM). "Our government will simply apply the common position maintained by the EU," he states. AEDEM is awaiting the first EU working papers and hopes suitable legislation protecting copyright in the digital age can be enacted in Spain within the next two years.

Echevarria stresses that constant exchange of information and updating on lobbying action and progress is essential between national music-publishing associations within the EU.



IRELAND: DETAILED PROPOSALS

The Republic of Ireland Music Publishers Assn. (RIMPA) is confident that the Irish government is fully aware of the copyright concerns and the necessity for enhancements of the law with regard to new technology. "We have prepared, through the Irish Music Copyright Reform Group (IMCRG), detailed outline proposals," reports Johnny Lappin, spokesman for RIMPA and chairman of the IMCRG. "We feel the government should include them in forthcoming copyright legislation." Ireland's last Copyright Act became law in 1963, and Lappin says the government accepts that it needs updating. "We're told the update of the Copyright Act is at an advanced stage," continues Lappin, "and we're hoping for its outcome in 1997 or 1998." ■

Tom Shapiro also repeats his standing from the year-end list as well as the year-to-date rankings published one year ago. He ranked fourth on both of those surveys and is No. 4 year-to-date for 1996. Four different artists contributed to Shapiro's ranking: Tracy Lawrence, Terri Clark, Billy Dean and Jeff Carson.

Alan Jackson rebounds to No. 5 after not appearing on either the year-end list for 1995 or the year-to-date rankings of a year ago. The man who was the No. 1 country songwriter in the 1992 music-publishing issue is back this year, thanks to two of his own hits on Arista, "I'll Try" and "Home."

Craig Wiseman has had an outstanding year so far, with four hits by Diamond Rio, Aaron Tippin, Faith Hill and Linda Davis contributing to his No. 6 ranking. That's a big move up for Wiseman, who was No. 21 on the year-end list of country songwriters for 1995. He did not appear in the Top 10 rankings in last year's music-publishing recap.

Matraca Berg is another new name to the Top 10 rankings. Berg did not appear on either the 1995 year-end list or the rankings published a year ago. Two hits were strong enough to land Berg in seventh place: "You Can Feel Bad" by Patty Loveless (Epic) and "Wild Angels" by Martina McBride (RCA).

Another name that did not appear on either the 1995 year-end list or the rankings of one year ago is Aaron Barker, who is now No. 8 year-to-date. Barker's credits include "I Know She Still Loves Me" by George Strait (MCA) and "Not Enough Hours In The Night" by Doug Supernaw (Giant).

Hits by Arista artists Blackhawk and Pam Tillis contributed to the No. 9 ranking of Walt Aldridge, yet another songwriter who did not appear in the 1995 year-end rankings. The same can be said for Paul Nelson, showing up on the list for the first time at No. 10, thanks to the chart fortunes of hits by Tracy Lawrence, Shenandoah and Emilio. ■

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 KENT BLAZY
 PETER CETERA
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 THE CURE
 CYPRESS HILL
 DIRT MERCHANTS
 DERYL DODD
 JOE DOYLE
 DRILL TEAM
 FITZ OF DEPRESSION
 KIM FOX
 RICK GILES
 GODHEADSILO
 JOHN HIATT
 HUM
 MARCUS HUMMON
 ASHLEY INGRAM
 JESUS & MARY CHAIN
 KÉ
 SCOTT KRIPPAYNE
 LA BOUCHE
 BILL LABOUNTY
 PATTY LARKIN
 ANNIE LENNOX
 LARRY LOFTIN
 MARY LOU LORD
 M PEOPLE
 JOHNNY MACRAE
 METHOD MAN
 STEVE MILLER
 MOBB DEEP
 MY HEAD
 THE POSIES
 HUGH PRESTWOOD
 MICHAEL PURYEAR
 RAEKWON
 THE RIPPINGTONS
 THE ROOTS
 THE RZA
 DUNCAN SHEIK
 CARLY SIMON
 BILLY SMILEY
 LISA STANSFIELD
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Songwriters & Publishers

ARTISTS & MUSIC

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

HOT 100 SINGLES

THA CROSSROADS • Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper • Ruthless Attack/ASCAP
Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP

HOT COUNTRY SINGLES & TRACKS

MY MARIA • Daniel Moore, B.W. Stevenson • Duchess/BMI, Bug/BMI, Prophecy/BMI

HOT R&B SINGLES

THA CROSSROADS • Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper • Ruthless Attack/ASCAP
Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP

HOT RAP SINGLES

THA CROSSROADS • Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper • Ruthless Attack/ASCAP
Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP

HOT LATIN TRACKS

POR AMARTE • Enrique Iglesias, Roberto Morales • Fonomusic/SESAC, Unimusic/ASCAP

Remapping More Irving Berlin Territory In 'Louisiana Purchase'

IRVING'S BACK IN TOWN: It's not often that scholarly pursuits lead to enchanting entertainment, but in recent years, New York musical theater lovers have been treated to delightful concertized versions of long-neglected shows. The biggest successes have been from City Center's annual Encores! series under musical director **Rob Fisher**. Also, Carnegie Hall's far more intimate Weill Recital Hall has staged similar bonbons for the past nine years under the musical direction of **John McGlinn**.

Starting June 19 for six performances, Fisher is moving slightly uptown of City Center to the Weill Hall to conduct a revival of **Irving Berlin's** 1940 hit musical, "Louisiana Purchase." Even musical theater buffs who take their trivia seriously may be shocked to learn that, with 444 performances, it was the longest-running musical at the time since 1927's "Showboat."

The film version starred **Bob Hope**, along with original cast members **Victor Moore** and **Vera Zorina**. Unfortunately, most of Berlin's songs never made it to the screen. And despite the stage version's success, there has been no New York appearance since the show closed in 1941.

As usual, Fisher notes, problems arose with delivering as authentic a musical replication as the settled dust and dim memories of 55 years can allow.

"There are no orchestra parts or vocal score, but we do have the original **Robert Russell Bennett** orchestrations," says Fisher. "While that's totally authentic, we don't have markings to indicate what changes might have been made in the pit." Fisher says that ways of obtaining a feel for how the songs were presented included listening to big band recordings of original cast members performing songs from the show; he also turned to the theater program to clarify which actors sang what numbers. Also, he learned how "tight jazz harmony" was used in the show by viewing film of four songs sung by the **Martins**, which included vocal arrangers (and great songwriters) **Hugh Martin** and **Ralph Blane**, who appeared in the show.

According to Fisher, **Taina Elg**, who plays the part originated by **Irene Bordoni**, received an enthusiastic phone

call from the master himself after he heard her sing the show's major hit, "It's A Lovely Day Tomorrow," on TV's "Telephone Hour" back in the '50s.

The production will include one number, "It'll Come To You," that was cut prior to the show's Broadway opening.

Berlin's daughters, **Mary Ellin Barrett** and **Linda Emmet**, have made this revival one of their pet projects because they regard it as their favorite of their father's works.

While not committing himself or others to future Encores! or Weill Recital Hall productions, Fisher, when asked to select one musical he would like to see revived from each decade from the '20s to the '40s, cites **George and Ira Gershwin's** "Tip-Toes" (1925), **Rodgers and Hart's** "The Boys From Syracuse" (1938), and **Harold Arlen and Johnny Mercer's** "St. Louis Woman" (1946).

While the Rodgers and Hart show is hardly obscure, Fisher says, the show deserves to be heard with the original orchestrations by **Hans Spialek**.

Like all of the Encores! productions recorded thus far, "Louisiana Purchase" will be released by **Hugh Fordin's** DRG label, with Fisher again serving as associate producer. Another Berlin show, 1950's "Call Me Madam," was presented for Encores! last year.

SHOW & GIVE: The American Movie Channel, in its fourth annual effort to support the Film Foundation, which seeks to preserve and restore movies, will program more than 100 film musicals June 30-July 5. Among them will be newly restored versions of the **Beatles'** "A Hard Day's Night" and "Help!" AMC's Film Preservation Festival has raised more than \$1 million to support the foundation's five member archives.

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

1. **Stone Temple Pilots**, "Tiny Music ... Songs From The Vatican Gift Shop" (guitar tablature edition).
2. **Tori Amos**, "Boys For Pele."
3. "Seal."
4. **Natalie Merchant**, "Tigerlily."
5. **AC/DC**, "Ballbreaker" (guitar tablature edition).

Goodman Updates, Becomes Arc New Generation Finds Family Business

BY JIM BESSMAN

NEW YORK—With the Goodman Group changing its name to Arc Music Group and its recent move from Madison Avenue to West 54th Street in the building adjoining the space that used to house Studio 54, the venerable New York publishing company, which dates back to the '40s, is poised to place its 10,000-plus song catalog in a more contemporary setting.

"We see it as the rebirth of a great company that got a little old," says Marshall Chess, who heads the company and is the son of the late Leonard Chess, who formed the legendary Chess Records blues label in 1947 with his brother Phil.



Marshall's cousin Kevin Chess, who recently came aboard Arc as director of creative, legal, and writer relations, is the son of Phil, who

remains actively involved with writer relations out of his Tucson, Ariz., office.

To further rejuvenate the newly renamed company, Marshall is refocusing on aggressive domestic and international catalog promotion, renewed and improved writer relations, and new writer signings.

The group's flagship holding is Arc Music Corp., the publishing arm of Chess Records. Conrad Music, a division of Arc, houses the copyrights of VeeJay Records. Other group companies are Chess' ASCAP affiliate, Sunflower Music, as well as Jewel Music Publishing and Regent Music Corp., both of which specialize in big band jazz and pop standards and continue to be administered by Gene Goodman. Goodman Group founders Gene and Harry Goodman, the brothers of Benny, were well-connected in those genres, as well as in copyright exploitation in Europe.

"Phil and Leonard were record guys, and the Goodmans were song-pluggers who became publishers," says Marshall of Arc's original brother teams. "It's still

a family business."

It is, however, the business of the next generation. "Look around!" says Marshall. "Nearly everyone here is between 25 and 30. The whole company's changed drastically."

One of the biggest changes, notes VP/GM Bernadette Gorman, is in catalog promotion. "When people think blues and R&B, we want them to think Arc," she says, noting a drive to educate film and TV music supervisors and ad agency executives via new promotional CD compilations of Arc music.

On the blues side, there's the two-disc "2120 South Michigan—Great Blues From Chicago's Chess Records" (the address belonged to Chess and is now the location of the new Blues Heaven Museum), as well as a second single-disc volume subtitled "More Great Music."

The initial "2120" set recently scored with the "Chicago Hope" TV series, which picked up "Big Town Playboy" as recorded by Little Johnny Jones in 1949, and "Smokestack Lightning" as cut in 1956 by Howlin' Wolf. "They're the first and last tracks of the first disc, so we know they got them from the CD set," says Marshall.

Another single-disc promo, "Grandes Exitos En Español De Arc/Regent Music Corp.," features Spanish-language versions of catalog chestnuts and reflects a new outreach toward the Latin market.

"The blues are becoming very accepted as part of our own culture," says Marshall, "but what's even more mind-boggling is [the music's] acceptance throughout the world. We get statements from South America, Spain, Portugal, all over!" Recently, he notes, Brazilian blues band Mister Jack included two Little Walter Chess cuts on its new album.

The seven-disc "On The Charts," which encompasses all of Arc's hits from 1947 to this year, will be released in September. Also in the works is a compilation of Arc songs covered by British rock acts: "We had nine songs worldwide from the Beatles in the last year, and eight from Eric Clapton," notes Marshall. Kevin adds, "One thing that Clapton's

'From The Cradle' made us realize is that there are some very obscure but great blues songs out there which can be tapped into—even though they weren't big hits."

Meanwhile, Arc has teamed with MCA Records, which owns and reissues Chess Records product. "We bought 300 pieces of 'Chess—New Orleans' [a two-disc set featuring Clifton Chenier, Clarence 'Frogman' Henry, Sugar Boy Crawford, Bobby Charles, Eddie Bo, and Paul Gayten] and are cross-promoting them with MCA internationally to every music supervisor and foreign affiliate around the world," says Marshall, noting that more than half the recordings are Arc copyrights.

In addition to the compilations, Arc has assembled "License This!," a 122-page catalog for prospective users listing more than 1,000 major blues, rock, big band, jazz, soul, and gospel titles alphabetically, as well as by topic, genre, title, and songwriter. Gorman says that in September, a World Wide Web site on the Internet will program a 20-second sample of each song on "On The Charts," along with Chess/MCA reissue information to help browsers find and obtain the complete versions of the songs.

"New blues fans and bands will be able to tap into 20 seconds of Sonny Boy Williamson's 'Pontiac Blues'—which they might not know—and then go out and buy it," adds Marshall.

One important benefit of the promo discs, and another major change at Arc Music Group, is that it has led to a revival in artist relations at the company, says Gorman. "We're not just acting as a collection agency," she notes.

When Arc issued its first promo blues disc, she says, the company didn't have renewals from many of the writers, "so we picked up relationships with our old writers and picked up renewals." Here, Kevin Chess' previous private-eye work—which helped him get through law school—proved valuable, adds Marshall.

"Six weeks ago, he was on the bayou with Bobby Charles!" says Marshall. (Continued on page 62)

Words & Music



by Irv Lichtman

Games People Play Mighty Clouds Of Joy I Never Promised You A Rose Garden

Ahab The Arab Be-Bop-A-Lula Santa Claus Is Moonlight Feels Right

Common Man Reach Out Of The Darkness **Yesterday** Young Love Down In The Boondocks

Don't It Make You Wanna Go Home? So Into You **Today** Rock Bottom

Hey Girl, Don't Bother Me Sheila Mr. Moonlight Cherryhill Park

I've Been Hurt Key Largo Hush Everybody

Chevy Van Walk On By Casablanca I Knew You When Traces

Sweet Pea Stormy America **The Lowery Group** Be Young, Be Foolish, Be Happy

Untie Me Imaginary Lover of Music Publishing Companies Spooky

What Kind Of Fool 3051 Clairmont Road, NE Dizzy Most Of All

Do You Think I Am? Atlanta, GA 30329 Misery Loves Company

Walk A Mile In My Shoes 404-325-0832 404-325-1075 (Fax) I Love The Nightlife

http://www.lowerymusic.com



Way before "The New York Times," "USA-Today" or even the "Nashville Tennessean" acknowledged the transformation of Lower Broadway into Music City's hippest new boot-stomping neighborhood, the throb of BR5-49's honky-tonk beat could be found on page one of BILLBOARD.

Long before "Spin" or "Rolling Stone" examined the exploding Chicago music scene, the "Chicago Reader," "Chicago Sun-Times" and "Chicago" Magazine all acknowledged BILLBOARD as the publication that first proclaimed, "Welcome to the new capital of the cutting edge."



Logan Mends Broken Spirits In 'Bulk'
The music of Logan Mends is a testament to the power of the human spirit. In his new album, "Bulk," Mends explores the depths of human emotion, from the darkest of despair to the brightest of hope. His music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Mends' music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

Pam Tillis' Talent: Telling It Like It Is
Pam Tillis is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. Tillis' music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. Tillis' music is a gift, a gift that can help us to tell it like it is and find the strength to face whatever life may throw our way.

Goo Goo Dolls' Blue-Collar Guts
The music of Goo Goo Dolls is a testament to the power of the human spirit. In their new album, "Blue-Collar Guts," the band explores the depths of human emotion, from the darkest of despair to the brightest of hope. Their music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Goo Goo Dolls' music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

PJ Harvey: A Lover's Musical Musing
PJ Harvey is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. Harvey's music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. Harvey's music is a gift, a gift that can help us to tell it like it is and find the strength to face whatever life may throw our way.

Morissette's 'Jagged' Self-Healing
Alanis Morissette is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. Morissette's music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. Morissette's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

Liz's 'Guyville': All Is Phair In Love
Liz Phair is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. Phair's music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. Phair's music is a gift, a gift that can help us to tell it like it is and find the strength to face whatever life may throw our way.

Heartsounds: Nyman's 'Piano' Music
The music of Peter Dinklage is a testament to the power of the human spirit. In his new album, "Piano," Dinklage explores the depths of human emotion, from the darkest of despair to the brightest of hope. His music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Dinklage's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

Sarah McLachlan: Irony & 'Ecstasy'
Sarah McLachlan is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. McLachlan's music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. McLachlan's music is a gift, a gift that can help us to tell it like it is and find the strength to face whatever life may throw our way.

'Relish': Osborne's Lives Of Saints
Joan Osborne is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. Osborne's music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. Osborne's music is a gift, a gift that can help us to tell it like it is and find the strength to face whatever life may throw our way.

Tracy Bonham's Feast Of 'Burdens'
Tracy Bonham is a true talent, a woman who knows how to tell it like it is. Her music is a reflection of her life, a life that has been filled with love, loss, and everything in between. Bonham's music is a testament to the power of the human spirit, a testament to the fact that we are all capable of overcoming our darkest moments and emerging on the other side, stronger and more resilient than ever before. Bonham's music is a gift, a gift that can help us to tell it like it is and find the strength to face whatever life may throw our way.

Music To My Ears
by Timothy White

The music of PJ Harvey is a testament to the power of the human spirit. In her new album, "Jagged Little Pill," Harvey explores the depths of human emotion, from the darkest of despair to the brightest of hope. Her music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Harvey's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

The music of Alanis Morissette is a testament to the power of the human spirit. In her new album, "Jagged Little Pill," Morissette explores the depths of human emotion, from the darkest of despair to the brightest of hope. Her music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Morissette's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

The music of Liz Phair is a testament to the power of the human spirit. In her new album, "Guyville," Phair explores the depths of human emotion, from the darkest of despair to the brightest of hope. Her music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Phair's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

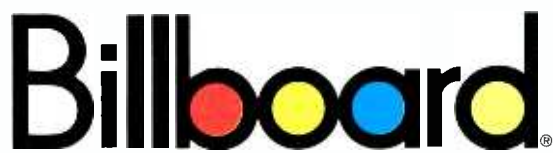
The music of Peter Dinklage is a testament to the power of the human spirit. In his new album, "Piano," Dinklage explores the depths of human emotion, from the darkest of despair to the brightest of hope. His music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Dinklage's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

The music of Sarah McLachlan is a testament to the power of the human spirit. In her new album, "Faith & Hope," McLachlan explores the depths of human emotion, from the darkest of despair to the brightest of hope. Her music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. McLachlan's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

The music of Joan Osborne is a testament to the power of the human spirit. In her new album, "Relish," Osborne explores the depths of human emotion, from the darkest of despair to the brightest of hope. Her music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Osborne's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

The music of Tracy Bonham is a testament to the power of the human spirit. In her new album, "Feast Of Burdens," Bonham explores the depths of human emotion, from the darkest of despair to the brightest of hope. Her music is a journey, a path that leads the listener through the most challenging of times and emerges on the other side, stronger and more resilient than ever before. Bonham's music is a gift, a gift that can help us to mend our broken spirits and find the strength to face whatever life may throw our way.

Even before Alanis Morissette, Liz Phair, Jack Logan, Pam Tillis, the Goo Goo Dolls, Sarah McLachlan, Michael Nyman, PJ Harvey, Rage Against The Machine, Joan Osborne and Tracy Bonham had released their breakthrough albums, the remarkable repercussions of each of these projects were foretold in BILLBOARD's "Music To My Ears" column.





Long before critical and commercial attention were showered on rising new acts like Nil Lara, the Verve Pipe and the Dixie Chicks, "the BILLBOARD Report" and BILLBOARD's "Continental Drift" column on unsigned acts and regional scenes had nominated these artists for success.



Well before "Entertainment Weekly" or "Goldmine" had featured the quirky international groundswell of interest in "space age bachelor pad music," that resurrected phenomenon had been shaken and stirred on the cover of BILLBOARD.

Before Buddy Guy and Joni Mitchell gained overdue recognition via recent "Grammy Awards," both underappreciated performers were accorded BILLBOARD's highest honor for distinguished creative achievement, the Century Award.

We hear the future.™

Lexicon: Enhancing Pro Audio's Vocabulary For 25 Years

■ BY DAN DALEY

It's rare that a single company can represent a major milestone in any industry. It's rarer still that, 25 years after the fact, that company is still around, thriving, and with pretty much the same character as when it started out.

Lexicon, which celebrates its silver anniversary this year, brought the industry its first digital audio processor in 1971, the offshoot of work started two years earlier by M.I.T. professor Dr. Francis Lee that resulted in a digital cardiac monitoring system. In conjunction with engineer Chuck Bagnashi, Lee subsequently launched what was to become Lexicon, which, in 1971, produced a digital delay line, the Delta T-101, 50 of which were sold through New York's Gotham Audio.

The Delta T-101 offered a 10-kilohertz frequency response, a 60-decibel signal-to-noise ratio, and 100 milliseconds of delay. While those specs are primitive by today's standards, the unit, at the time, was a significant breakthrough—the seminal product in what would within a decade become a digital industry.

Many of Lexicon's subsequent

milestones were equally significant. Under the leadership of Ron Noonan, who joined as CEO in 1973, the company's product line expanded. The Lexicon 224 digital reverberation system was introduced in 1978, followed by the 224XL in 1983, which offered expanded processing and control via the innovative LARC remote controller.

The 224 line was the first high-end digital signal processing widely accepted by the pro audio industry. It was followed by the \$12,000 480L, which is still in production today. In 1984, the PCM 60 became the first high-performance digital signal-processing system to break the \$1,500 price point. It was a trend that Lexicon—which had by then reached \$4.5 million in annual sales, mainly to high-end studios—continued with the LXP series of processors in the late '80s.

The LXP line's \$500 price points contributed greatly to the onset of the personal recording phenomenon by bringing both the evolutionary inheritance of Lexicon's long algorithm development history and the perceived value of the company's name to a new industry segment. Lexicon also had a foray, only par-

tially successful, into digital audio workstations via its OPUS system. Since then, the company has introduced to the consumer audio market the CP line of processors, most recently the DC-1 digital controller and NT series of THX-approved power amps.

The professional line has also expanded on both ends of the price spectrum, from musical-instrument-oriented products, such as the Alex and JamMan, to the studio-oriented PCM 80 and 90 processors, introduced late last year. In 1993, after two years of considering various suitors and partners, Lexicon was acquired by publicly traded Harman International.

CEO Harvey Schein, who joined Lexicon in December 1984, brought a background in business finance to bear on a market that was undergoing radical shifting, with digital audio proliferating and the expanded base of personal recordists pushing a downmarket trend.

"When you come at a technology company from the financial side, you get to see everything," observes Schein, a home theater and wine enthusiast whose passion for those

pursuits and for the business of professional audio belies his self-effacing characterization of himself as a "bean counter."

"The finance function gets more of an education than it first appears," he adds. "You see everything it takes to run a company like Lexicon, because the pro audio business [has become] finance-intensive and market-driven."

Schein helped take the company public on the London stock market in 1985, foreshadowing the pro audio industry's rush to markets a decade later. The \$5 million raised was earmarked for continued development and marketing of OPUS, but it eventually became apparent that entering the upper end of the digital audio workstation market—which itself was poised to further downprice—was not the right move at the time.

"It was a drastic mistake," Schein says. "Its development and marketing led to cost overruns and losses. We should have brought out the LXP-1 instead in 1986, rather than waiting until 1988. The down-priced market had actually started showing itself by 1984."

Lexicon VP of sales and marketing Steve Krampf defends the OPUS as "an artistic success" that was technically ahead of its time by offering hard-disk recording, editing, and mixing in a single box, although he concedes that the company "picked a product that was more suited to NASA funding levels."

Lexicon continues to support existing OPUS systems, and Schein, who directed termination of further OPUS development in June 1995, adds that the company would manufacture more OPUS systems on an individual-request basis.

The OPUS experience, however, is one of very few smudges in Lexicon's otherwise consistent and extremely successful product history. At the same time, it reflects a longtime Lexicon trait that puts engineering and marketing on a par within the company's decision structure, giving each insight into the other. At the company's plant in the Boston suburb of Waltham, where its high-end prod-

ucts are manufactured, the marketing offices are located next to the research-and-development division.

Another of Lexicon's traits is what Krampf describes as a balance between developing new product ideas from a careful combination of building off previous products, such as the use of 480L algorithms to create the less expensive LXP series, and inventing new products from scratch.

"A good example is how we went from using the [proprietary] Lexichip, which is really a distillation of previous algorithm development and which was the basis for a lot of products, to combining it with additional, new DSP we developed," he explains. "This also underscores the fact that we won't compromise the quality of the signal processing by asking all new products to keep working off previous R&D. We can cherry-pick from previous successes and combine them with new developments. And those are often developed with significant input from marketing and sales people in the field who bring back a lot of user information to R&D."

Signal processing has been the mainstay of Lexicon throughout its existence, a focus that Schein says will continue, hinting at products that are planned for introduction later this year. Some may be completely new; others will reflect refinements to broaden the products' market appeal; Krampf cites the imminent incorporation of XLR inputs and outputs on the PCM-80 to make the unit more useful to live-sound users.

Lexicon's move into down-priced systems in 1988 with the LXP series (one in that series, the LXP-15, is still made) and such products as the MI-oriented Alex helped bring high-end signal processing to the masses and, at the same time, contributed to propelling the professional audio industry into a commodity-type market. Lexicon's MI-based product group, including Alex, has sold more than 100,000 units; in contrast, midlevel units, such as the PCM series, have sold more than 20,000, and upper-end

(Continued on next page)

Not One To Rest On His Laurels, Ric Wake Builds Multifaceted Entertainment Empire

■ BY DAVID JOHN FARINELLA

Although he could have easily coasted along as the brilliant and successful independent record producer he has been for the past decade, Ric Wake had higher goals. Not that he has given up making music—quite the contrary. It's just that Wake has incorporated his production talents into an entertainment empire that comprises a

record label, a production company, a publishing operation, and five state-of-the-art recording studios.

These are quite impressive qualifications, considering that Wake is only 30 years old and struggled for

years before making a breakthrough. Starting at age 15, he worked as a session guitarist, engineer, and producer, playing in local bands and serving stints in various recording studios while he was growing up in Birmingham, England. However, it wasn't until he jumped the pond that he made it big.

The year was 1987, three years after he packed his bags and moved, and the artist was Taylor Dayne. After Wake lent his talents to her debut album—which included the megahits "Tell It To My Heart," "Prove Your Love," "I'll

Always Love You," and "Don't Rush Me"—he quickly went to work for Whitney Houston, Lisa Stansfield, and Jennifer Rush.

While those were pretty impressive gigs for a relative newcomer, it was his pairing with a singer named Mariah Carey that placed the most shiny discs on his Long Island, N.Y., studio walls. Wake produced four songs—"Someday," "All In Your Mind," "Prisoner," and "There's Got To Be A Way," which he co-wrote with Carey—on her multiplatinum debut album.

Even though he was on track to become one of the most successful producers on the planet, Wake found himself getting tired of sitting in the studio all day looking for drum tones.

"About three years ago, I asked myself, 'Am I going to do this for the rest of my life?'" says Wake. "At that point, I had been doing it for 14 years, so I decided to go into a different place."

So Wake added the word "executive" to his card and went around signing writers, producers, and performers and, as he says, "just putting together sort of an entertainment company."

After getting a couple of silent investors and a partner named Denise Rich and signing up with A&M Records, Wake had a full-fledged entertainment company. He found himself sitting on the other side of the desk paying attention to the things he had never considered.

Luckily, he feels the most confident about the talent portion of his new position, partially because he seems to have a knack for finding talented singer/songwriters. Case in point is Billy Mann, whose story is the stuff of fairy tales or TV movies of the week. As Wake explains it, he was on his way to hear a band in a New York rehearsal studio one evening when he heard a voice coming from a stairwell. Wake was so captivated by the voice that he opened the door and found Mann singing and playing guitar. Wake introduced himself, and the two struck up a conversation. The next day, Mann and Wake were in the studio.

Because of Wake's multiplatinum production work, he had the rare ability to get audiences with a variety of label heads. He and Mann sat in with the presidents of various labels before meeting with A&M's Al Carafa. Ultimately, says Wake, he chose A&M because it had the best spot for his label. "I felt that A&M would be supportive, and they loved my acts," he explains. "I felt that it was the place that I could make my next step."

In addition to Mann's album, which was recently released as the first album on DV8/A&M, Wake's projects include releases by rockers Drill and R&B acts Raw Stilo and Red Eye. While he knows that he's an executive now, he says, "I don't want to be an executive executive." Then, after a short pause, (Continued on next page)

PRO
FILE



Endearing Gandhis. Mesa Bluemoon/Atlantic recording group Boxing Gandhis worked on their upcoming release at Weir Bros. Recording Studio in Los Angeles. Shown, standing, is band member David Darling. Shown seated, from left, are band member Brie Darling and engineer Tom Weir.

LEXICON: ENHANCING PRO AUDIO'S VOCABULARY FOR 25 YEARS

(Continued from preceding page)

products, led by the 480L, have sold in excess of 10,000.

Schein's sensitivity to consumer applications of Lexicon's research and development is apparent in his avid use of the Lexicon's CP-3 Dolby Pro Logic processor (the first digital consumer implementation of Dolby Surround Sound) in his own elaborate home theater setup.

"We've become more market-driven certainly, as has the rest of the

industry," says Schein. "But there's tremendous growth left in the project studio market and in high-end post-production applications, as well as consumer applications."

However, Lexicon's commitment to consumer and high-end professional markets is secure, says Krampf, adding, "You need mass sales to both develop and justify new... chip technology, the kind of development that's going to keep us pushing the edge

when it comes to high-end signal processing. And by participating in the downmarket end of sales, we also develop more leverage for parts purchasing."

Leverage is a key operating concept at Lexicon. The company did exactly that when it used versions of high-end processing algorithms developed for the 224X and 480L to enter the low-priced product market in 1988, and it is using its professional reputation to leverage a stake in consumer home theater by making strategic alliances, such as one with

3D multimedia company Nvidia Corp. to develop studio-quality digital audio for PC-based entertainment systems. Another key venture for Lexicon is an agreement to include its algorithms in Orban's new DSE 7000FX workstation.

Schein says that Lexicon, which has made its fortune off of signal processing black boxes, could eventually evolve into a software-only company.

"It's a scenario that will allow us to possibly grow more freely, instead of replacing box products with new

ones," he says. Krampf adds, "The black-box market will never go away, and that's a market we'll be in for some time to come. But the key to Lexicon is that we've always built products for people who are doing high-profile projects. And as long as we keep doing that, we can distribute the benefits of that research and development to many other markets in other forms. We're based on algorithms, and as long as that's the case, it's secondary in what [form] the products are offered."

RIC WAKE BUILDS MULTIFACETED EMPIRE

(Continued from preceding page)

he adds, "I don't know what I am. I'm kind of a combination of a lot of different things."

During his search for job clarification, Wake is clear about DV8's goal for the next year. "I'm looking forward to breaking the Billy Mann record, and I'm really excited about the Drill record. Everything's moving in the right direction," he says. "I know it doesn't happen overnight, but now what it's about is going out there and breaking some artists."

While he's keeping some tricks up his sleeve firmly to himself, Wake says the artists he's got on DV8 stack up against anything that's out there. "I don't want to sound boastful, but I feel that these artists are as talented as any, if not most, of what is out there right now," he says. "It's just a matter of having the right song at the right time in the right place. That's the challenge to me now."

That challenge has forced him to rethink his work as a producer and become more innovative in his approach to the music business. "Being on this side of the wall has made me a way better producer," says Wake.

"I know how things work way better than I ever did before."

To wit, Wake is more efficient in the preproduction and song-selection stages of the albums he produces. "I go for things differently when I'm making the tracks," he says. "I don't go for something that is going to land in Nowheresville, even though creatively I think it's amazing. I try to make the record so it's going to fit in a certain place without making the music noncredible. I wouldn't do a record one way that there is no radio station to support it, whereas back eight years ago, I was flying blind in some ways."

Through the years, though, there has been one thing that Wake feels is his best asset. "Besides the fact that I can play and I was an engineer and all the technical things I know, the key for me has been that I can put myself in a certain kind of head to listen to music in a certain kind of way that makes me a fan," he says. "If I like it in that kind of a context, then usually lots of other people do, too."

PRODUCTION CREDITS

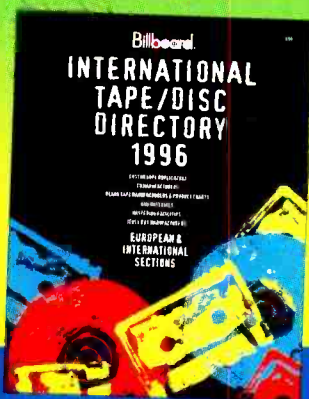
BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 25, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB-PLAY	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	MY MARIA Brooks & Dunn/ D. Cook, K. Brooks R. Dunn (Arista)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	SALVATION The Cranberries/ B. Fairbairn and The Cranberries (Island)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Conner	STUDIO CAT (Los Angeles) Aaron Conner	SOUNDSHOP (Nashville) Mike Bradley	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	WINDMILL LANE (Dublin, IRELAND) Mike Plotnikoff
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	SSL 4000B/ SSL 8096	Neve VRP
RECORDER(S)	MCI JH 114	MCI JH 114	Sony 3348	Sony 3348	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Conner	STUDIO CAT (Los Angeles) Aaron Conner	SOUNDSHOP (Nashville) Mike Bradley	RECORD PLANT (Los Angeles) Humberto Gatica	WINDMILL LANE (Dublin, IRELAND) Mike Plotnikoff
CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	SSL 80896	Neve VRP
RECORDER(S)	MCI JH 114	MCI JH 114	Sony 3348	Sony 7010	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex DAT	Ampex 499
MASTERING Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	SONY MUSIC Vlado Meller	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	Allied Digital	Allied Digital	PDO/HTM	Sony	PDO/HTM

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LIFELINES

BIRTHS

Boy, Louis Reed, to **Scott and Cathy Richman**, March 27 in Summit, N.J. Father is a project manager at BMG Distribution.

DEATHS

Jose L. Rodriguez, 52, of AIDS April 20 in New York. A mastering engineer with Sterling Sound for the past 18 years, Rodriguez worked on albums by such artists as Gloria Gaynor, Culture Club, Mary J. Blige, Heavy D, Jodeci, Monica, and Take That. He is credited with helping pioneer the 12-inch dance record and, more recently, mastered club remixes for Frankie Knuckles, David Morales, and Junior Vasquez. He is survived by his parents, Rafael and Carmen; brother Rafael; and sister Bruni. Donations may be made in his honor to God's Love We Deliver, 166 Avenue of the Americas, New York, N.Y. 10013 or the Center, 208 W. 13th St., New York, N.Y. 10011.

David Mook, 60, of cancer April 21 in Los Angeles. A publisher, songwriter, and entrepreneur for more than three decades, he was most recently president/CEO of American Hero Music, a source music library he founded in 1989. As president of American Dream Music/Common Good Music from 1972 to 1989, Mook developed a catalog of hit songs and covers by such artists as Barbra Streisand, Elvis Presley, Cher, David Bowie, and Gladys Knight. As a songwriter, he co-wrote the theme for the cartoon "Scooby Doo" and "The Dating Game." He also produced all the music for "The Banana Splits" series.

Mook began his career in 1959 as an assistant in the professional department of Hill and Range Songs and Big Top Records. He is survived by his wife, Rose Marie; sons Nicolas and Alexander; and sister Vivian. The family has requested that in lieu of flowers, donations be made to the Jonsson Cancer Center Foundation/ UCLA.

John Rufus "Jack" Sharpe III, 86, of a cardiac accident April 23 in Santa Cruz, Calif. He was a songwriter, publisher, librettist, and novelist. As a publisher, he formed his own company, Rondo Music, in 1965. Among his songwriting accomplishments are the lyrics to "Dream Peddler's Serenade" (music by Johnny Mercer) and "So Rare," the 1957 Jimmy Dorsey hit. His works have been recorded by such artists as Guy Lombardo, Bobby Rydell, and Ella Fitzgerald. He is survived by his wife, Josephine; step-daughter Charlene; and grandchildren Geoffrey and Nicole.

Willis Conover, 75, of cancer May 17 in Alexandria, Va. For four decades, he was the "voice of jazz" at the Voice of America. As host of "Music USA," Conover brought Duke Ellington, Louis Armstrong, Charlie Parker, and other jazz artists to a worldwide audience. He also was the original MC at the Newport Jazz Festival, produced the first jazz concert at the Kennedy Center, and co-founded the jazz panel of the National Endowment for the Arts. He is survived by his brother, Walter, and his sister, Elizabeth.

Kevin Gilbert, 29, cause unknown, May 18 in Los Angeles. He was part of

Sheryl Crow's Tuesday Night Music Club band, a solo artist on PRA Records, and co-founded Toy Matinee. On May 20, Gilbert's manager, Jon Rubin, accepted ASCAP Pop Music Awards in Beverly Hills, Calif., on Gilbert's behalf. Gilbert was honored for co-writing Crow's Grammy-nominated songs "All I Wanna Do" and "Strong Enough." Gilbert's solo album, "Thud," was released on PRA in 1995. He recently worked on the solo debut from ex-4 Non Blondes singer Linda Perry and was finishing an album with his new band, Kaviar. The results of an autopsy to determine the cause of death were unavailable at press time. He is survived by his parents, Paul and Elizabeth, and his brothers, Christopher and Gregory.



No Waste Here. Almo Sounds act Garbage offers encouragement at a party given in its honor by LIFEbeat, the music industry's AIDS-fighting organization. The party followed the group's performance before a capacity crowd at Rose-land in New York. Pictured, from left, are Garbage member Butch Vig, musician Tricky, Garbage member Shirley Manson, and LIFEbeat executive director Tim Rosta.

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 30, **Steven J. Ross Humanitarian Award Dinner**, honoring Edgar Bronfman Jr., presented by the Entertainment and Music Industries Division of the UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1126.

May 31-June 2, **Music, Money & You: Inside Songwriting And Indie Recording Conference**, New Buffalo Marriott Hotel, Amherst. N.Y. 800-265-8481.

May 31-June 2, **Route 1 South Music Conference & Festival**, Richmond Marriott Hotel, Richmond, Va. 804-358-6296.

JUNE

June 1, **Children's Music Roundtable**, presented by NARAS Los Angeles chapter, NARAS, Santa Monica, Calif. 310-392-3777.

June 2-4, **DVD Briefing: Implications And**

Applications, Red Lion Hotel, San Jose, Calif. 800-660-EXPO.

June 3, **American Jewish Committee's Music-Video Division Human Relations Award Dinner-Dance**, honoring Barney Cohen, Bridgewater, New York. 212-751-4000, extension 338.

June 4-6, **Replitech International 1996**, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 4-7, **Broadcast Asia '96/Professional Audio Technology '96**, World Trade Center, Singapore. 65-338-4747; fax: 65-339-9507.

June 5, **NARAS New York Chapter A&R/Producer's Luncheon**, honoring Dave Hall, Lionel Hampton, Johnny Pacheco, Jay David Saks, and Russ Titelman. Supper Club, New York. 212-245-5440.

June 6-9, **BRE Conference '96**, Adam's Mark Hotel, Charlotte, N.C. 310-440-2888.

June 12, **Financing The Music Business—The Middle Market**, sponsored by the Sukin Law Group, Peninsula Hotel, New York. 212-841-9364.

June 13, **T.J. Martell Foundation For**

Leukemia, Cancer And AIDS Research Humanitarian Award Gala, honoring Jimmy Jam and Terry Lewis, Avery Fisher Hall, New York. 212-245-1818.

June 14, **Audio Publishers Assn. Conference**, Hyatt Regency Hotel, Chicago. 310-372-0546.

June 17, **Mix L.A. Open**, Mix magazine and Mix Foundation for Excellence in Audio, Knollwood Country Club, Grenada Hills, Calif. 510-939-6149.

June 18, **1996 Entertainment Industry Conference**, Century Plaza, Century City, Calif. 415-802-2571.

June 20 **Copyright Myths, Folklore & Mysteries**, presented by Women in Music, BMI, New York. 212-459-4580.

June 27-29, **14th Annual Rock 'N Charity Celebration**, presented by the T.J. Martell Foundation and Neil Bogart Memorial Fund, Los Angeles. 310-247-2980.

June 27-29, **American Women In Radio And Television 45th Annual Convention**, Ritz-Carlton, Naples, Fla. 818-783-7886.

June 28-29, **4th Annual Kids' Entertainment Seminar**, Marriott Marquis, New York. 212-462-9344.

JULY

July 10-13, **Video Software Dealers Assn. Annual Convention**, Los Angeles Convention Center, Los Angeles. 800-955-8732.

July 17-19, **Billboard's Third Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

GOODMAN

(Continued from page 57)

commending Kevin's experience in tracking down heirs. Arc's success in re-establishing its old writer relationships has led to a new writer signing, Jack Williams, who has written songs for Son Seals and the Allman Brothers, and new songs from old writers, such as John Madara and David White of Danny & the Juniors, both of whom co-wrote the group's hit "At The Hop."

"We're not expanding the circle beyond our expertise," says Kevin, "but the blues is not just 12 bars anymore and needs to expand in its own way." To that end, he adds, Don Goodman (no relation) is plugging the Arc catalog in Nashville in an attempt to "countrify the blues" for today's Nashville.

NEW COMPANIES

Bobbitt & Roberts, an entertainment law firm, was founded by attorneys Leroy Bobbitt and Virgil Roberts. Initial clients include NATPE International, Solar Records, Interscope Communications, and artist Easy Mo Bee. The practice will offer diversified counsel to members of the music, film, television, and home video industries. Bobbitt was a partner at Loeb & Loeb, and Roberts was most recently president/general counsel for Solar Records/J. Hines Co. The firm's headquarters is at 1620 26th St., Santa Monica, Calif. 90404. Phone: 310-315-7150; fax:

310-315-7159.

John Reilly Public Relations, formed by former JLM Public Relations senior account executive John Reilly. Mike Peters of the Alarm, Howard Jones, and Kenny Aronoff are among the artists Reilly represents. The company is located at 167 Madison Ave., Suite 501, New York, N.Y. 10016. Phone: 212-213-4545.

Top Dog Entertainment, opened by Richard J. Fisher, will specialize in artist management and tour consulting from its headquarters at 12679 New Brittany Blvd., Fort Myers, Fla. 33907. Richard Bozzett has joined the company as executive VP, and Mike Andy is director of touring. Phone: 941-418-1361; fax: 941-418-1352.

FOR THE RECORD

In the article in the May 11 issue "Freedom Of Speech: Alterna-Rap's Unsung Pioneer Finds His Solo Voice," the bass player in Speech's touring band was misstated. The bassist was Neal Wynns.

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GOOD WORKS

FRIENDS OF CHARITY, TOO: The Veritas Therapeutic Community Great Event, the proceeds from which benefit Veritas' Young Mothers, Infants and Toddlers Program and the Family and Foundation Inc. of New York City, will celebrate its eighth annual Evening With Friends of Charlie Parker June 17 at the Mirage nightclub and restaurant in New York starting at 8:30 p.m. The music of the legendary jazz artist, who died in 1955 after a long period of drug abuse, will be played by **Max Roach, Milt Jackson, Al Grey, Jimmy Heath, Nancy Banks, Walter Bishop Jr., George Coleman, George Gee Orchestra, Junior Mance, Earl May, Benny Powell, Ben Riley, Billy Taylor, Sue Terry, and Randy Weston**. Sponsors of the event are the Chase Manhattan Organization, Capital Cities/ABC, and HIP. For tickets and information, call 212-865-9182, 212-866-3247, or 212-662-9811.

SEMINAR AIDS CHARITY: The

T.J. Martell Foundation/Neil Bogart Memorial Fund for Cancer, Leukemia and AIDS Research will be the beneficiaries of a \$2 admission fee to be charged for a seminar called "Temping Your Way Into The Music Industry," which will be held at BMG Entertainment's Beverly Hills, Calif., offices June 10 at 8 p.m. **Jeff Nelson** of BMG Distribution will conduct the seminar. Contact: 310-358-4068.

HONOR FOR THREE: The National Music Council's annual Leadership in Music symposium June 6 at the Hilton Hotel in New York will be followed by a luncheon honoring performers **Betty Carter, Shari Lewis, and Bob McGrath**. The National Music Council was founded in 1940 to provide a forum for the discussion of American music affairs, to act as a clearinghouse for the joint opinions and decisions of its members, and to strengthen the importance of music in people's lives and culture. Contact: **David Sanders** at 718-368-5179.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Czech Market Embraces EU Norms Healthy Sales, Low Piracy Boost Growth

■ BY ROBERT GRAY

In the first of an occasional series, Billboard begins its analysis of the music markets in the former communist states of Eastern Europe and the Soviet bloc with an in-depth study of the Czech Republic and Slovakia. Part two of this feature will appear in next week's International section.

PRAGUE—The Czech Republic's music market, like its robust, transforming economy, continues to prosper and align itself with European Union conventions and norms.

Last year's sales in this nation of 10 million people reached a healthy 2 billion korun (\$72.7 million). With

former Czechoslovak parliament tightened copyright legislation in 1990, and the new Czech Republic recently amended it to harmonize with European Union standards. The republic submitted its application for EU membership this year.

The new legal framework here, which took effect last month, incorporates the provisions of the EU's Rental Directive and Trade Related Intellectual Property Rights international accord. The Rental Directive allows exclusive rental rights for producers for the first time here, while the TRIPS document gives Czech border police the right to hold suspicious goods until they pass an official IFPI inspection.

Despite a decrease in piracy, the

World Intellectual Property Organization recommended that the republic be put on a watch list for this year—a move that Safar has already appealed. He says that audio piracy legislation is strictly enforced, although he does not know if the same holds true for video and computer software piracy, which remain rampant in this region.

Meanwhile, the republic's legislative amendment and IFPI's declared war on piracy and rental shops have been widely applauded by many in the industry. Janek Jaros, GM of BMG's Czech and Slovak operations, says, "I think the reason we have such a low percentage of pirate product sold in this country is due to the

(Continued on page 67)

newsline...

U.K. AIRPLAY royalty collection body the Phonographic Performance Ltd. reports a 10% gain in its revenues for last year to 39.8 million pounds (\$60.1 million). Distributable income was up from \$46.2 million to \$50.6 million. The figures, just released by PPL, refer to the 12 months ending May 31, 1995.

POLYGRAM INTERNATIONAL Music Publishing has signed a worldwide deal with British violinist Vanessa-Mae. The agreement covers her original music and new arrangements of existing works.

THE U.K. GOVERNMENT'S heritage secretary Virginia Bottomley visited the record industry-sponsored Brit School for Performing Arts and Technology near London May 3. The visit follows Bottomley's attendance at this year's Brit Awards in February and face-to-face meetings with record company representatives at the end of last year.

EMI CLASSICS U.K. has signed a new deal with Stephen Kovacevich that, according to the company, will keep the artist with EMI "well into the next century." Kovacevich has been with the label since 1991.



five major music labels present and piracy rates lower than those in some Western European countries, the last hurdle for the

market is the development of a true retail network.

The widespread sale of pirate and illicit material that characterized the Eastern frontier of Europe just a few years ago has been reigned in here by tight legislation and enforcement.

Vratislav Safar, chief executive of the Czech national group of international labels body IFPI, says the nation's piracy rate has fallen from 40% in 1989 to 6% in 1995, compared with approximately 25% in both Hungary and Poland.

Safar recalls, "In 1990-91, the country was flooded [with illicit material]. There were no barriers, and it was really a free-for-all for a while."

Safar credits the passage of stiff anti-piracy legislation for helping stem the tide of illicit product. The

Label, CD Factory Launch In Monaco

■ BY MARK DEZZANI

MONACO—This tiny principality on the French Riviera—home to the annual World Music Awards—has officially entered the music business with the launch of its first record company and, separately, its first CD plant in May. A vital part of the label's strategy will be to sign existing stars, enticing them with tax breaks offered by residency in this offshore banking center.

Based in Monte Carlo, Monaco Records is the brainchild of former Scorpions drummer Herman Rarebell and his business partner Jean-Luc Herourard.

A Monaco resident for the past 11 years, Rarebell explains that moving from behind a drum kit to behind the desk was a natural career progression. "I joined the Scorpions in 1977, and 18 years is a long career as a band member—most marriages don't last that long."

"When the chance came up to form a record company, it seemed an obvious move. Until now, Monaco has not had a record company, and it is not easy for anyone to come along and open up a business



From left, Prince Albert of Monaco and Herman Rarebell.

here. There are strict controls, and one of the criteria is expertise in the relevant field," says Rarebell, adding that his friendship with the heir to the Monaco throne, Prince Albert, helped smooth a path through the bureaucracy. "Prince Albert is the patron of this company and is not a shareholder," Rarebell adds.

Monaco Records' A&R policy encompasses all genres of music and new and established acts. Rarebell notes, "We can offer artists better deals through the tax advantages that the principality has to offer: I want to sign a major artist every year over the next five years."

While Monaco residents officially have to live at least six months a year here to benefit from tax-free status, several international management companies, includ-

ing Mark McCormack's IMG, which manages sports stars and models, have set up here and benefit from flexible treatment by the authorities because their work involves regular touring.

Rarebell says that Monaco Records is negotiating with several stars and that it is looking for a distribution deal with a major. So far, musical residents Ace Of Base and Haddaway have not signed.

The first signing is Thomas Perry, a vocalist from Bochum, Germany.

In a separate development, Monaco's first CD pressing plant was due to open at the end of May in the light-industrial zone of Fontvieille. According to GM Manuel Ferrero, the plant is owned by the Brain Foundation. The organization operates in Spain and the U.S. and was established by Enrique Maso to research the human brain. "We have two mono-line machines which will handle 12 million CDs a year: One million will be for educational CD-ROMs for the foundation with the remaining capacity being sold off to other companies, including work for Monaco Records," says Maso, adding that capacity is due to double within one year.

Court Awards STIM \$4.3 Mill.

■ BY JEFF CLARK-MEADS

LONDON—Swedish authors' society STIM has won a double victory over the country's TV broadcasters and now stands to gain more than \$4 million in lost revenue.

Having been cleared by the competition authority of charges of discrimination for charging the same rate to commercial and public TV stations, the body has now been vindicated by Sweden's civil courts.

The Stockholm City Court ruled May 15 that the rate STIM was charging the TV3 group was reasonable, thereby ending a dispute that had been dragging through the legal process for five years.

The ruling means that TV3 must pay STIM the equivalent of \$4.3 million plus interest relating to royalties for the period from Jan. 1, 1991, to June 30, (Continued on page 67)



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UPCOMING

Billboard®



30TH ANNIVERSARY OF THE MONTREUX JAZZ FESTIVAL

Issue Date: June 29

Ad Close: June 4

This year marks the 30th anniversary of the Montreux Jazz festival and **Billboard** kicks off the celebration in its June 29 spotlight issue. Our tribute will include an exclusive interview with founder and managing director of the festival, Switzerland's Claude Nobs. He will discuss the festival's history as well as plans and performers slated for this year's 16-day gala event. **Billboard's** Jim Macnie will also report on the Jazz box sets being released to coincide with the anniversary.

Contact:

Gene Smith
212-536-5001



REGGAE SPOTLIGHT

Issue Date: July 6

Ad Close: June 11

Billboard's July 6th issue celebrates reggae music. **Billboard** correspondent Elena Oumano reports on the new singing trend prevalent in the genre by examining the return of Rastafarian themes, the ever-growing popularity of Bob Marley's music and the DJ's who are now unveiling singing voices. Also to be included is coverage of the annual music festivals - Sunsplash, Sumfest, Sting, etc. and the expanding intersection of hip-hop and reggae.

Contact:

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PRE-VSDA/VIDEO PERSON OF THE YEAR

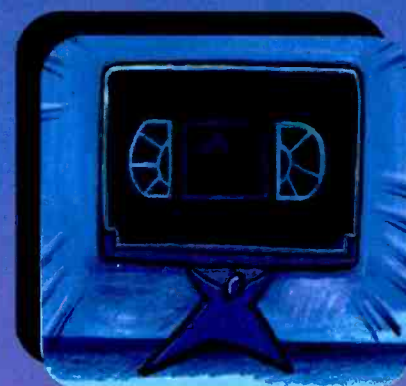
Issue Date: July 6

Ad Close: June 11

Billboard's Pre-VSDA special section salutes Joe Pagano, **Billboard's** Video Person of the Year. The July 6 issue features an exclusive interview with the home-video buyer for the Best Buy chain, tracing the accomplishments that led up to this award. Also, Eileen Fitzpatrick reports on mass merchants and their role in home-video sales.

Contact:

Jodie Francisco
213-525-2304



VSDA

Issue Date: July 13

Ad Close: June 18

Let the good times reel... **Billboard's** July 13 VSDA issue is the ultimate video info source. Eileen Fitzpatrick provides a user-friendly guide to video related hotspots in LA + a story on the site where Quentin T. got his start. A special look at the industry; is VSDA's official line what's really going on? Chris MacGowen spills the beans on the imminent debut of DVD. Also, an overview of the Japanese and UK vid markets. Plus a day-and-time rundown of events planned for this year's confab. And of course **Billboard's** regular coverage of home video, charts and all.

Contact:

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WORLDWIDE SPECIALS & DIRECTORIES 1996



TAPE DUPLICATION

Issue Date: July 13

Ad Close: June 18

Billboard's July 13 issue features our annual spotlight on Tape Duplication. Paul Verna provides an in-depth look at the overall audio and video tape duplication market. Other topics include: Mike Farinella's report on professional tape in analog recording, Steve Trainman's examination of tape as an audio and video storage medium and Debbie Galante Block's review of the effect year-round sell-through video has had on the video duplication business.

Contact:

Ken Karp
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SPAIN

Issue Date: July 20

Ad Close: May 31

In an age of cultural diversity, **Billboard's** July 20th issue will focus on the role of the Spanish sound and their artists impact on pop culture, Spanish rock and the status of emerging Latin acts. The Spotlight will also provide an at-a-glance guide to key radio outlets in Spain, their audience and formats. Also, a focus on Barcelona-based dance labels, Spain's music publishers and this exciting growth market!

Contact:

Christine Chinetti
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LATIN MUSIC BUYER'S GUIDE

**Publication Date:
August 7**

Ad Close: June 17

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

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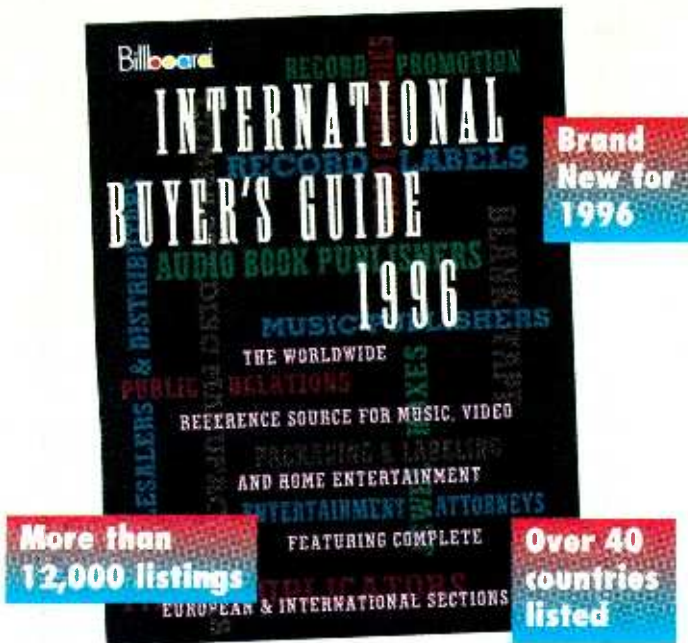
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International

MIDEM ASIA

MIDEM Asia, Hong Kong
Convention Centre, May 14-16

Music Imports Increasing In China

■ BY THOM DUFFY

HONG KONG—While problems of piracy in China hamper development of the country's music industry, the modest number of international albums licensed for release in China is steadily increasing, according to the IFPI.

From 150 titles in 1992 and 300 in 1995, the number of albums that run the gauntlet of the approval process for import into China is expected to reach 450-600 this year, according to J.C. Gouw, the IFPI's regional director for Asia.

The difficulties and opportunities facing Western companies seeking to have their recordings licensed for release in China were outlined by Gouw and representatives of the Chinese music industry during a panel discussion May 16 at MIDEM Asia.

"We want the recording companies

[outside of China] to bring us your best and bring Chinese music back home," says Dingxiang Li, GM of the China Record Corp.

However, the challenges facing companies seeking to bring their music to the Chinese market were described in detail by Gouw; they include a CD piracy rate estimated at 90%, which prompted the May 14 announcement by the U.S. government of trade sanctions against China

(Billboard, May 25).

In addition to piracy, the development of the Chinese music industry is hampered by restricted market access, import monopolies, censorship, and the limitations of a young music-industry association.

It had been expected that a record company that had successfully licensed albums for release in China would outline

(Continued on next page)

German Industry Members Make Mark At MIDEM Asia

■ BY WOLFGANG SPAHR

HONG KONG—For Germany, Hong Kong has become the gateway to the Asian music market. The second MIDEM Asia recorded triple-digit growth in numbers of participants from the German music industry. Notably, the German indies organized a forum in the Convention Centre.

The Germans were represented by more than 200 delegates, with the joint stand of the German Music Publishers' Assn. (DMV) attracting considerable attention; the repertoire of the 21 small- and medium-sized companies was met with great interest in Asia. The most sought-after productions came from the new age, heavy metal, and dance genres. Producers, publishers, and record companies from Japan, Thailand, Hong Kong, and Australia found their way to the listening booths.

DMV spokesman Heinz Stroh says, "The full schedule at our stand very quickly showed us that the Asian market has a great deal of potential for Ger-

many.

"What classical music has been experiencing for years at its successful fairs in Tokyo and Sydney with manuscripts and its own productions has now spread to pop music publishers. They have gained very promising perspectives."

Even so, very few contracts were actually signed at MIDEM Asia, as the convention was too short for full negotiations to take place. Most German music publishers said that they would also attend MIDEM Asia '97, as attendees from Japan, Thailand, China, and Hong Kong were very receptive to German musicians.

The German delegates agreed that over the coming years, Asian business could contribute up to 30% of foreign sales, despite piracy problems.

In discussions with Redd MIDEM Organisation chief executive manager Xavier Roy, DMV VP Hans Wilfried Sikorski said, "MIDEM Asia is set to be just as important for exploiting repertoire as for much touted multimedia. But only provided our rights are protected."

Sony Takes Dreams Come True To SE Asia

■ BY STEVE McCLURE

HONG KONG—Sony Music Entertainment (Japan) used MIDEM Asia as a launching pad for the first Southeast Asian release by one of its biggest acts, pop trio Dreams Come True, and introduced Asian audiences to cutting-edge Japanese techno acts. Dreams Come True's latest album, "Love Unlimited," issued in Japan April 1, was released by Sony's affiliates in the region in May.

"We gave out an enhanced-CD version of 'Love Unlimited' at MIDEM Asia and held a big promo campaign for the album at HMV's three Hong Kong stores," says Epic/Sony promotion staffer Yuki Ishida.

Says Philip Kung, managing director HMV Hong Kong, Chinese Asia region, "Sony came to us a few months back with 'Love Unlimited' and said they wanted to do a promotion that was tailor-made for the Hong Kong audience, and so we decided to support it."

HMV's "Love Unlimited" campaign included drawings at its three Hong Kong stores, as well as in-store displays and repeated plays of key tracks and videos from the album by in-store DJs.

Until "Love Unlimited," Dreams Come True's material has been available in Southeast Asia only through imports. Sony's decision to locally release the album made a big difference in terms of price, according to Kung.

"Right now, I'm able to retail 'Love Unlimited' at \$98 Hong Kong [\$12.56],"

he says. "A regular import from Japan would cost between \$140-\$150 Hong Kong [\$17.95-\$19.23]."

All this helped "Love Unlimited" reach the No. 2 spot on HMV Hong Kong's Japanese pop chart for the week of May 5-11, according to Kung.

"A group like Dreams Come True has a lot of potential in Asia, but you can't assume that just because a group has a big name in Japan, it will take off in Hong Kong," Kung adds.

Dreams Come True was formed in 1988 by Yoshida (vocalist), Masato Nakamura (bass), and Takahiro Nishikawa (keyboards). The group's self-titled debut (which was recorded, like all its releases, in London with producer Mike Pela) sold more than 1 million copies—a feat matched by all of its subsequent albums.

Its 1992 album, "The Swinging Star," is Japan's all-time top-selling album, with total sales of 3.85 million copies.

Dreams Come True's only foray into the U.S. music market to date happened in fall 1994, when the song "Eternity," performed in English, was selected as the ending theme song for the animated feature "The Swan Princess."

The trio's main selling point is Yoshida's powerful vocal style, which sets her apart from the legions of cute-but-can't-sing Japanese female singers.

Many observers of the Japanese music scene think that her vocal talent and bright, accessible image mean Yoshida has the potential of becoming Japan's first truly global superstar. But

first there's Asia.

"All the members of Dreams Come True hope to do a major tour of Asia before 2000, but there's no definite plan," says Ishida.

While Dreams Come True continues its dominance of the Japanese pop charts, such DJs as Ken Ishii, Takyu Ishino, and Fumiya Tanaka are making their mark on Japan's rapidly developing techno scene. They appeared at a special Sony techno showcase set for 10 p.m. May 15 at Hong Kong's Lost City club, along with leading U.S. DJs Derek May and Jeff Mills, as well as Sony Korea artist E-Pak-Sa.

Ishii, Ishino, Tanaka, and Mills have all compiled albums of their club favorites for Sony dance label G's Factory.

G's Factory associate manager Yuki Noda says the idea behind the showcase was to introduce the rest of Asia to techno music, which has taken firm root in Japan and Europe. Reflecting the borderless nature of this music, Ishii's 1995 album, "Jelly Tones," for example, is licensed to Sony by Belgian techno label R&S, which has released five other albums by the DJ.

Dreams Come True's Nakamura says, "Until now, Miwa Yoshida's lyrics have been written in Japanese, but little by little, she's becoming known to fans outside of Japan... We want to introduce our Japanese music to the world. Of course, from now on we are looking forward to the challenge of singing in English and touring Asia."

CZECH MARKET

(Continued from page 63)

national group of IFPI, which is really on the case."

Vladimir Kocandrie, managing director of Monitor-EMI, concurs, adding, "Copyright law is traditionally much better than in at least half of Western Europe . . . We're doing even better than Italy, Greece, and the Netherlands. IFPI and police contacts are very good. [Piracy] will not be an issue soon."

The crackdown on pirate cassette operations in Poland has helped to ease the situation here. Safar says that Polish pirate tapes still make their way into the Czech market but that "it's no longer on a large scale, just some smugglers."

While most of the bootleg cassettes come from Poland, nearly 100% of pirate CDs come from Bulgaria.

However, the three Czech CD pressing plants have in the past been dogged by suggestions of producing bootlegs. Safar says the largest of these factories, which produces 18 million-20 million discs per year, will introduce the Source Identification (SID) code by year's end.

Jaros says BMG prefers to press its discs abroad. He says, "If you press abroad, and the plant belongs to your conglomerate, then you can be sure of the standards."

CHINA

(Continued from preceding page)

the procedure at the MIDEM Asia panel. In the wake of the trade sanctions, all declined to do so, Giouw explained, leaving the task to the IFPI official.

Official quotas on the importation of recordings have been abolished. However, the multiple steps involved in the licensing process still include identifying a Chinese record company as a business partner, showing proof of copyright ownership of the recording to be licensed, discussing trade terms, signing a letter of intent, providing a sample of the recording and translation of the lyrics for censorship review, signing a contract and registering the deal with the national copyright-administration officials, and providing a master recording once approval is obtained.

The difficulties for those pursuing such a deal include the lack of information on potential Chinese business partners; a licensing royalty rate that can run as low as 10 cents per cassette or \$1 per CD; the long wait for negotiations, official approvals, and eventual payment; the lack of promotion and marketing for releases; the restricted sale of finished product through only a single company; and the near impossibility of verifying sales figures.

"To the Chinese, these rules and regulations are not strict," observed Giouw, highlighting the need for awareness of cultural differences in international business deals.

Although China has a population of 1.2 billion, only about 10% has disposable income to spend on such consumer products as audio recordings. Nevertheless, that represents a potential market of some 120 million, predominately in the country's major cities, says Giouw. And as the growth of satellite television has increased awareness of goods, including recordings, the long-term trend in China in recent years has been toward a relaxation of controls and greater market access, the IFPI reports.

BMG Cos. Reorganized In Oz, Germany

In Australia, 3 Divisions Created

New Structure Set Up For GSA

■ BY CHRISTIE ELIEZER

SYDNEY—BMG Australia has undergone a major restructuring in sales, marketing, and A&R. Managing director James Glicker says this has been carried out "to put BMG at the forefront of the rapid period of change in the Australian marketplace."

The restructuring recognizes a greater breakthrough rate for domestic acts internationally, a growing adoption of electronic ordering here, and the Australian industry's impending change to electronic collection of chart sales data.

In Australia, BMG has consistently ranked fifth in terms of market share during the last 10 years, with 8%. Market leader Sony Music Entertainment's share is 24%. BMG's new structure creates three reporting groups, with two heads brought in from outside and the third to be announced.

The labels group, which combines A&R and marketing of front-line music, will focus attention on breaking acts and maximizing support for local signings. The group's newly appointed head, Tim Prescott, was director of Australian music for Polydor; more recently, he launched PolyGram's film section. Existing marketing and label managers have been incorporated into the division, with new staff to be appointed shortly.

The media group replaces the promotions department. Glicker, who took over as managing director last summer after serving as senior VP at the company's New York office, says, "Now that chart hyping will soon become a thing of the past, we are reorienting our promotions force to concentrate on the media—especially new media such as pay TV and the Internet. The field marketing staff will provide the in-store support necessary to move BMG up the charts."

Media group head Neil Clugston is a onetime BMG national public relations manager who, in the last five years, has run an artist management and show-biz consultancy.

The strategic marketing group combines catalog marketing with third-party licensing. BMG Classics recently acquired audio budget label Castle and the Startel TV advertising company.

BMG's sales activities are becoming centralized due to retail's growing use of electronic ordering (although the user rate is currently no more than 30%, compared with the U.S. and parts of Europe, where it is closer to 80%). In response, the national sales desk has been doubled to 14. There will be two key account managers and a newly created position, manager of information services for sales, to keep up to date with the latest computer technology.

The sales force will now focus on field marketing/merchandising sell-through. As a result, branch offices in three states have been closed, with responsibilities now shared by the two main centers of Sydney and Melbourne.

"It's not a cost-cutting exercise," Glicker says of the closures. "But I couldn't see the logic where the U.S. company generates \$900 million in sales with only nine sales offices, while the Australian company, which generates \$50 million, had five."

"It's more proactive to put greater emphasis on in-store promotion to break new acts and left-of-center music, something not easily done with TV advertising." With the latter, he adds, a national campaign generally costs \$250,000 Australian (\$195,000).

Two BMG Ariola Chiefs Are Moving On

HAMBURG—Two men who have had a sustained influence on the German record market over the past few decades are vacating their positions to pursue their own activities.

Michael Anders, 55, one of the most successful senior managers at BMG

Ariola here, has been managing director of BMG Ariola Hamburg for 10 years. Albert Czapski, 60, is managing director of BMG Ariola Media.

Czapski will maintain his ties with BMG by acting as a consultant, but Anders wants to "pursue his own pri-

■ BY WOLFGANG SPAHR

HAMBURG—BMG Ariola in the German-speaking territories is being overhauled into a new structure that, president Thomas Stein says, will "optimize creative competence."

The most notable changes in the reorganization involve the creation of two new divisions to cover strategic marketing and new music products. In addition, commercial and administrative activities have been combined into one service center for the Germany/Switzerland/Austria region. There are no changes in sales and distribution.

Stein says, "These decisions have been influenced by the most recent developments in the market, where, in peak months, up to 80% of BMG Entertainment International GSA sales are accounted for by national repertoire."

Under the new structure, BMG Ariola Munich will incorporate the A&R and marketing responsibilities formerly handled by BMG Ariola Media, starting July 1. Matthias Gibson will oversee the new operation.

The new music products division, which will report directly to Stein, will pool all BMG repertoire companies in Germany, Austria, and Switzerland, including joint-venture partners and classical.

The special-marketing departments at BMG Ariola Media and BMG Ariola Miller are to be combined in the new strategic marketing division,

which will be under Christoph Schmidt, managing director of BMG Entertainment International GSA. It will be responsible for records advertised on TV and radio as well as the direct-marketing and special-projects profit centers.

BMG Video becomes part of strategic marketing, as will Interactive Entertainment, BMG's multimedia division, which moves from Ariola Miller at Quickborn to Munich July 1.

These changes will leave BMG Ariola Miller to concentrate on its core business in the budget music and children's products area. Schmidt remains in charge. He says, "These measures are aimed at doing justice to the market changes in the budget-line sector. Restructuring also became necessary with the departure of [Ariola Miller managing directors] Dr. Gerhard Florin and Rolf Lerschmacher. It was not an easy step, as we had to make painful cuts."

"However, in doing so, we have managed to protect our corporate and product base and ensure the continued existence of the Quickborn facility."

The newly created GSA service center will pool commercial and administrative departments, such as information technology, accounting, and licensing. The center will be managed by Andre Firkenwirth and provides the administrative skeleton for all BMG Ariola companies in the German-speaking regions.

The exploitation department, which has had global success with national artists, such as Snap, La Bouche, and Real McCoy, is to be taken away from BMG Ariola Munich and located directly within BMG Entertainment International GSA. All the other departments in the GSA holding company will remain unchanged.

Stein says, "We are convinced that, with this new structure and its flat management hierarchy, we will be well positioned to meet the demands of the market and will continue to defend our market leadership in the national product area, as well as our outstanding international successes with music made by BMG GSA."

private interests." Czapski's successor will be Vera Epp-Winter; A&R/marketing expert Eckhart Gundel will take over Anders' position. Czapski and Anders will leave BMG Ariola June 30.

WOLFGANG SPAHR

COURT AWARDS STIM \$4.3 MILLION

(Continued from page 63)

1993. The broadcaster had made only nominal payments relating to that time while awaiting the outcome of the court case.

However, the court ruled that in future tariff negotiations, STIM must take into account TV stations' "actual and potential" audience figures for the first time. To date, STIM's tariffs have been based on broadcasters' revenues.

The court's ruling on audience figures

is a direct response to the provisions of the European Union Cable and Satellite Directive.

STIM managing director Gunnar Petri says his organization is happy to implement the court's decision and that an agreement with the broadcasters over new rates should be reached "before summer."

Petri welcomes both the competition authority's decision and the civil court's

ending of the five-year dispute.

The competition body ruled earlier in the year that STIM was being "neither discriminatory nor excessive" in charging commercial TV stations the same tariff for using music as publicly owned broadcasters. Now that the civil court has endorsed the level of those tariffs, Petri feels the conditions are right for comprehensive new agreements.

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TM



HITS OF THE WORLD									
CONTINUED									
NETHERLANDS (Stichting Mega Top 50)					NEW ZEALAND (RIANZ)				
THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES		
1	1	DRILL INSTRUCTOR	CAPTAIN JACK	EMI	1	1	CALIFORNIA LOVE	2PAC FEATURING DR. DRE	ISLAND
2	2	HAVA NAQUILA	PARTY ANIMALS	EDEL	2	3	1,2,3,4 (SUMPIN' NEW)	COOLIO	FESTIVAL
3	3	CAPTAIN JACK	CAPTAIN JACK	EMI	3	9	IRONIC/YOU OUGHTA KNOW (LIVE)	ALANIS MORISSETTE	WARNER
4	8	WASSENAAR	ROSS & IBA	CNR	4	4	RIDIN' LOW	L.A.D.	POLYGRAM
5	4	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	EPIC	5	10	FASTLOVE	GEORGE MICHAEL	VIRGIN
6	6	GA DAU	DEMIS	CNR	6	6	TAKE A LOOK	J'SON	POLYGRAM
7	NEW	DE EERSTE KEER	MAXINE & FRANKLIN BROWN	CNR	7	2	GET DOWN ON IT	PETER ANDRE WITH P.T.P.	FESTIVAL
8	NEW	WILD RHYTHM	RENE FRÖGER	DINO	8	7	SALVATION	CRANBERRIES	ISLAND
9	5	THE PROMISED LAND	DJ PAUL ELSTAK	MIDTOWN	9	NEW	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	SONY
10	7	ALLES OF NIETS	LINDA ROOS & JESSICA	DINO	10	5	WHO DO U LOVE	DEBORAH COX	BMG
ALBUMS					ALBUMS				
1	8	GUUS MEEUWIS & VAGANT	VERBAZING	ARCADE	1	2	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER
2	1	CELINE DION	FALLING INTO YOU	COLUMBIA	2	1	CRANBERRIES	TO THE FAITHFUL DEPARTED	ISLAND
3	NEW	CRANBERRIES	TO THE FAITHFUL DEPARTED	MER	3	3	ENZZO	ENZZO	SONY
4	2	ANDREA BOCELLI	BOCELLI	POLYDOR	4	10	ANTHONY WAY	THE CHOIR—SOUNDTRACK	DECCA/POLYGRAM
5	6	MARCO BORSATO	ALS GEEN ANDER	POLYDOR	5	5	RAGE AGAINST THE MACHINE	EVIL EMPIRE	SONY
6	4	RAGE AGAINST THE MACHINE	EVIL EMPIRE	EPIC	6	NEW	CELINE DION	FALLING INTO YOU	SONY
7	3	TAKE THAT	GREATEST HITS	BMG	7	4	PETER ANDRE	NATURAL	FESTIVAL
8	5	CHARLIE LOWNOISE & MENTAL THEO	OLD SCHOOL	POLYKOR	8	7	PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	SONY
9	NEW	PAUL DE LEEUW	ENCORE	EPIC	9	NEW	HOOTIE & THE BLOWFISH	FAIRWEATHER	JOHNSON WARNER
10	NEW	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER	10	6	OASIS	(WHAT'S THE STORY) MORNING GLORY?	SONY
BELGIUM (Promuvi)					SWITZERLAND (Media Control Switzerland)				
THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES		
2	1	ONE OF US	JOAN OSBORNE	MERCURY	1	2	CHILDREN	ROBERT MILES	POLYGRAM
3	2	IL VOLO	ZUCCHERO	POLYDOR	2	1	MACARENA	LOS DEL RIO	BMG
4	3	CHILDREN	ROBERT MILES	BMG ARIOLA/NEWS	3	3	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	SONY
5	5	LEMON TREE	FOOL'S GARDEN	EMI	4	4	X FILES	DJ DADO	ZYX
6	10	SOIREE DISCO	BORIS AMIC		5	8	LEMON TREE	FOOL'S GARDEN	INTERCORD
7	7	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	EPIC	6	6	PIU' BELLA COSA	EROS RAMAZZOTTI	BMG
8	6	LIFT U UP	2 FABIOLA	EMI	7	5	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS	ZOMBA/JIVE
9	NEW	PIU' BELLA COSA	EROS RAMAZZOTTI	DDD	8	NEW	COCO JAMBOO	MR PRESIDENT	WARNER
10	8	CAPTAIN JACK	CAPTAIN JACK	EMI	9	NEW	FUNKY	TIC TAC TOE	BMG
ALBUMS					10	7	WE'VE GOT IT GOIN' ON	BACKSTREET BOYS	ZOMBA/JIVE
1	1	ANDREA BOCELLI	BOCELLI	POLYDOR	1	2	BACKSTREET BOYS	BACKSTREET BOYS	ZOMBA/JIVE
2	NEW	EROS RAMAZZOTTI	DOVE C'E MUSICA	ARIOLA	2	NEW	EROS RAMAZZOTTI	DOVE C'E MUSICA	BMG
3	2	CELINE DION	FALLING INTO YOU	COLUMBIA	3	1	CELINE DION	FALLING INTO YOU	SONY
4	4	CRANBERRIES	TO THE FAITHFUL DEPARTED	ISLAND	4	5	TAKE THAT	GREATEST HITS	BMG
5	6	TINA TURNER	WILDEST DREAMS	PARLOPHONE	5	4	TINA TURNER	WILDEST DREAMS	EMI
6	NEW	GEORGE MICHAEL	OLDER	VIRGIN	6	7	TIC TAC TOE	TIC TAC TOE	BMG
7	3	TAKE THAT	GREATEST HITS	RCA	7	6	FOOL'S GARDEN	DISH OF THE DAY	EMI
8	7	HELMUT LOTTI	GOES CLASSIC	RCA	8	3	CRANBERRIES	TO THE FAITHFUL DEPARTED	POLYGRAM
9	10	ANDREA BOCELLI	IL MARE CALMO DELLA SERA	POLYDOR	9	NEW	CURE	WILD MOOD SWINGS	POLYGRAM
10	NEW	CURE	WILD MOOD SWINGS	POLYDOR	10	8	RAGE AGAINST THE MACHINE	EVIL EMPIRE	SONY
SWEDEN (GLF)					FINLAND (Seura/IFPI Finland)				
THIS WEEK	LAST WEEK	SINGLES			THIS WEEK	LAST WEEK	SINGLES		
1	1	CHILDREN	ROBERT MILES	DECONSTRUCTION	1	1	CHILDREN	ROBERT MILES	DECONSTRUCTION
2	2	RETURN OF THE MACK	MARK MORRISON	WARNER	2	2	FIRESTARTER	PRODIGY	XL RECORDINGS
3	3	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	EPIC	3	4	C'MON NOW	LEILA K	MCGA/REEL ART
4	6	LEMON TREE	FOOL'S GARDEN	INTERCORD	4	6	BEFORE	PET SHOP BOYS	PARLOPHONE
5	5	TRE GRINGOS	JUST D MED THORLEIFS	TELEGRAM	5	9	THE X FILES THEME	MARK SNOW	WLA
6	4	CALIFORNIA LOVE	2PAC FEATURING DR. DRE	ISLAND	6	3	X FILES	DJ DADO	FLEX/EMI
7	NEW	THE X FILES THEME	MARK SNOW	WARNER	7	8	KUIVAA KYNNELEET	XL5 700 MUSIC/BMG	
8	8	FASTLOVE	GEORGE MICHAEL	VIRGIN	8	7	HEAVEN	U96	MOTOR
9	7	FIRESTARTER	PRODIGY	XL RECORDINGS	9	5	FASTLOVE	GEORGE MICHAEL	VIRGIN
10	9	TAKE A RIDE	ROB'N'RAZ FEATURING D-FLEX	TELEGRAM	10	NEW	KADONNEET POJAT	TEHOSEKOTTIN	LEVY YHTIO
ALBUMS					ALBUMS				
1	NEW	CRANBERRIES	TO THE FAITHFUL DEPARTED	ISLAND	1	1	J.KARJALAINEN	ELECTRIC SAUNA	POKO
2	1	ORUP	FLICKOR FORR & NU—1986-1996	METRANOME	2	2	CRANBERRIES	TO THE FAITHFUL DEPARTED	ISLAND
3	5	CELINE DION	FALLING INTO YOU	COLUMBIA	3	7	ISMO ALANKO	I-R-T-I	POKO
4	4	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER	4	3	LENINGRAD COWBOYS	GO SPACE	MEGAMANIA
5	2	PETER LEMARC	LEMARCOLOGI 1986-1996	MNW	5	10	JARI SILLANPAA	JARI SILLANPAA	MTV MUSIIKKI
6	3	RAGE AGAINST THE MACHINE	EVIL EMPIRE	EPIC	6	NEW	PANTERA	THE GREAT SOUTHERN TRENDKILL	EASTWEST
7	NEW	PANTERA	THE GREAT SOUTHERN TRENDKILL	ELEKTRA	7	4	JUICE LESKINEN	KIVEA JA EAMPYLAA	GRAND SLAM
8	6	KENT VERKLIGEN	RCA		8	NEW	APULANTA	ENJA	LEVY YHTIO
9	NEW	ENYA	THE MEMORY OF TREES	WARNER	9	6	SUURLAHETTILAAT	KOKOELMALEVY	REEL ART
10	8	TINA TURNER	WILDEST DREAMS	PARLOPHONE	10	8	RAGE AGAINST THE MACHINE	EVIL EMPIRE	EPIC
PORTUGAL (Portugal/AFIP)					HONG KONG (IFPI Hong Kong Group)				
THIS WEEK	LAST WEEK	ALBUMS			THIS WEEK	LAST WEEK	ALBUMS		
1	NEW	GEORGE MICHAEL	OLDER	VIRGIN	1	2	ANDY HUI	17 SURPRISE GREATEST HITS	CAPITAL ARTISTS
2	1	VANGELIS	PORTRAITS	POLYDOR	2	1	JACKY CHEUNG	LOVE & SYMPHONY	POLYGRAM
3	NEW	EROS RAMAZZOTTI	DOVE C'E MUSICA	DDD	3	3	KAREN TONG	FREE AS YOU LIKE	POLYGRAM
4	5	TAKE THAT	GREATEST HITS	RCA	4	NEW	ANDY LAU	LOVE SICKNESS BECOMES DISASTER	BMG/MUSIC IMPACT
5	2	MAMONAS ASSASSINAS	MAMONAS ASSASSINAS	EMI/GLOBO	5	4	NORMAN TAM	NORMAN 25	BMG
6	3	DELFINO	O CAMINHO DA FELICIDADE	ARIOLA	6	NEW	KELLY CHAN	I DONT THINK SO	GO EAST
7	7	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS	STRAUSS	7	6	CHEUNG CHI LAM	SUPER HERO—SUPER BEST	SONY
8	4	ALANIS MORISSETTE	JAGGED LITTLE PILL	WARNER	8	NEW	AARON KWOK	MEMORANDUM GREATEST HITS	WARNER
9	NEW	SCORPIONS	PURE INSTINCT	EASTWEST	9	10	SOUNDTRACK	YOUNG & DANGEROUS (II)	BMG
10	NEW	RICHARD CLAYDERMAN	LE MEILLEUR DE RICHARD CLAYDERMAN	EMI/GLOBO	10	NEW	SAMMUEL TAI	LOVE MEANS NOTHING	CINEPOLY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NORWAY: Anja Garbarek, daughter of jazz saxophonist and composer Jan Garbarek, is enjoying strong sales and overwhelming acclaim for her second album, "Balloon Mood" (BMG Norway). It reached No. 4 on the VC album chart after just one week in the stores, while the first single, "I.C.U.," is being aired frequently on national radio Petree. A mystical mixture of trip-hop loops, jazz samples, and Garbarek's enchanting, breathy vocals, the songs were all written by the singer and recorded at her father's studio, the Log Cabin in the Norwegian mountains. Co-produced by Anja and Marius de Vries, with "special thanks" to Jan for his help with the original sketches and arrangements, "Balloon Mood" is the work of a self-confident performer who has reached a new level of artistic maturity since signing her first recording deal in 1991 at the age of 21 and releasing her debut album, "Velkommen Inn" (Welcome In). Negotiations are currently under way with BMG sublabel deConstruction for the autumn release of "Balloon Mood" in the U.K.

HELLE HOINNESS

GERMANY: It seems that the video jocks on music TV channel Viva are not just pretty faces. Several have proved their versatility by becoming successful recording artists as well. Leading the way is VJ Stefan Raab, who was recently presented with a gold disc for 250,000 copies sold of his rap single "Hier Kommt Die Maus" (Chlodwig/BMG Ariola), which peaked at No. 2 on the national chart. Raab is an experienced musician, as witnessed by his album "Stefan Raab Und Die Bekloppten" (Stefan Raab And The Crazy-men), released last year by edel co. Raab's dance remake of the Bellamy Brothers' "Let Your Love Flow," sung in German and retitled "Ein Bett Im Kornfeld," became a top five hit for him after being included on the album. Also enjoying chart success is Viva VJ Heike Makatsch with her singing debut, a version of the country classic "Stand By Your Man" (Metronome). Extracted from the soundtrack to the movie "Mannerpension" (Men's Boarding House), in which Makatsch plays the leading role, the single peaked at No. 11. The latest Viva VJ success is the brother and sister team of Cyrus and Shirin Valentine, who record under the name Nobel Savages. The duo's debut dance-rap single, "Digging In The Nose," has just been released and is followed by the album "Made In India," which combines Western pop music with Indian influences. The siblings, who are of Punjab descent, have toured as support for acts including Dr. Alban, the Wailers, and Mutabaruka.

ELLIE WEINERT

FRANCE: Each year, French international radio service RFI organizes a contest called Decouvertes de RFI (Discoveries of RFI), which encourages artists from Africa, South America, and Asia to send tapes to the radio station's headquarters in Paris. The entries are judged by a jury of music and media professionals that, naturally, includes a representative from Global Music Pulse. The winners of the 1995 contest, which drew several hundred entries, were Guadalupe Urbina Y Los Callejeros from Costa Rica; the College Brothers from Réunion, one of the Mascarene Islands in the Indian Ocean; and Maalesh from Comoros in the Mozambique Channel. The winners are invited to tour in the West and are heavily promoted by the RFI, which has 450 partner stations around the world. Previous winners have secured record deals, and the College Brothers, whose exciting blend of Creole music combines *maloya*, the dominant music genre in Réunion, with hip-hop, jazz, gospel, soul, and African music, are already in the studio recording their first album. The tour featuring the 1995 winners, which includes gigs in several European countries, reached Paris May 10, and audiences were able to experience the music of the College Brothers firsthand, along with Urbina's Latin-folk and the acoustic, Afro-Arabic-inspired melodies of Maalesh—aka Mohamed Othman Elyas—who sings in Shikomor, Swahili, and Arabic.



U.K.: Disciplin A Kitscheme, the alternative/indie rock trio from Belgrade, Serbia, led by bass player Black Tooth, is gradually building a following on the live circuit here. Despite the band's minimalist lineup—just bass, drums, and vocals—the three musicians produced a substantial sound, without resorting to backing tapes or samples, at a recent gig at London's Borderline club, thanks to Tooth's astonishingly versatile use of his instrument and the colossal volume at which the act performed. In addition to playing deep, menacing bass parts, Tooth fashioned melodic lines and wild Jimi Hendrix-style lead guitar noises. Drummer Beat held down the beat, and vocals were handled by Goffie Bebe, whose soul diva looks were in stark contrast to a punk singing style that echoed that of Poly Styrene of X-Ray Spex. For those struggling to make sense of it all, the band's T-shirts provided some handy taglines to describe its music, including "Heavy rave rock, but fonkey" and "Now we're talking bass!" DAK's debut single, "Have You Ever Heard Of Any Other Rhythm?," is out on Babaroga Records, and the band played additional dates in the U.K. throughout May.

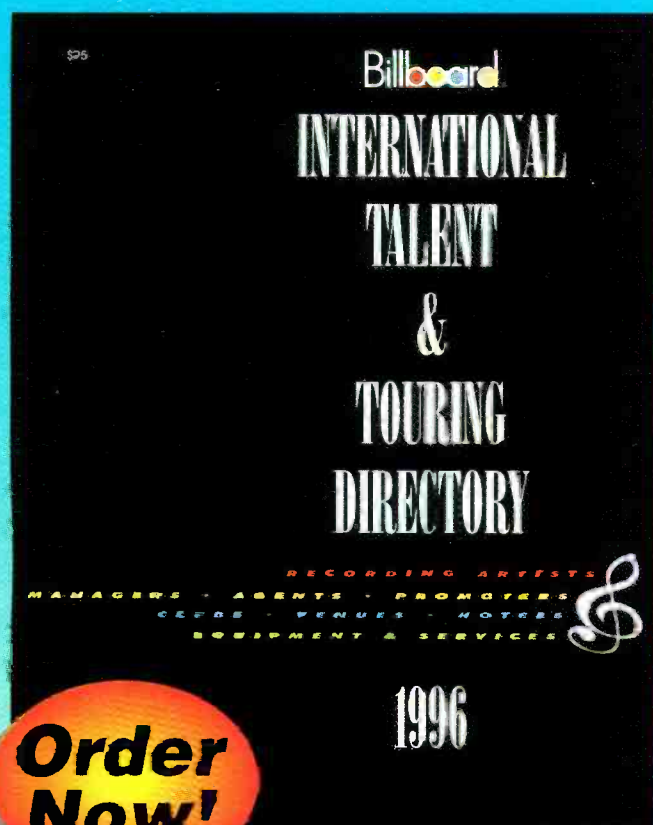
KWAKU

IRELAND: The fourth Irish Music Rights Organisation showcase tour opened at Whelan's in Dublin April 3 (with Blush, Mocking Bird, Oblivion Junior, and the St. Judes) and finished May 8 at Belfast's Empire Music Hall (with Strawman, Disraeli Gears, Pusher, Peace Frog, and Hon Tarper). The tour is part of IMRO's music-grants scheme, which encourages the composition and performance of new music and is now firmly established on the Irish rock calendar. Organized by Dermot Flynn, the event was staged at 12 venues nationwide and showcased 50 emerging acts chosen from more than 300 tapes submitted to a music industry panel. The IMRO tour has attracted a strong A&R presence in the past, and last year the Bedhangers drew widespread record-company interest and went on to claim a slot on the Heineken Rollercoaster tour. Among the other acts taking part this year were Gumb, Go Blimps Go, Touchstone, Humbug, Shelley, Cow Town, Brawl, Sweet Jekum, and Stella. A best-of-the-tour gig was staged at Dublin's Temple Bar Music Centre May 11.

KEN STEWART

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BDT03106

Canada

David Tyson's Polished Pop Reflex Producer/Songwriter Finds Global Audience

■ BY LARRY LeBLANC

TORONTO—Los Angeles-based Canadian songwriter/producer David Tyson is in the music industry spotlight these days.

Tyson has production and songwriting credits on Tina Arena's album "Don't Ask" and Amanda Marshall's self-titled debut album, both of which are on Epic, and he co-wrote Wynonna's current country hit, "Heaven Help My Heart."

"Don't Ask," released in the U.S. May 7, has spent most of the year atop the Australian album chart, selling more than 600,000 copies (giving it eight-times-platinum status in that country), according to Sony Australia (Billboard, Feb. 17). Much of the album's success has been built on the strength of the single "Chains," which was also top 10 on charts throughout Europe.

The track, which shipped to top 40 and AC radio in the U.S. March 12 is No. 52 on the Hot 100 Singles chart. "Don't Ask" is No. 162 on The Billboard 200.

Tyson began working with Arena at his 24-track digital home studio in Beachwood Canyon in the Los Angeles area in January 1994. The 26-year-old Australian native, impressed by Tyson's earlier work with Canadian singer Alanah Myles, had contacted him about producing her sophomore release.

"Tina played me a tape, and the first song I heard was 'Chains,'" says Tyson. "When I heard that great voice, I said, 'Let's go.' I also thought her songs were great. She was also looking for some more songs that I thought I could plug into." For the album, Tyson contributed "Heaven Help My Heart," co-written with Arena and Dean McTaggart, and "Sorrento Moon," co-written with longtime collaborator Christopher Ward.

"Heaven Help My Heart" was selected by MCA Records Nashville president Tony Brown for Wynonna's new Curb/MCA album, "Revelations." Released as the follow-up to "To Be Loved By You," the track is No. 18 on the Hot Country Singles & Tracks chart.

Also at his Beachwood Canyon home studio, Tyson produced and co-wrote five songs for Marshall's debut album, which was released in Canada Oct. 17, 1995 (Billboard, Nov. 4, 1995), and in the U.S. April 16 of this year. The album's lead single, "Birmingham," was co-written by Tyson with Gerald O'Brien and McTaggart. In Canada, the album is No. 28 on The Record's retail album chart in the May 20 issue.

Michael Roth, director of A&R for Sony Music Entertainment (Canada), picked Tyson to write songs for Marshall in 1994. Tyson listened to Marshall's earlier Canadian-produced demos and was impressed with only two tracks. He was, however, bowled over by her voice. After recording demos of her singing some of his songs, he readily agreed to produce the album.

"I'm really proud of the songs on that album," says Tyson. "Whereas Tina walked in with eight out of 10 songs on her album, Amanda came in with only two [strong songs] and not having a

clear musical direction."

Tyson, who is signed to a worldwide publishing deal with EMI Music Publishing Canada, was a natural choice to work with newcomers Arena and Marshall because of his industrywide reputation for painstaking craftsmanship and for producing polished demos.

"I'm not good at tailoring [songs] for somebody's situation," Tyson says. "I have to write in a reflex manner about what I want to say on a particular day. The better the demos are, the more control and influence you have over whoever may cover [your songs]."

Tyson and Ward were integral to the success of Myles. In addition to producing her 1989 debut album for Atlantic, they co-wrote six songs for the album, including the No. 1 U.S. and Canadian single "Black Velvet," which won a Grammy for song of the year in 1991.

"We have a creative relationship based on friendship and the ability to challenge each other," says Ward of Tyson. "Last week, I sat down with him and Tina Arena, and he said he had a few new things to show us. He spun out all these amazing grooves and ideas, and I turned to Tina and said, 'After all these years, this guy still amazes me.'"

DIVERSE PARTNERS

Of Ward and his other longtime Canadian collaborators, McTaggart and Canadian-based singer/songwriter Eddie Schwartz, Tyson says, "My partners are quite diverse in terms of their musical scope. My strength is the music part. At times, I need somebody who has more ability in putting words together in a poetic, meaningful sense."

Prior to becoming a professional musician, Tyson, a classically trained pianist, studied political science at York University in Toronto and worked with several Canadian groups, including the Domenic Troiano Band, which recorded for Capitol in the U.S. in the late '70s.

After the stint with the Domenic Troiano Band, Tyson worked as arranger and keyboardist on Schwartz's 1980 self-titled debut album, released by A&M Records of Canada, now A&M/Island/Motown. He co-produced Schwartz's second album, "No Refuge" (1981), and the follow-up, "Public Life" (1983), both of which were released on Atco in the U.S.

Tyson co-wrote extensively with Schwartz for these albums, including the songs "All Our Tomorrows," which reached No. 28 on the Hot 100 in 1982, and "Special Girl," which was later recorded by America and Meat Loaf.

"Before meeting Eddie, I knew nothing about writing songs," admits Tyson. "He introduced me to the notion of simplicity in pop music. He's intelligent, well-read, musically diverse, and likes big pop-hook ideas."

In addition to working with Schwartz in the '80s, Tyson produced albums for other Canadian artists, including Belinda Metz, Erroll Starr, and Long John Baldry. He teamed up with McTaggart while producing the albums "The Arrows" (1984) and "The Lines Are Open" (1985) for McTaggart's group the Arrows for A&M Records.

Mixing the Arrows' self-titled debut at Village Recorder in Santa Monica, Calif., with engineer Scott Litt was a pivotal career experience, according to

Tyson, who says he was impressed with Litt's engineering technique. "Something stuck out about American engineering to me then," he says. "Among Canadian engineers there was a safety at the time. American engineers were more willing to push the EQ, get more reverb, and be bolder in their mixes. That was one of the things that attracted me in coming to Los Angeles."

Tyson also realized that if he wanted to become a successful record producer, he'd have to work more in the U.S. "It was difficult to make a start in Canada," he says. "If you got \$50,000 to produce an album, you were spending a lot. Getting product [released] beyond Canada was also difficult."

By 1985, Tyson, then signed to CBS Songs, was working with Schwartz in Los Angeles in seven-weeks stints. Songs written by the duo were recorded by Joe Cocker ("All Our Tomorrows") and "I Stand In Wonder"), Donna Summer ("Fascination"), the Pointer Sisters ("I Will Be There"), and Philip Bailey ("Fascination"). Recording under their own names, Tyson and Schwartz also contributed the songs "Too Much Learning" and "On My Way" to the soundtrack of the 1986 film "Back To School."

While in Toronto, Tyson and Ward began writing songs that eventually ended up on Myles' debut album. A Tyson-produced demo tape of Myles performing "Black Velvet," "Love Is," and "Still Got This Thing" caught the ear of Tunc Erim, senior VP of A&R for Atlantic in New York, and a recording deal was completed, with Tyson chosen to produce the album.

MOVE TO U.S.

In 1989, Tyson was hired by Michael Ostin, then senior VP of A&R at Warner Bros. Records in Los Angeles, to produce Jude Cole's debut album, "A View From 3rd Street." While Myles' album had not yet broken through in the U.S., Ostin had heard it and was aware of its early success in Canada, where the album eventually reached diamond status (1 million units). This job was the deciding factor in Tyson's relocating to the U.S.

"It seemed like a good time to move when I had a shot," Tyson says. "I took that last flight [from Canada] April 22, 1989. It was such weird day. I felt I was turning my back on my country, my friends, and my family."

Myles' "Black Velvet" success might have provided Tyson with a career springboard, but he wasn't in a position to immediately take advantage of his new-found fame. While he produced Hall & Oates' 1991 single "Don't Hold Back Your Love," he had little time to work on other projects. He and Ward had begun writing songs for Myles' ill-fated sophomore album, "Rockinghorse," which Tyson again produced. Released in late 1992, the album failed to chart on The Billboard 200, and he and Myles parted ways.

Acknowledging that his biggest successes to date have been with female artists, Tyson says, "I suppose female artists pick up on other female artists and check out their producers. It was through Alanah that Tina heard of me. But I certainly don't go looking for female artists. I enjoy working with both men and women."

Merchants & Marketing

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Online Retailers Incorporate New Technologies Sites Upgrading For Better Customer Service, Ease Of Use

■ BY KRISTIN LIEB

BOSTON—Some online merchants are beginning to upgrade their World Wide Web sites to distinguish themselves from the growing pack of established and start-up retailers emerging on the Internet.

Although speed, price, and selection are still key to selling online, many music merchants are beginning to add advanced features to their sites while improving customer service and ease of use.

The online sites of a few retailers, such as Tower Records and Newbury Comics, are extensions of the chains and already have strong brand identity with consumers; others, such as CDnow, Music Boulevard, Econnection, Emusic, and CDworld, are exclusively online entities striving to make a name for themselves. To compete, many Web retailers are discovering that they need to integrate recent technologies, such as music-recommendation agents, into their sites.

On its Firefly site (<http://www.firefly.com>), Boston-based Agents Inc. asks Web users to rate a select list of albums. Firefly, which is a personal music-recommendation agent, then scans the site's catalog for music that the user might like by "talking to" other agents in the community that represent people with similar musical tastes. Firefly then makes its recommendations and gives the user the opportunity to hear soundclips and read reviews of its recommended artists.

Firefly also gives the user the ability to buy recommended material at the site. Although Firefly is not a retail site per se—it's in the business of providing enabling technology for retailers—Agents Inc. has enlisted Boston-based Newbury Comics, a 15-store retail chain, to do its fulfillment. Agents Inc. president Nick Grouf says this latest addition is another way of "reintroducing the concept of service in cyberspace."

Grouf sees agent technology as a great enabler for retailers seeking to achieve higher profit levels online. He says agents seek out both new and old catalog releases, so online retailers have the potential to

sell more overall titles—and those that contain higher margins than current hit product. In addition, he says, online retailers can reduce costs by automating their sales forces and reducing marketing and advertising waste by using agents to micro-market or to reach only seemingly interested individuals on a one-to-one basis.

Grouf says Firefly has hundreds of thousands of registered users, who spend an average of 20 minutes per visit.

Firefly supplier Newbury Comics has its own Web site (<http://www.newbury.com>), where it has experienced double-digit sales growth in the past couple of months. Ashley Serotta, director of Newbury Comics Interactive, attributes much of Newbury's online success to its personalized approach to online retail.

"We are in touch with who our customers are and what they want and have become good at giving them exactly that," Serotta says.

Rather than compiling a vast, generalized database meant to be all things to all customers, Newbury Comics is building a small database by hand to meet the needs of its customers: alternative music fans with eclectic tastes. "It's smaller, but it's good, quality stuff," Serotta says. "Every SKU has a description and a graphic, and we get you started with our best sellers and new releases... We're easy to use, even if you don't know what exactly you're looking for."

Newbury Comics does not use an agent on its site but, rather, acts as its own. "By being an educated music store run by people who love music, we can say [in a description] that if you like Sonic Youth, you may like Polvo," Serotta says.

Serotta says Newbury Comics has had "a lot of success" with nonmusic product, such as T-shirts, and says the current online purchase process is seamless.

The Entertainment Connection (<http://econnection.com>), a virtual megastore launched in mid-April, personalizes its site with Amu, a shopping agent that keeps track of each shopper's musical preferences. Amu greets customers by name when they log on, changes its appearance and language to suit its audi-

ence, and becomes more "intelligent" with each use by using past input to generate new suggested-purchase tips.

"We built Amu to be open," says Evan Cagner, director of development for Entertainment Connection. "So there is an evolving process of what it does and how it is delivered."

The retail site has several other value-added components that set it apart from competitors. Econnection offers soundclips for every track of its top 100 albums, as well as artist pages that display not only album catalogs but also other artist merchandise sold by the store, such as videos, clothing, and books.

In addition, users can maintain an

address file in their accounts and can send gift-wrapped merchandise with personalized notes.

Econnection founders have no intention of trying to put traditional retailers out of business, but they do think they can give them a run for their money online.

"We were born in this marketplace, so we don't have the baggage of coming from another industry," says co-founder Jim Marden. "There's nothing the major retailers can do that we can't."

CDnow president Jason Olim agrees and says he notices a decisive split in online retailers. "There's a notable dis-

(Continued on page 77)



The Entertainment Connection is located at <http://econnection.com>

For more information, please call Ed Gunko or Jeanne Meyer at The Scribes Associates, Inc. (212) 695-4300 or send e-mail to edgunko@scribes.com or jmeyer@scribes.com

A World Wide Web page for the Entertainment Connection.

Where There's Smoke, There's Music Stamford, Conn., Store Mixes Cigars And CDs

■ BY FRANK DiCOSTANZO

STAMFORD, Conn.—Domenic Corbo is one entrepreneur who doesn't mind watching his dreams go up in smoke, especially while he listens to his favorite music.



Smokin' Sounds, the store on the left, is a combination cigar shop and CD outlet in Stamford, Conn. (Photo: Frank DiCostanzo)



In fact, that's the whole idea behind Smokin' Sounds, a combination CD and cigar store located on High Ridge Road in Stamford, Conn. The 23-year-old Stamford native personally raised \$100,000 to lease the 1,200-square-foot space, which opened for business last November.

"Where else can a customer shop, enjoy a fine cigar, and listen to some great music all at the same time?" asks Corbo.

The store, which has the largest selection of premium cigars in lower Fairfield County, also happens to be the only cigar shop in Stamford, a distinction Corbo is especially pleased about, given the growing popularity of cigar smoking. He says that Stamford, a city with a population of 108,000 and a medium family income of \$66,000, is

ideally suited for his "double niche" strategy.

As for music, the main competition the store faces is from an independent store that carries mostly used CDs, a Coconuts, and a Sam Goody located in the Stamford Town Center, a nearby mall. The store is situated directly across the street from Borders Books, but "thankfully they don't carry music, so I'm able to benefit from their traffic," says Corbo. The store also draws shoppers from its neighbor, Starbucks Coffee.

So far, Corbo notes with amusement, one of the most vexing things he's had to deal with when deciding to open a CD/cigar store was coming up with a suitable name. "It was driving me crazy," he says. "Finally, the words 'smoke and sound' just clicked into Smokin' Sounds. It was perfect!"

Fortunately, the CD/cigar marketing strategy also seems to have clicked. To date, cigars account for 60% of sales vs. 40% for music. As a percentage of sales, CDs have steadily climbed, especially in the last two months, Corbo

(Continued on page 73)

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Information Focus Of Fourth Annual Kids' Entertainment Seminar Panels

EVENTFUL: The children's entertainment industry's premier event, the Kids' Entertainment Seminar, is ready to roll June 28-29 at New York's Marriott Marquis Hotel. Registrants for the fourth annual conclave, organized by New York-based entertainment attorney **Howard Leib**, can get the discounted "early bird" fee of \$195 through



SCANNELL

Saturday (1); subsequently, the registration price will increase to \$275.

Nickelodeon president **Herb Scannell** and Hanna-Barbera Productions president **Fred Seibert** will be KES '96 keynote co-speakers on June 28. Following their address will be KES' traditional "Year In Review" opening panel, which will be moderated by either your Child's Play scribe—

who has done it every other year—or Leib. Panelists include Kid Rhino VP **Torrie Dorrell**, Boulder Blockers stores co-president **Steven Glass**, online entrepreneur and president of First Site **Robert Gordon**, Radio AAHS music director **Don Michaels**, and marketing/consulting concern Morningstar Media owner **Linda Morgenstern-Robbins**.

Panel two, sponsored by Hanna-Barbera, is called "Staying In The Game: Industry Case Studies." The panelists, who will discuss how to develop a children's entertainment project and keep it viable, are moderator **Paul Hodes**, president of the Leib-founded trade group Children's Entertainment Assn. and one-half of children's musical act **Peggusus**; **Tom Barreca**, VP of Hanna-Barbera; **Howard Jacobs**, VP of cable TV's Cartoon Network; and **Step-**



by *Maira McCormick*

hen McNie, co-manager of Canadian label Elephant Record (home of **Sharon, Lois & Bram**).

Kicking off the June 29 conference sessions is a workshop, "Oh, What A Tangled Web: Marketing On The Internet," which promises tips on how to reach the changing online market. The moderator is **Lina Maini**, president of marketing company Mainiac Productions and executive director of KES. Panelists include **Ellen Barre**, who runs the interactive division of infomercial company William Television Time, and children's artist **Monty Harper**.

Panel three, "As Seen On TV: A Children's Television Roundtable," will touch on mega-mergers, the V-chip, and other TV-related issues. Moderated by Leib, the panel includes **Michael Gayle**, president of kids' production company Three Mutts in a Hutt; **Richard Morenoff**, children's programming specialist for cable net the Learning Channel; **Syma Zarghami**, senior VP of programming for Nickelodeon; **Jaff Zahn**, music director of Canadian animation house Cinar; and children's artist **Rory**.

The final panel, "A View To The Future: Quality In Children's Entertainment," dissects the number-one buzzword in kids' media and is moderated by New York entertainment attorney **Len Charney**. Panelists include children's artists **Lou Del Bianco** and **Karan Bubin**; **Diana Huss Green**, editor in chief of Par-

ents' Choice; **Karen Jaffe**, executive director of watchdog group KidsNet; and **Jill Jarnow**, children's audio buyer for multimedia retail chain Noodle Kidoodle. Leib says other speakers may be added by convention time.

As in previous years, the CEA will hold a national meeting prior to the second day's panels (June 29.)

There will be no talent showcases presented by KES this year, although, as Leib notes, a number of children's artists will be performing in New York that weekend. "Promoting showcase concerts is really an entirely different thing from running a seminar," says Leib, "and this year, we wanted to focus on the seminar's informational content."

Other changes are in effect for KES '96. Leib says the seminar is now accepting credit cards, so attendees may register by phone, fax, or E-mail. KES has also launched an Internet site on the World Wide Web (<http://www.kidsentertainment.com>).

Leib says he's expecting about 200 registrants, up from last year's 150. He scheduled KES to take place directly after the Licensing Industry Merchandisers' Assn. convention, which runs June 25-27 at New York's Javits Center; enabling children's-industry members to segue smoothly from one conclave to the other.

KIDBITS: On Saturday (1), the Los Angeles chapter of NARAS will present the first in a continentwide series of industry roundtable discussions, to be held at NARAS headquarters in Santa Monica, Calif. "Children's Music Roundtable" will feature panelists **June Foray**, the voice of TV's Rocky the Flying Squirrel, **Natasha Fatale**, and others; **Ted Kryczko** of Walt Disney Records product development; **Kid Rhino VP Torrie Dorrell**; **Georgett Studnicka**, VP of music publishing and music business affairs for Sony Pictures Music Group; **Laura Levinsky**, manager of television music for Columbia TriStar Television; and author **Ronny Shiff**. The discussion will be moderated by children's artist **Lianne Sterling** of the **Bumblebeez** and **Tony Haynes** and is sponsored by the CEA.

Stu Morden and **Jo Ann Grossman**, proprietors of the children's music series at New York's West End Gate, launched a children's talent show last year. Called "The West Side Kids Talent Show," it has proven so popular that the BBC filmed a documentary on the show May 19 at Stand Up New York.



RUMSEY



KAIREY

names **Melissa Berman McNeese** VP of marketing and **Jeff Siegel** manager of special sales, and promotes **Lisa Backus** to key accounts manager in Chicago and **Trudi Smith** to manager of creative services. They were, respectively, senior director of marketing of fitness at WarnerVision Entertainment, director of institutional markets/regional sales manager at TV Guide, manager of special sales, and production coordinator.

ENTER*ACTIVE. **Jay Moses** is promoted to president of BMG Interactive in New York. He was senior VP/GM.

newsline...

TRANS WORLD ENTERTAINMENT says it narrowed its net loss to \$2.7 million in the first fiscal quarter from \$4.1 million a year ago. In addition, the music and video retailer reports that sales from stores open at least one year rose 6% during the quarter; Trans World's first comp-sales gain in five quarters. The other good news was a decline in selling, general, and administrative expenses as a percentage of sales to 32.5% from 34.6%. Overall sales for the three months ending May 4 fell 4% to \$107 million from \$112 million because the Albany, N.Y.-based company operated 20% fewer stores this year. Trans World operates 527 stores under the names Record Town, Tape World, F.Y.E., Saturday Matinee, and Coconuts Music and Movies.

SONY has formed a partnership with children's book writer/illustrator **Maurice Sendak** in which the artist will create interactive family entertainment attractions for Sony's major retail entertainment centers. Sendak will also work with Sony's TriStar Pictures to develop and produce live-action and animated films, which will then be marketed on video by Columbia TriStar Home Video. The third portion of the arrangement is with Sony Signatures, which will be the exclusive worldwide merchandising and licensing agent for such Sendak books as "Where The Wild Things Are" and "In The Night Kitchen."

MOVIE GALLERY, the Dothan, Ala.-based operator of 735 video stores in the U.S., reports a net profit of \$5.1 million on revenue of \$53.7 million in the quarter ending March 31, compared with income of \$2.8 million on \$22.1 million in revenue during the same period last year. Much of the growth was due to an increase in the number of stores to 707 at the end of the quarter from 335 at the same time a year ago. In the first quarter, there was a net increase of 45 stores: 31 acquisitions, 25 openings, and 11 closings.

MOVIE GALLERY

THE MOTION PICTURE ASSN. OF AMERICA says seizures of pirated videocassettes rose 31% to 174,198 in the first quarter from the corresponding period a year ago. The number of raids increased to 368 from 360. Restitution awards rose to \$220,000 from \$76,424. And the number of people sentenced for piracy increased to 63 from 30 a year ago. The MPAA estimates that video piracy costs movie companies \$250 million a year in lost revenues.

K-TEL INTERNATIONAL, the marketer of compilation albums, reports a net profit of \$456,000 in the third fiscal quarter, compared to a loss of \$330,000 during the same period a year ago. Net sales rose 12.1% to \$18.4 million from \$16.4 million. The company says the results were due in part to "strong North American sales and profits led by successful new club/dance music releases [and a] successful direct response television music infomercial."

TELE-COMMUNICATIONS, the largest cable systems operator in the U.S., with nearly 13 million subscribers, reports that its operating cash flow increased to \$502 million in the quarter ending March 31 from \$497 million the year before. Total revenue rose to \$1.4 billion from \$1.1 billion a year ago. Basic cable was TCI's biggest revenue producer for the quarter (\$850 million, up from \$740 million last year). Pay-per-view movie revenue rose to \$29 million from \$20 million. Liberty Media Group, an affiliated company that owns stakes in such cable programmers as the Box, CNN, and Black Entertainment Television, reports a net profit of \$26.8 million on revenue of \$447.7 million, compared with a loss of \$21.1 million on \$357.9 million in revenue during last year's first quarter.



TDK, the Tokyo-based manufacturer of blank audiotape, videotape, and CDs, says that recording media sales fell 1.1% to 131 billion yen (\$782.6 million) in the fiscal year ending March 31. TDK says audiotape sales decreased in Japan and Europe. But, the company says, the decline was partly offset by "a rebound in videotape prices, mainly in Japan and the U.S." In addition, there was "a more than twofold increase in shipments of optical media," which include CDs.



PARADISE RECORDS, CDS & TAPES, an independent record store near Louisiana State University in Baton Rouge, has created a World Wide Web site on the Internet (<http://www.intersurf.com/~paradise>) that features new releases, reviews, and product sales. It also has a page devoted to Baton Rouge blues musicians. Owner Sam Irwin says that the page is "more of an advertising tool" but that selling product over the Net "may become our primary focus."

BARNES & NOBLE, the book chain, reports that revenue from its books and music superstores increased 43% to \$381.5 million in the first fiscal quarter, accounting for 75% of the company's total revenue, up from 66% the year before. Sales for superstores open at least one year rose 5.9% in the quarter. The New York-based company operated 375 superstores and 631 mall bookstores as of April 27. For the quarter, the company reports a net loss of \$5.4 million on total revenue of \$508.8 million.

EXECUTIVE TURNTABLE

DISTRIBUTION. **Gene Rumsey** is promoted to senior VP of major accounts group at EMI Music Distribution in Woodland Hills, Calif. He was senior VP of national accounts.

Burt Margolis is promoted to VP of management information systems at WEA Corp. in Burbank, Calif. He was director of data processing.

HOME VIDEO. **Andrew M. Kairey** is promoted to executive VP for MCA/Universal Home Video in Universal City, Calif. He was senior VP of marketing and sales.

Karl D. Wetzel is appointed CFO for Blowout Entertainment in Portland, Ore. He was VP of finance/CFO for Rentrak Corp.

Carolyn Pihl is named chief accounting officer at Rentrak Corp. in Portland, Ore. She was senior manager of audit and business advisory group at Arthur Anderson.

FOR THE RECORD

The original motion-picture soundtrack to "Gettysburg" was released by Milan Entertainment, which has exclusive worldwide rights to the title ("Real Thing: Soundtrack And Film Score News," Billboard, May 18).

WHERE THERE'S SMOKE, THERE'S MUSIC

(Continued from page 71)

says. On a recent typical day, the store sold \$600 worth of cigars and \$300 in CDs.

With an inventory of more than 5,000 CDs (the store carries no cassettes), nearly 45% of stock is pop/rock, 10%-15% is classical, and 10%-15% is jazz and blues. The balance is made up by soundtracks, new age releases, and other categories. Music accessories account for 3% of sales and include the entire line carried by Case Logic, CD cleaners, blank tapes, and jewel boxes.

Smokin' Sounds' hottest sellers recently were releases by Bush, Alanis Morissette, Natalie Merchant, Hootie & the Blowfish, the Dave Matthews Band, and Rage Against The Machine. The latter album, Corbo says, "just flew out of here." The store carries no imports.

CD prices are \$1 off list, with occasional \$2-off specials that are advertised in a local free newspaper that lists concerts and club events. New releases are priced at \$12.98, with



Domenic Corbo, owner of Smokin' Sounds, relaxes with a cigar in the smoking room of his shop, which is separated from the music section. (Photo: Frank DiCostanzo)

most CDs ranging from \$13.98 to \$14.98.

Because customer service is such an integral part of the business, Corbo says, he feels confident that customers are willing to pay a dollar or two above what the chains offer to get the personal service they want or need.

"I've always felt our customer service outweighs the competition," he says. To that end, the retailer works closely with his manager, Randy Weiss, and their two employees.

To assist customers, the store fea-



Smokin' Sounds has an inventory of more than 5,000 CDs, and music accounts for more than 40% of overall sales. (Photo: Frank DiCostanzo)

tures a 130,000-title touch-screen database from Telescan's Source system, which allows customers to hear a CD before making a purchase and prints out special order requests. "Since my expertise is more with cigars than music, the system has been an invaluable help to me and my customers," says Corbo. He says he was able to purchase the unit for \$3,500 during a special offer.

Currently, the store processes about 30 special orders a week, which are usually filled within two days. The CDs are purchased from Bethel, Conn.-based CD One Stop, which is conveniently located about 25 miles from the store. "If we need product immediately or have returns, we'll usually drive up, but overall we pick up about 40% of the time and use UPS for the rest," Corbo says.

Within the store is a 5-by-15-foot walk-in humidor that stocks more than 20,000 cigars. The aromatic selection ranges from mass-market to super premium hand-rolled cigars. Brands include Santa Damiana, Avo, Partagas, and Zino. The store also stocks a complete line of cigar accessories, such as holders, cutters, lighters, and humidors. The comfortable smoking room features two chess tables and a leather couch, where customers relax, smoke, and listen to music.

To accommodate nonsmokers, the store is well-ventilated, with fans running at all times. No smoking is permitted in the music sections.

"Families and couples will typically divide up as soon as they come in, with the men going straight to the smoking room while everyone else shops about our store," says Corbo.

And while he has observed that most cigar smokers tend to prefer jazz, classical, and rock, he notes, "I'm very

careful to skew those categories toward my cigar customers without alienating the younger kids that want to buy the new Smashing Pumpkins CD."

Next month, Corbo plans to offer customers a discount club membership card that will entitle the holder to an extra 10% off cigars or \$1 off CDs. "I've always been a believer in giving customers a flat discount rather than those buy-12-get-one-free deals, which I think customers find annoying."

Nor does the retailer have any intention of selling used CDs anytime soon. "I just don't like the idea of turning people down who go through the trouble of bringing in CDs that I may not want."

Although CD sales have started catching up to the cigar sales, it was the cigars that carried the store in its first weeks. Corbo credits this largely to the fact that cigar sales have been on an upswing. According to the Cigar Assn. of America, 170 million premium cigars (those priced between \$1-\$25 per unit) were sold last year, an impressive 31% increase over 1994. More recently, sales for premium cigars in January and February showed a phenomenal 62.8% jump.

"Initially, customers would come in to just purchase cigars, see our CD selection, and go. 'Wow, what a neat idea,'" says Corbo.

One thing that impressed the retailer in his first weeks in business was getting a visit from a WEA representative. "He was very supportive and put us on the mailing list for promotional CDs," recalls Corbo, adding, "I didn't think any of the big majors really cared about a small store."

Corbo, a former partner in a comic book chain, sees no similarities between selling comic books and music. "The intensity surrounding the release of a new comic book was fierce," he says. "Fans would be waiting in line before I even put it on the stands. In comparison, selling music is much more laid-back."

Besides selling the two things he loves most, the best part about opening Smokin' Sounds is being able to make all the decisions without having partners to answer to and not having to worry about paying the bank, since most of the money that went into the business was his own, Corbo says. "Business has been growing steadily, and I have very little debt. Let me tell you, that's a good feeling."

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND 43 weeks at No. 1	249
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	180
3	5	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	256
4	3	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	10
5	6	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	260
6	8	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	79
7	9	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	137
8	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	263
9	4	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	235
10	11	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	258
11	14	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	8
12	16	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	255
13	12	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	26
14	7	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	75
15	17	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	243
16	15	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	245
17	22	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	52
18	—	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
19	13	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	48
20	18	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	252
21	23	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	162
22	29	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	5
23	33	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	150
24	28	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	243
25	27	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	207
26	21	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	92
27	32	EAGLES ▲ ELEKTRA 105*EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	256
28	19	SOUNDTRACK ▲ WALT DISNEY 60904 (6.98/9.98)	THE ARISTOCATS	4
29	37	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	231
30	35	ERIC CLAPTON ▲ POLYDOR 80014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	252
31	24	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	140
32	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	242
33	20	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	41
34	34	MADONNA ▲ SIRE 26440* WARMER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	57
35	25	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	106
36	40	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	227
37	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	112
38	30	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	72
39	39	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	211
40	—	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	8
41	—	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	24
42	31	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	13
43	49	BRYAN ADAMS ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	6
44	—	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	42
45	44	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	16
46	48	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	5
47	46	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	211
48	—	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	9
49	50	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	12
50	47	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	206

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

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Merchants & Marketing

Montgomery Ward Redefines Approach To Music/Vid Sales

NEW TEAM: The Montgomery Ward buying team is finally in place, and the company is redefining its approach to selling music and video. **Larry Cohen**, formerly a VP overseeing music and video at Ames Department Stores, has been named senior buyer/merchandise manager for the 379-unit, Chicago-based chain, which includes 28 Lechmere outlets and 11 Electric Avenue & More stores.

His buying staff consists of **Roy Burkhardt**, formerly a buyer with Harmony House, and **Mike Davis**, formerly a buyer with Peppermints Music. Previously, the music and video department had been overseen by Lechmere's corporate headquarters in Cambridge, Mass.

Cohen says his team will continue to oversee music and video in the Lechmere stores as well as at Electric Avenue & More. The Lechmere outlets carry 30,000 music titles, while Electric Avenue & More carries about 24,000, Cohen says. Electric Avenue is opening a new-concept store called Homes Solutions, and the music and video presence in those outlets will be on the same scale as Lechmere's, Cohen says.

As for Montgomery Ward, Cohen says that chain eventually will be added to his mandate. Until now, a couple of Montgomery Wards have been racked by Rose Records, while Trans World Music Corp. ran leased departments in 20 stores. Both those arrangements are being dismantled. Over the next 12 months, Cohen says, the chain will pick its 60 strongest stores and install music and video in them.

Cohen declines to comment on press reports that the Montgomery Ward Holding Corp. may try to divest its retail operations.

In other music and video news, Davis reports that Montgomery Ward's handling of a proprietary title, "The Chicago Bulls Greatest Hits," is going well. The album, which features typical arena rock, has moved 18,000 units in its first week, according to Davis.

SPEC'S MUSIC continues to reshape itself. **Jeffrey Fletcher**, who was brought in as COO/CFO back in February, has divided the chain's core business into three areas: operations, marketing services, and administrative services, says **Ann Loeff**, president/CEO for the 58-unit, Miami-based chain.

As part of the restructuring, Fletcher has created two new positions, VP of finance and administration and director of marketing. Both positions have not been filled yet. Operations, meanwhile, will report directly to Fletcher.

In addition, Fort Myers, Fla.-store manager **Alan Flaefgarten** has been promoted to district manager, joining **Lorna Evans** and **Charlie Bibb** at that level.

Along the way, some of the chain's longtime management staff have been moved to other positions or have left the company. For example, **Vicki Carmichael**, VP of operations, has left, as

has **Bill Loeff**, VP of development. Also, **Rosalyn Zacks**, formerly VP is now treasurer and secretary of the company's board of directors. Meanwhile, **Jeff Clifford**, formerly VP of merchandising and marketing, has been reassigned to head a project, the nature of which Loeff wouldn't reveal. But it sounds like it might have something to do with why the company brought in **Barry Gibbons** as chairman. Gibbons joined the company in January, and among other mandates, he was charged with finding new business opportunities.

Loeff says the new structure works great, allowing her to divide her time evenly between working with Gibbons as he looks for ways to expand Spec's horizons and working with Fletcher in overseeing the company's core business.

IN CARNEGIE, PA., National Record Mart has been beefing up its management team. The company has brought in **Mike Stephenson**, formerly advertising manager with Camelot Music, as director of marketing.

Also joining the team is **Charles Costello**, director of human resources, who previously held that position with the Hills Department Stores chain. In addition, the chain has hired three new district managers, **Chris Connors**, **Tim Saylor**, and **Dennis Paul**. All three previously held that position at Camelot.

In January, **Bill Teitelbaum**, chairman of the company, brought in former Camelot executive **Larry Mundorf** as senior VP to enhance the company's management team, which includes **Theresa Carlyle**, senior VP of finance, and **George Balicky**, VP of marketing.

GETTING CREDIT: Trans World Entertainment announces that it has reached an agreement with its lenders to extend its revolving and term credit facilities through July 31, 1998. The Albany, N.Y.-based company has an outstanding balance of \$56 million under its revolving credit agreement and \$56 million under the term loan.

The latter was due this July, and in exchange for the extension, Trans World's interest rate will increase to 11.5% from 10.5%. Interest on the revolver, meanwhile, will increase to 11% from 10.5%. The agreements for the new loan terms are expected to be signed by the end of May, the company says.

In other Trans World news, the company has named **Jim Litwak** executive VP of merchandise. Litwak previously was with Macy's, where he was president of merchandise.

MAKING TRACKS: **Ira Derfler**, formerly head of sales at I.R.S. Records, has joined Geffen as national sales manager. Derfler replaces **Jason Whittington**, who was promoted to head of sales for the label when **Jayne Simon** left to join MCA as senior VP of sales and marketing. **Dave Witzig**, formerly regional director at EMI Music Distribution, will join Net Radio Network as VP. Net Radio Network allows PC users to listen to the radio while on the Internet.

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Merchants & Marketing

NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

THE JERRY LEWIS connection all but guarantees it'll be big in France, but Def Jam isn't taking anything for granted in setting up the soundtrack to "The Nutty Professor," which hits stores June 4.

"We did a good job with 'Krush Groove,' a decent job with 'The Show,' but we were committed to doing this one absolutely right," says Def Jam CEO **Russell Simmons**, who served as the film's executive producer. "But this time, it has been a very synergistic project, since we've had enough time to let the soundtrack set up the movie."

By the time the **Eddie Murphy** vehicle opens nationally June 28, Def Jam will have issued four singles from the album, including **Case's** fast-rising R&B hit "Tease Me, Please Me," which entered the top 10 of Billboard's Hot R&B Singles chart just two weeks after its late-April release.



JORDAN

"Because of who we are, we go to urban America first," says Simmons. "But urban America doesn't pay all the bills. I can definitely see the main heat on this album and movie coming from Boise, Idaho, coming from the mainstream." To that end, the label will take the next single from "The Nutty Professor"—**Montell Jordan's** "I Like," which features the first post-prison recording done by rapper **Slick Rick**—to pop radio at the same time it goes

to urban outlets.

"Working on this project is a great way to link my own two albums, but it's also an honor, since I think it's probably Eddie Murphy's best film to date," says Jordan, who is working on the follow-up to his platinum-selling debut, "This Is How We Do It." "Pop, and especially R&B, is going to have a greater impact on film as time goes on, and projects like this will bear that out."

Julie Greenwald, Def Jam VP of marketing, says the label intends to use these later, smoother singles to showcase its new Def Soul imprint (which debuts with the Jordan single).

"We're going to be doing screenings through radio stations that have been supportive of us," she says. "And in about 10 selected markets, we're going to be following those with Def Soul after-parties where Montell and Case and some other artists will perform."

Def Jam will roll out videos for a total of seven tracks, winding up with clips from **Trigga Tha Gambler** and **As Yet Untitled** (a new **Babyface** discovery that will have its single released through Arista, which retains the rights).

"We've got it timed so that we can stop spending our money as soon as the movie opens," quips Simmons. "After June 28, [MCA/Imagine] can open their wallets."

ONE OF THE MOST earthly evocative collections to come down the pike in a long while is the border-music soundtrack accompanying "Lone Star," the latest film from director **John Sayles**. Due for release June 4 on Rounder-distributed Daring Records, "Lone Star" spans the same 30-year period as the murder mystery it attends, bringing together blues, Tejano, and conjunto music from the early '60s to the present.

"Our strongest selling points musically are the association with the South-west border scene and the fact that it is a two-period piece," says **Michael Dunford**, Rounder's nationally distributed labels coordinator. "We're servicing the album to a lot of radio outlets, from Americana to blues specialty shows to a Mexican border list we've worked out with [Mexico-based] Corazon Records."

Daring, a label founded by New England folk stalwart **Mason Daring** (who composed the original film score for "Lone Star"), has released soundtracks to several of Sayles' films, most recently the charming "The Secret Of Roan Inish." Dunford describes the success of that release as "mind-blowing," noting that its sales roughly tripled Rounder's expectations.

"It's still near the top of some of our one-stop accounts," he says. "We still see it SoundScan about 500 copies a week."

For "Lone Star," which opens in a limited number of markets June 21, Rounder will rely on coordinating cross-promotions between theaters and retail outlets. Discount coupons for the soundtrack—which spotlights artists as varied as **Lucinda Williams**, **Conjunto Bernal**, and the late **Patsy Montana** (performing her groundbreaking hit "I Want To Be A Cowboy's Sweetheart")—will be made available at theaters, and promotional materials for the film run will be placed at retail.

"Luckily, the film will be opening gradually, so we can treat it almost like we would a tour by one of our artists," says Dunford. "It allows us to focus our energies properly and dedicate our ad dollars where they'll be most effective."

"Lone Star" premieres in Seattle June 19, with openings scheduled in New York, Los Angeles, and (of course) Texas, on June 21.



WILLIAMS

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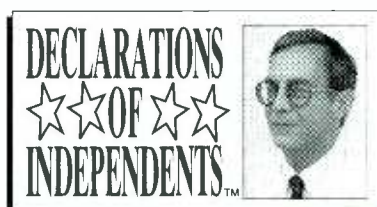
Bobby Fuller Reissue Unearths Unsolved Mystery

A CASE NOT CLOSED: We don't often receive a press release announcing a reissue that is accompanied by the artist's autopsy report. But that's exactly what Del-Fi Records in L.A. has sent out in conjunction with the rerelease of two classic albums by the **Bobby Fuller Four** on a single-CD compilation.

The report, with an accompanying

piece on the curious facts of singer/guitarist Fuller's death on July 18, 1966, at the age of 23, brings up renewed questions about one of the most mysterious demises in rock'n'roll history.

Fuller, a Texas-born **Buddy Holly** acolyte whose artistic purview encompassed everything from rockabilly to surf music, enjoyed a top 10 hit in early 1966



by Chris Morris

with his indelible "I Fought The Law." He recorded two hard-rocking albums for Del-Fi subsidiary Mustang. "I Fought The Law" and "KRLA—King Of The Wheels," the latter of which contained a number of hot rod-themed tunes and jingles cut for '60s top 40 outlet KRLA Los Angeles.

At the pinnacle of his success, Fuller's body was discovered in an unlocked car on a street near his Hollywood, Calif., apartment. He appeared to have been beaten; his clothing was doused with gasoline. However, police neither dusted the car for fingerprints nor impounded it, and the coroner's report listed the cause of death as "accidental asphyxia" brought on by "inhalation of gasoline" (a virtual medical impossibility, according to one professor of criminology).

At the time, Del-Fi president **Bob Keane** expressed disbelief about the coroner's verdict and prevailing press reports that the death was a suicide; in a statement made the day after Fuller's death, he said, "I feel without a doubt that Bobby Fuller did not die of his own intention."

Little that has been written about Fuller in the three decades since his death has found any credibility in the notion that the musician took his own life. Some writers have intimated that Fuller ran with a fast crowd in Hollywood, but no one has ever come up with an adequate scenario on why he may have been killed.

Del-Fi director of creative services **Bryan Thomas**—who put together the unusual package, which asks, "Who killed Bobby Fuller?"—says, "When I talked to [Fuller's brother and bandmate] **Randy**, it's my understanding that he thinks the mob is behind it... The deeper you get into it, the more you don't want to know."

Of this new attempt to focus attention on Fuller's unsolved case, Thomas says, "It's not every label that has one of its artists murdered and has it passed off as an accidental death. I thought it was an interesting angle."

Thomas says that's the angle that most screenwriters have taken in their treatments when trying to fashion a film about Fuller: "None of them capture the whole mid-'60s vibe... Most of the screenplays have been atrocious murder mysteries."

Thomas himself has tried his hand at a couple of treatments, which he says are being mulled over by Universal Pictures.

The grim facts of Fuller's death should in no way take the edge off the marvelous music he made. Del-Fi's twofer CD, set to hit stores Tuesday (28), is designed to serve as a curtain-raiser for a three-CD boxed set for release later this year that will include the Fuller Four's recordings for such Texas labels as Yucca, Eastwood, Exeter, and Todd, as well as live sets cut at Hollywood club PJ's.

FLAG WAVING: Singer/guitarist **Rory Block** says she's still reeling from winning her first W.C. Handy Award May 2. "It still hasn't hit me 100%," Block says.

A four-time nominee, Block collected the trophy for acoustic blues album of the year for her 1995 Rounder release "When A Woman Gets The Blues." For Block—who began playing blues guitar in her

teens and learned at the feet of such masters as **Son House**, **Mississippi Fred McDowell**, and **Rev. Gary Davis**—it was literally a dream come true.

She says that before the Handy Awards ceremony in Memphis, she "had this very powerful dream. I even woke my husband up, I felt, I knew, that I was going to win it." Block says the Handy win justified the faith Rounder had in her by urging her to record her all-blues recital. "Without having a hit record, I've established myself with incessant touring," she says. "They said, 'Don't change. The charts have come to you.'"

"It's a great vote of confidence and a great relief," she adds. "There's a sense of having arrived."

Block is currently represented in the racks by "Tornado," an unexpected set of pop-oriented originals that includes just

one blues standard. The album includes such guests as **Mary Chapin Carpenter**, **David Lindley**, **Stuart Duncan**, and **Paul Shaffer** and **Will Lee** of the "Late Show With David Letterman" band.

Block is supporting the album with a tour that finds her backed by a five-piece band that includes her son **Jordan Valdina**. The format has required some breaking in with her fans, who are accustomed to her solo blues shows. "In the beginning of my tour, we had people coming up saying, 'We love your solo stuff,'" Block says. "Now, we're getting, 'Wow, what a great show.'" However, she adds, she still does a solo portion of the show: "That's my reality check."

Block's tour continues into June; a June 7 show at the Bottom Line in New York will feature Shaffer and Lee as guests.

Billboard

FOR WEEK ENDING JUNE 1, 1996

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
			ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	5	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
2	3	17	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
3	2	39	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
4	5	6	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
5	4	39	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
6	6	28	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
7	7	39	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
8	8	10	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
9	11	21	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
10	12	34	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
11	10	31	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/16.98)	
12	9	38	KENNY LOGGINS ● RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
13	13	24	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
14	15	30	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
15	14	24	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
16	21	2	SING-ALONG DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1 WALT DISNEY 60898 (10.98 Cassette)	
17	17	9	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
18	16	27	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
19	18	4	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
20	19	32	BARNEY ● BARNEY'S FAVORITES VOL. 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
21	23	31	BARNEY BARNEY'S SLEEPYTIME SONGS BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	
22	20	38	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
23	24	12	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
24	NEW		SING-ALONG DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 2 WALT DISNEY 60899 (10.98 Cassette)	
25	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 258 (3.98/6.98)	SCHOOL DAYS

Children's recordings, original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard BPI Communications, and Soundscan, Inc.

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MERCHANTS & MARKETING

Low-Priced Gear Should Boost Game Sales

BY BRETT ATWOOD

LOS ANGELES—Nothing plummeting prices and the highly anticipated arrival of the Nintendo 64 game system, many industry executives are optimistic that game console and software sales will surge in the second half of 1996. Ironically, the enthusiasm may come at the expense of CD-ROM game software, as some music and video retailers rethink their commitment to carrying large amounts of PC software after less-than-impressive sales by many titles (see

story, page 1).

Sega and Sony surprised many industry insiders with dramatic price-reduction announcements at the Electronic Entertainment Expo (E3), held here May 16-18. The companies cut the price of their 32-bit Saturn and PlayStation systems to less than \$200. Sony's PlayStation had previously sold for \$299,



while Sega's Saturn retailed for \$249. By cracking the \$200 price barrier, both set-top game consoles are expected to be affordable for the first time for young consumers, who are a prime target for the set-top gaming systems.

"I think the sales will be huge," says Peter Molyneux, managing director of Bullfrog Productions and VP of its publisher, Electronic Arts. "This is a very significant move that can bring the level of sales of game consoles back to where they were in the heyday of the 16-bit platforms of Sega and Nintendo."

However, the lower console price will eliminate game hardware profits for Sony and Sega, which are selling the machines at less than their manufacturing cost.



"It's great news for us," says Brian Fargo, president of software developer and publisher Interplay. "I'm just glad I'm not in the hardware business."

The competition for set-top videogame dollars will get even more intense Sept. 30, when Nintendo releases its 64-bit Nintendo 64 system.

The company is betting that its platform game "Super Mario 64" will make the system a must-have for the holidays. The game, which is the latest in a successful franchise that features popular Nintendo character Mario, was the hit of E3.

"The Nintendo 64 is a \$250 adapter that lets you play Mario on your television set," joked Fargo. "Even if that's all it does, it will still sell on the strength of Mario."

However, some insiders had hoped that the 64-bit system—which includes only one game controller and no packed-in game—would be priced at less than \$249.

"We wanted to ensure that the price would be around where we have always said it would be," says Perrin Kaplan, corporate communications manager for Nintendo.

It is possible that Nintendo will lower the price to \$199 before street date, say many industry executives.

The N64 is not sold below cost, according to Kaplan, who acknowledges that "there's not a lot of money to be made on hardware."

Nintendo intends to make its money on software. The company has been criticized for its decision to use cartridge-based, rather than CD-based, software for its next-generation system (Billboard, May 11).

While cartridge-based software may bring a profit for Nintendo, some critics say that it is too pricey for consumers. The average price for a new N64 cartridge will be \$59-\$79, higher than that of the average new CD-ROM, which sells for \$39-\$59.

"It's very difficult to make money as a third-party developer in the cartridge business," says Fargo. "Look at Acclaim—they just posted a \$60 million loss. There's just not a lot room for error. You have to be very disciplined about what titles you decide to do."

To promote the system and its software, Nintendo will set up 6,000-7,000 gaming kiosks at selected retailers.

The company is teaming with Kellogg's, Nickelodeon, and Blockbuster Video to promote the system with a multimillion-dollar marketing campaign. Nintendo plans to spend a total of \$54 million to promote the new system, according to Kaplan. Marketing specifics had not been determined at press time.

A Sneak Peek At Gabriel CD-ROM

ALL ABOUT EVE: Real World Multimedia and Starwave previewed Peter Gabriel's "Eve" CD-ROM, which will hit stores Sept. 11. The adventure title allows users to explore art that was commissioned specifically for the CD-ROM by Gabriel, who contributes original music to the title.

However, Gabriel says that the real appeal of "Eve" is in its interactivity. Users who want more than a linear music experience will be able to create their own musical performances using Gabriel's musical contributions. "We wanted this to work as a tool kit, rather than as a finished product, so that the user could start to play around with it and just jump into it, almost as if it were a playpen or sandbox," says Gabriel. "They can rearrange things and do whatever they want with it."

Gabriel says that the tools available in "Eve" are only the beginning of what will soon be possible technologically, as music and multimedia continue to merge.

"The complexity of what you can do now is amazing, as the tools evolve to allow artists to integrate visuals with music. That's exciting to me," says Gabriel. "But the worst thing you can say to an artist is, 'You can do anything you want.' A much better opportunity for the artist is to say, 'Here are these [tools], and you can try to come up with something interesting out of the [limitations].'"

MCA UPS ANTE IN INTERPLAY: MCA has acquired a larger stake in software developer and publisher Interplay. MCA, which previously had a stake of about 20% in the game company, now owns more than one-third, according to Interplay president Brian Fargo. The purchase price was in the "tens of millions," says a spokesman for Interplay. "They still have a minority interest, but they have recommitted their relationship with us," says Fargo. "We really have emerged into becoming MCA's interactive arm."

Fargo says that MCA's total investment in the company is now more than \$50 million.

However, MCA's beefed-up stake in Interplay will not necessarily result in the translation of more licensed movie game titles, according to Fargo.

"Not all films translate well into video games, but you might see an increase in educational and kids' titles from us that use familiar MCA-owned characters," he says.

FROM GAME TO MOVIE: Two full-motion-video CD-ROM games are making the switch to full-length feature films. Video footage from Trilobyte's forthcoming "Tender Loving Care" CD-ROM has been edited into a theatrical film, which was screened May 16 at the Electronic Entertainment Expo in Los Angeles. Also, additional film is being shot to extend Capcom's "Fox Hunt" CD-ROM, which was released earlier this year, into a full-length, linear film.

ONLINE RETAILERS INCORPORATE NEW TECHNOLOGIES

(Continued from page 71)

tion between online retailing vs. traditional retailing moving online," he says. "Online retailers use larger product bases and lower pricing models, which are appropriate for online sales, but traditional retailers moving online draw from their own inventory and try to do online what they do in their traditional stores."

To stay competitive, CDnow (www.cdnow.com) strongly emphasizes customer service. The online retailer offers a 100% money-back guarantee for all of its 165,000 CDs.

Olim says that CDnow does \$500,000 per month in sales and estimates that it has half of the online CD market. In the future, Olim says, CDnow will partner with SonicNet to create the "best mom-and-pop alternative store in the world," which will provide an "up-to-date warehouse of expert information and advice about punk, alternative, and hardcore music."

Other future plans include implementing some sort of agent technology and doing fulfillment for American Recordings' "Ultimate Band List" Web site (http://american.recordings.com/WWWoM).

CDnow also features original editorial content, a large concert-information database, thousands of active discussion groups, and an online jukebox that plays full songs by such acts as 311 (Capricorn), Juliana Hatfield (Atlantic), and Seven Mary Three (Atlantic).

Brian O'Connor, director of operations for Music Boulevard, (www.musicblvd.com), says that all of the online retailers bring something unique to the table, but Music Boulevard stands out due to its rich editorial content, wide title and soundtrack selection (145,000 titles and 55,000 soundclips), and multiple viewing options (full graphics to text only).

Music Boulevard offers selected free articles and charts from several sources aside from its own Music Wire: Billboard, Spin, Puncture, Dirty Linen, e.Bop, Fanfare, Blues Revue, and @CountryMusic.

Users seeking more extensive editorial content can purchase a backstage pass—which includes online subscriptions to all of the aforementioned publications, access to several years of their back issues, and access to more extensive Billboard charts—for \$4.95 per month or \$29.95 per year.

Music Boulevard will renovate the site this summer, and O'Connor says users can expect some sort of recommendation agent, such as Firefly, to move toward its goal of providing a "whole experience for



Newbury Comics' World Wide Web site

a music lover" online.

Tower Records will soon fully launch its own Internet site (http://www.towerrecords.com/), but Tower VP of publishing and electronic marketing Mike Farrace says the retailer will maintain its America Online shop, which generates \$150,000-\$200,000 in monthly sales.

Farrace wants to play the Internet launch "clean and straight" and make the basics of the online business work properly before introducing more advanced features. Customer service and competitive pricing will play key roles in Tower's new business.

"We have a wide-open return policy, which we consider part of the cost of doing business," Farrace says. "We want people to count on Tower to take care of them." Tower is considering setting up stores in which customers could pick up orders placed online without incurring shipping charges.

Tower will also encourage individual stores to build home pages on the site and will draw from off-line resources, such as Tower's Pulse! magazine, for editorial content in an effort to "tie together the Tower family."

In addition, Tower's site contains exclusive screen savers and electronic press kits for such artists as the Beastie Boys, Blind Melon, and Herbie Hancock.

Blockbuster Music is using its online and off-line resources to offer no-lose purchase propositions online. Blockbuster guarantees everything sold on its America Online site and allows customers to return items purchased online to any Blockbuster Music store if for any reason they are not satisfied.

In the face of risk-free shopping and brand leveraging of traditional retailers, sites without agent technology or extensive editorial content compete strictly on the basis of price, selection, and more traditional service.

Emusic (www.Emusic.com), which offers a selection of more than 100,000 CDs, will renovate its site during the next

three to four months. CEO Mark Chasan promises that, when completed, Emusic will be one of the largest full-service music sites on the Internet.

Though Chasan would not be specific about the nature of the renovations, he did say he would like to use the Internet to raise consumer awareness of independent labels and bands.

"People still tend to go to what they know. I'd like to turn them on to new artists that can't get big, major radio market exposure by pulling out sound samples and pages to elevate these acts and labels, so they can be seen by the public," says Chasan.

But first, Emusic must find suitable audio streaming technology. It is currently testing several new methods because, as Chasan puts it, "right now, the sound quality is pretty bad, and the download time is usually not worth the wait."

Although several online retailers mention that location is not a competitive issue in cyberspace, Chasan says it's critical, because Internet index services, such as Yahoo!, list sites in alphabetical order.

"Emusic is a great name," he says. "But in hindsight, I wish I had called it AAAMusic."

CDLand (www.persimmon.com/cdland/), an independent retailer with one store in Palo Alto, Calif., offers approximately 178,000 titles—all of which are discounted by \$1.50 for online customers. The site also offers what co-owner Phyllis Glueck calls "bend over backward to help you" customer service, including an 800 number.

CDworld (http://cdworld.com/), a discount music retailer on the Web, competes primarily with price, selling many titles for \$6.77-\$11.77. Although CEO Bruce Pettyjohn would not give specific sales figures, he did say he is proud enough of his sales to contribute to SoundScan's sales-tracking service. In the future, CDworld will work to provide an outlet for independent labels that are not carried by the major chains.

Although the competition is fierce, there are some definite advantages to selling CDs online that will probably breed even more competition.

First, there are the promising forecasts for the industry. Forrester Research predicts that online entertainment product sales will reach \$85 million in 1996. Then, there are the operational advantages. Music Boulevard's O'Connor sums it up: "Online, you can stay open 24 hours a day, 7 days a week, and people from Australia can come visit your store."

Natural Disasters Hit Video Retailers 'Twister'-Related Titles Blow Into Sell-Through

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—There certainly was no promotional calm before "Twister" hit movie theaters.

The feature film's success has blown up a maelstrom of special-interest videos guaranteed to give viewers enough natural disasters to last a lifetime. In recent weeks, no fewer than nine "Twister"-related sell-through titles have surfaced. National Geo-

graphic and Columbia TriStar Home Video have "Cyclone" and "Nature's Fury," MPI Home Video is offering "Savage Skies," Goldhil Home Video shipped the aptly titled "Twisters! Nature's Fury," GoodTimes Entertainment is out with "Night Of The Twisters," and the list goes on.

No one knows how hot the trend in storm programming is better than the Weather Channel, which has extensively bolstered its ancillary products during the past year (Billboard, Nov. 4, 1995). In the next few weeks, the Weather Channel is expected to sign a major distribution agreement for its expanding line of video releases.

Just in time for the "Twister" premiere, the cable channel released its first companion video/book product based on the personal accounts of storm chaser Warren Faidley.

In addition to "Storm Chaser Warren Faidley," the Weather Channel is playing up its "Tornadoes 1995" title and related product. "Tornado titles are very popular with customers, and we see that there is a growing consumer fascination with weather phenomena of all types," says enterprises VP Wendy Stahl.

Although it is not engaged in any specific tie-ins with the movie, the Weather Channel will be airing many tornado programs during the next month and hopes to sell its share of videos direct to television viewers and to retail, Stahl adds.

Goldhil Home Media was one of the first out of the gate with its set of two 45-minute tapes packed with footage of nature's wrath. Since late March, the label has shipped close to 100,000 copies of the \$9.99 set "Twisters! Nature's Fury," according to Gary Goldman, Goldhil president. "If the numbers keep going the way they're going, we could end up being somewhere between one-quarter of 1 million and 1 million."

Goldhil was an experienced storm chaser before its latest release. The label had delivered three volumes in its year-old licensed "Tornado Video Classics" series that together have sold more than 50,000 copies. Not surprisingly, demand for those titles has surged in recent weeks as well,

Goldman notes.

"I've got video chains calling me to make sure we can meet the inventory demand, and it is not coming from one location, it is coming from several," he adds. "We are blowing everyone away—no pun intended."

As for the current swarm of tornado videos, Goldman has confidence that the strongest storm will win out. "We are never glad to have a significant amount of competition," he says, "but at the same time, we are not as concerned," (Continued on page 80)



Get Up And Go. Composer Bob Golden sings along with Bloomingdale's rep Holly Golden and Newt the Newt, the puppet star of "Away We Go," a 30-minute musical tour of New York. The video features eight original songs by Golden and Jonathan Larson, who died in January before the opening of his rock opera "Rent." The show's huge success has prompted Bloomingdale's to create "Rent" boutiques, which stock "Away We Go" at \$14.98 suggested list.

Turner Home Entertainment, BMG Video Revitalize Older Titles, Series

OLD WINE, NEW BOTTLES: Never play taps for video genres: They don't die, they don't even fade away. Instead, marketers apply new twists that can rejuvenate the apparently passé. Two cases in point are BMG Video's "The Firm" and Turner Home Entertainment's well-thumbed RKO library of black-and-white movies.

"The Firm" is an exercise series that had been available only via direct response until BMG introduced it at retail in September. Time-Life Video signed on to handle a redesigned direct-response campaign that, in its scope, bears about as much relation to Meridian Film's earlier effort for "The Firm" as an Infiniti does to a two-wheeler. The result? A late-April press release from BMG boasted that the fitness series had captured 10% of the market; more recently, associate director of marketing Michelle Fiddler and New York consultant Ahmed Tahir, who brought together BMG and Meridian, say the figure is approaching 13%-15%.

Earlier, another consultant, Dick Kelly of Cambridge Associates, had estimated consumer spending on fitness tapes this year at \$190 million, making "The Firm" a \$25 million-\$30 million contender in 1996. BMG claims that 80% of 500,000 units shipped have sold through (exclusive of TLV), worth \$7 million-\$8 million. Cassettes are listed at \$14.98 and \$19.98. The kicker, of course, is that the genre has shrunk drastically in dollar volume, down from \$248 million in 1994, according to Kelly.

Nonetheless, BMG, which gives ample credit to TLV for priming retail demand, has no cause for complaint. Better half a loaf... folk wisdom dictates. "It's breathing new life into a virtually dead category," says Fiddler. In fact, how fast would BMG Video be moving without "The Firm"? Not very, say trade sources. BMG has potential winners in its "Video Parents Collection" and "Peter And The Wolf," but its "Twisted Tales Of Felix The Cat" is a disappointment, we're told.

No one's quite sure why sales of "The Firm" aren't as flaccid as its competition, except that, as Fiddler notes, "this is what happens in every life cycle of a category." Retailers like the movement they're seeing. "It's one of our hottest sellers," says Best Buy's Joe Pagano.

BMG hopes to raise the series' temperature next year with marketing that Fiddler claims will be new to fitness. Meridian, meanwhile, is churning out titles for its customer base, including a Variety line that could cross over to retail. Its next step will be third-party licensing, further spreading the word. With TLV continuing to spend heavily, come January "everyone else is in trouble," she says.

Turner Home Entertainment's RKO titles are being jump-started by cable—the Turner Classic Movies channel, seen in 10 million homes two years after its start-up. "It's a golden opportunity," says THE marketing VP Richard Pinson, who expects to deliver 1 million cassettes of the first 15 Turner Classic titles due in 1996. The RKO lode was exploited during the early years of video but never to that level of demand.

So THE did the smart thing on the way to building a new brand. It put the library, home to "Citizen Kane," Astaire/Rogers, and such film noir classics as "Out Of The Past," on moratorium last year and spent the ensuing year redesigning the package, aimed at the collectors who frequent the classics channel. Turner's cable venture won't promote specific cassette titles or the line, but viewers will be exposed to the same movies.

That kind of reinforcement should drive retail sales, as will Hollywood's penchant for remakes. THE's first release on the TCM Video label is the 1939 version of "The Hunchback Of Notre Dame," starring Charles Laughton and Maureen O'Hara, which arrives June 11. Shortly thereafter, Disney will open its animated "Hunchback." THE hopes to employ the same piggyback strategy with another A-level movie based on an RKO series later this year.

In mid-August, THE will follow with seven more titles, including "Kane," "The Magnificent Ambersons," "Fort Apache," "Suspicion," and "Clash By Night." A second batch is due Oct. 29. All titles are priced at \$19.98 suggested list, less \$5 for purchasers who take advantage of a rebate from tape manufacturer Maxell.

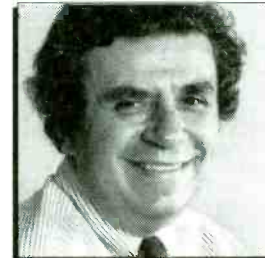
THE's customer is the collector, willing to pay more for more features. "Hunchback," for example, is introduced by TCM host Robert Osborne and features an interview with O'Hara. The box has a book-flap cover that provides room for descriptions of the stars and director William Dieterle (too much description initially; for the rollout, the type size is being increased).

TCM Video would appear to be just the ticket for sell-through retailers on the prowl for better margins to balance \$6.99 cassettes. Impulse purchases ring cash registers, but it's nice when video makes money.

MOVES: Frank Wolbert is leaving as president of Baker & Taylor Video to join Advanced Access in San Diego as head of its Media Entertainment Group. Advanced Access was formed by former B&T president Jim Warburton. B&T executive VPs Stan Meyers, responsible for sales and marketing, and Rich Czuba, responsible for operations, will continue as before.



by Seth Goldstein



After Acquisition, Future's Cloudy For Kid Vid Producer Rabbit Ears

BY MOIRA McCORMICK

CHICAGO—After 12 years of magical titles featuring major talent, Rabbit Ears Productions has been stuffed back into the hat.

The award-winning children's multimedia vendor, which pioneered the concept of celebrity-narrated stories, was acquired last November by Millennium Media Group, a Philadelphia-based CD-ROM publisher. About two months ago, Rabbit Ears, which has not issued a new title since 1994, sent out change-of-address cards announcing its move from its longtime quarters in Rowayton, Conn., to new offices in Westport, Conn.

But the change turned out to be more than a different highway exit. Millennium has now shuttered the Connecticut operation, transferring Rabbit Ears to Philadelphia. The move caught Rabbit Ears' 12-person staff unprepared, according to former president/CEO Mark Grayson. "We're incredibly surprised and shocked," says Grayson. "There was no indication [from Millennium] that this was imminent. My hope is that Rabbit Ears will continue, in some form, its mission of pro-

ducing high-quality children's programming to families."

Millennium COO Bob Weissman says his company "will continue to sell and market current Rabbit Ears product already in the channels." There are 65 video, audio, book, CD-ROM, TV, and radio titles.

Weissman says the 2-year-old Public Radio International series "Rabbit Ears Radio," hosted by actors Mel Gibson and Meg Ryan, will continue to air. The weekly half-hour program is carried on 285 stations nationwide, he says.

Five CD-ROM titles are on the market, one by Microsoft and four by Philips. "Those four were CD-i titles, which were ported to CD-ROM," says Weissman. Microsoft is to deliver two more titles in the fourth quarter. Millennium "will keep moving" other Rabbit Ears video, audio, and book releases onto CD-ROM, he adds, and is "evaluating" whether or not to produce new programs.

Weissman had intended to keep Rabbit Ears in Connecticut until Millennium paid closer attention to the bottom line. "Our initial plan changed," he says. "It was a

(Continued on next page)

FUTURE'S CLOUDY FOR KID VID PRODUCER RABBIT EARS

(Continued from preceding page)

difficult decision, but we needed to streamline the operation, to bring its cost in line with its revenues."

Rabbit Ears founder Mark Sottnick and his wife, Doris Wilhousky, who was executive VP, "are still working as consultants," Weissman adds. Some financial staffers were kept on, "and some production people are working for us on a freelance basis."

According to one industry source, "The properties were not earning a lot through royalties. Their assets were spread among too many distributors. No one company was accountable for the whole line." More important, he says, Rabbit Ears "stayed with the same model too long—high-end celebrity voice-overs are passé in 1996. It's now a full-animation, \$9.95 video world."

Even so, the source says, Rabbit Ears "is a great brand name with a lotta legs."

Grayson maintains that the viability of the Rabbit Ears visual model of richly detailed drawings is supported by research that shows it "gives a lot of satisfaction. We found that when viewers accept that the program is not animated, they really love it. But first, you do have to get them over that hurdle."

After Sottnick founded Rabbit Ears in 1984, it quickly became synonymous with quality children's entertainment. Its first release was "The Velveteen Rabbit," with narration by Meryl Streep and music by George Winston.

Following that was a series dubbed "Storybook Classics," in which re-

nowned actors were paired with acclaimed musicians to provide soundtracks. Titles included "Pecos Bill" (narrated by Robin Williams, music by Ry Cooder), "How The Leopard Got His Spots" (frequent Rabbit Ears contributor Danny Glover and Ladysmith Black Mambazo), "The Fisherman And His Wife" (Jodie Foster, Van Dyke Parks), and "Little Red Riding Hood"/"Goldilocks" (Ryan, Art Lande).

Other series, including "We All Have Tales," "American Heroes And Legends," and "The Greatest Stories Ever Told" followed. Sottnick's knack for the right pairings kept the line fresh.

Memorable partnerships included Morgan Freeman and Taj Mahal on "Follow The Drinking Gourd," Den-

zel Washington and B.B. King on "John Henry," Whoopi Goldberg and Herbie Hancock on "Koi And The Kola Nuts," Keith Carradine and Los Lobos on "Annie Oakley," Catherine O'Hara and Boys Of The Lough on "Finn McCool," and Amy Grant and Béla Fleck on "The Creation."

Rabbit Ears has won numerous awards from such organizations as

Parents' Choice and the American Library Assn. However, its large and varied array of distributors could be bewildering.

At various times, Rabbit Ears' video was handled by Columbia TriStar Home Video, Uni, BMG, and Random House. Audio product went through Windham Hill, Kid Rhino, the short-lived Rincon Children's Entertainment, and BMG.

PolyGram Gets Its Wishbone In Wendy's Cross-Promos

■ BY SETH GOLDSTEIN

NEW YORK—This dog is being asked to sell cassettes and fast food at the same time.

Lyrick Studios in Allen, Texas, has teamed up with Wendy's in a six-week promotion beginning in October that will bring together Kids' Meals and the PBS reading series featuring Wishbone, the Jack Russell terrier, in more than 4,000 restaurants. The offer will encompass a book, collector's cards, and sunglasses.

However, the chief beneficiary should be New York-based PolyGram Video, which has released six "Wishbone" tapes since the titles' Feb. 27 launch and has two more on tap for August. Pre-school timing is important, says Laura Smith, marketing director for children's video. Late summer "is really when the biggest push in the marketplace starts," she notes.

By then, Lyrick expects most of its numerous cross-promotional partners to have their Wishbone products in stores. First to be announced is the Wendy's campaign, which gets under way Sept. 9 and runs through Oct. 20.

Grade-schoolers will be urged to take advantage of the fast-food offer as much for classroom as for home consumption. According to Smith, the idea is for kids (or parents) to buy the meals, bring the empty bags to school, and—when 50 have been collected—turn them in for either two videos or two of the "Wishbone" books published by HarperCollins.

PolyGram and the publisher, says Smith, "have tried to release the same titles at the same time to make it easy for retailers" to cross-promote both. One hundred empties are worth three tapes of books, 150 four, and 250 six. On each cassette, PolyGram has

placed a trailer promoting the entire line and suggesting that buyers return to retail for the missing "Wishbone" episodes.

Wendy's, meanwhile, is distributing posters of the series to schools. Big Feats! Entertainment, the Lyrick unit that produced "Wishbone," mailed to institutions 500,000 of its own wall decorations last fall. "This is the next layer in that campaign," Smith says.

"Wishbone" has gotten out of the gate quickly, she maintains. "It's actually selling through." One reason was the pent-up demand for the program, a canine view of such literary classics as "Treasure Island" and "The Red Badge Of Courage," the series' two most recent releases.

As the first Wishbone licensee, PolyGram took advantage of the fact that "consumers immediately gravitated to anything in the stores." The first four \$12.95 titles, out since Feb. 27, are selling briskly.

Now, PolyGram will have marketing help that should generate "tons of exposure nationally" and prompt more cross-promotions. Soon to arrive is a Wishbone plush toy from Equity Marketing in Los Angeles and a CD-ROM from Palladium, among others.

"We're in conversations with all of them," says Smith, adding that deals could include shared endcaps. "By the time school is back in session, you can expect PolyGram deals with everyone. The possibilities are endless."



Billboard®

FOR WEEK ENDING JUNE 1, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	9	Braveheart	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
2	2	7	Seven	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
3	3	3	The Aristocats	Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
4	5	3	Waiting to Exhale	FoxVideo Image Entertainment 0894685	Whitney Houston Angela Bassett	1995	R	39.98
5	7	3	The Bridges of Madison County	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	39.98
6	6	3	To Die For	Columbia TriStar Home Video 73436	Nicole Kidman Matt Dillon	1995	R	34.95
7	NEW ▶		Devil in a Blue Dress	Columbia TriStar Home Video 51347	Denzel Washington Jennifer Beals	1995	R	34.98
8	8	3	Copycat	Warner Home Video 14168	Holly Hunter Sigourney Weaver	1995	R	39.98
9	11	3	Cutthroat Island	Live Home Video Pioneer Entertainment (USA) L.P. 60228	Geena Davis Matthew Modine	1995	PG-13	44.98
10	4	7	Desperado	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39.95
11	9	9	The Usual Suspects	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
12	15	15	Amadeus	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	69.98
13	12	9	Babe ♦	MCA/Universal Home Video Uni Dist. Corp. 42692	James Cromwell	1995	G	34.98
14	13	3	The Many Adventures of Winnie the Pooh	Walt Disney Home Video Image Entertainment 7074	Animated	1977	G	29.99
15	NEW ▶		How to Make an American Quilt	MCA/Universal Home Video Uni Dist. Corp. 42732	Winona Ryder Dermot Mulroney	1995	PG-13	39.98
16	10	9	Assassins	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	39.98
17	NEW ▶		The Scarlet Letter	Hollywood Pictures Home Video Image Entertainment 5959	Demi Moore Gary Oldman	1995	R	49.99
18	18	33	Pulp Fiction	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
19	25	3	Smoke	Miramax Home Entertainment Image Entertainment 6315	William Hurt Harvey Keitel	1995	R	39.99
20	24	15	Waterworld ♦	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
21	16	5	The X-Files: Pilot/Deep Throat	FoxVideo Image Entertainment 893685	David Duchovny Gillian Anderson	1993	NR	29.98
22	19	15	Under Siege 2: Dark Territory	Warner Home Video 13665	Steven Seagal	1995	R	34.98
23	14	5	Crumb	Columbia TriStar Home Video 10696	Robert Crumb	1995	R	39.95
24	RE-ENTRY		The Lion King	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
25	21	17	Die Hard with a Vengeance	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	7	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
2	2	34	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	19.95
3	7	125	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
4	3	14	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
5	5	66	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
6	6	10	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
7	4	8	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
8	8	26	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
9	12	49	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
10	11	115	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
11	15	29	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
12	22	82	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
13	18	48	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
14	14	11	REBA: CELEBRATING 20 YEARS MCA Music Video Uni. Dist. Corp. 14083	Reba McEntire	LF	19.98
15	17	22	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
16	19	78	HELL FREEZES OVER ▲ Geffen Home Video Uni. Dist. Corp. 39548	Eagles	LF	24.98
17	20	28	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
18	9	12	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
19	26	24	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
20	10	81	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
21	24	23	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
22	13	9	LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF	19.98
23	23	42	REBA LIVE MCA Music Video Uni. Dist. Corp. 12743	Reba McEntire	LF	19.98
24	25	32	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
25	27	30	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
26	29	126	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
27	38	72	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
28	RE-ENTRY		A NEW THING...EXPERIENCE THE FULLNESS Gospo Centric GCV2133	Full Gospel Baptist Fellowship Mass Choir	LF	19.98
29	RE-ENTRY		LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
30	32	79	LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni. Dist. Corp. 39541	Nirvana	LF	24.98
31	RE-ENTRY		IN THE ROUND WarnerVision Entertainment 52051	Tracy Lawrence	LF	14.98
32	RE-ENTRY		KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
33	31	30	SUMMER CAMP WITH TRUCKS ● WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
34	37	63	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
35	28	182	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
36	40	7	RYMAN GOSPEL REUNION Chapel Music Group 4627	Gaither Vocal Band	LF	29.98
37	RE-ENTRY		JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
38	30	23	DECADE 1985-1995 Columbia Music Video Sony Music Video 50132	Michael Bolton	LF	19.98
39	RE-ENTRY		LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Video 50114	Sade	LF	19.98
40	RE-ENTRY		LIVE INTRUSION AmericanVisuals American Recordings 3-38424	Slayer	LF	24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

NATURAL DISASTERS

(Continued from page 78)

because our concept and packaging and price point set us apart."

For its part, MPI just began shipping "Savage Skies," four hourlong cassettes it licensed from the Public Broadcasting Service. The cassettes are being sold separately and as a boxed set.

Sam Citro, VP of sales at MPI, expects a strong response. "Weather has always been an intriguing topic for the public—whether it's lightning or tornadoes or whatever," he says. "We've had a tremendous response from the general public thus far."



Twisted. MPI Home Video's nature-strikes series, narrated by NBC's Al Roker, shows the power of tornadoes.

MPI has done well with similarly themed titles, including the documentary "San Francisco Earthquake" and a series called "Secrets Of The Unknown," which includes a variety of unusual phenomena, from tornadoes to witches to Nostradamus.

Brentwood Home Video has a slightly different tactic for capitalizing on "Twister" mania. It has licensed a two-tape set from one of its distributed labels that details the making of such kindred Hollywood disaster movies as "Earthquake" and "The Towering Inferno."

Brentwood president David Catlin says it's too early to predict sales but that the label is getting a "positive reaction" from retailers. "We're just getting started, but it looks as though it is going to do fine for us. Maybe not a stunning amount of sales, but it should do well," he says.

Most critics consider "Twister" to be a more sophisticated addition to the genre pioneered in the '70s by producer Irwin Allen, whose "Earthquake" gave special effects top billing.

Although its title du jour is based on fiction, Brentwood has some real-life storm fare brewing as well. "We have projects in the production stage ourselves that could be related to events of nature," Catlin says. They are expected to be available within the next two months, he adds.

But lest retailers think they're being pummeled with every available title, special-interest labels are showing restraint, despite the temptation to exploit "Twister's" record box-office figures.

Cautious about glutting the market, Goldhil will not be releasing any other weather product, Goldman says. "There is not a franchise behind natural-disaster tapes," he says. "The genre has not performed well generically. People have a fascination with tornadoes, but that may be all."

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ NO. 1 ★ ★ ★		
1	1	7	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
2	2	3	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
3	4	3	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
4	6	3	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
5	3	10	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
6	5	5	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
7	9	2	HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82595	Winona Ryder Dermot Mulroney
8	NEW		DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
9	8	4	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
10	10	14	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
11	14	2	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
12	11	7	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
13	15	6	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
14	13	12	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
15	7	9	BABE ◇ (G)	MCA/Universal Home Video Uni. Dist. Corp. 82453	James Cromwell
16	30	2	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
17	16	3	THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
18	12	9	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
19	20	5	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
20	19	5	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
21	21	4	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
22	17	14	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video-6781	Michelle Pfeiffer
23	26	4	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
24	22	6	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
25	NEW		IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley
26	24	4	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
27	18	9	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
28	NEW		CARRINGTON (R)	PolyGram Video 8006302313	Emma Thompson Jonathan Pryce
29	23	10	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
30	35	2	MR. STITCH (R)	WarnerVision Entertainment 56051-3	Rutger Hauer Wil Wheaton
31	25	9	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
32	33	10	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
33	32	8	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
34	NEW		JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
35	27	9	CLOCKERS ◇ (R)	MCA/Universal Home Video Uni. Dist. Corp. 42730	Mekhi Phifer John Turturro
36	28	9	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
37	31	7	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
38	29	12	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR ◇	MCA/Universal Home Video Uni. Dist. Corp. 82216	Wesley Snipes Patrick Swayze
39	34	9	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
40	36	19	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock

◆ 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.

LIVE Home Video Taking Control Of Its Sales Destiny

BACK TO THE NEST: Although LIVE Home Video has only six months left in its distribution agreement with WEA, it has decided to take control of sales beginning July 1.

WEA has shipped LIVE product since 1992, following the label's stint with Uni Distribution. "This will be the first time in six years that we'll have our sales force in-house," says senior VP of sales and distribution Jeff Fink.

LIVE executive VP Elliot Slutzky stresses that WEA's upheaval in the wake of WarnerVision's consolidation

with Warner Home Video didn't motivate the new course of action. "It was the plan all along to take control of our own destiny,"

says Slutzky, "and as we've grown and expanded, we need a bigger sales force."

In the four years that WEA has sold its product, LIVE has built a staff of six rental and two sell-through sales directors, separate from the distribution arrangement. LIVE plans to add three rental reps and one for sell-through when the changeover is complete. WEA, however, continues to pick, pack, and ship for LIVE.

The decision to end the deal early was based on LIVE's growing release schedule, according to Slutzky. First out of the gate is "The Substitute," the LIVE-produced film that is projected to gross about \$15 million. It will hit stores Aug. 20, priced for rental.

In addition, through Orion Pictures, LIVE will release "The Arrival," an alien-creature movie headed for theaters Memorial Day weekend. It should arrive on tape by the end of the year.

In 1997, LIVE expects to produce and release seven features theatrically, while acquiring and distributing others. As for sell-through, LIVE will begin shipping its Christmas Classics line, its biggest sell-through commodity, in August.

Last year, the 11-title line shipped 4 million units with a return rate of 25%, says VP of sell-through and multimedia Tim Fournier. LIVE is adding two titles to the line, which includes "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman."

"The problem is that we needed to get more focus [from WEA]," says Fink, "and with the number of titles we have coming out, we couldn't get 100%." However, LIVE isn't complaining about WEA's numbers for rental-priced "Cutthroat Island," which recently shipped 240,000 units.

The transition should be smooth, since LIVE has already set up many of the same direct accounts for sell-through product. "When WEA opened Wal-Mart direct, we did too," says Fournier. LIVE product goes directly to about 30 retailers, he adds.

IF IT'S TUESDAY, this must be Cleveland: Turner Home Entertainment is packing up its act and taking it on the road.

Throughout June, the company will hold retail forums in 13 cities as part of what executive VP/GM Stuart Snyder has dubbed "the Turner Talkback Retail Tour '96." "This may sound like a crazy idea," he says, "but we want to take information from one session and share it with the next."

He says the bus tour will enable Turner to digest each session and possibly even implement retailer

suggestions before executives pull into the next town. Other brass scheduled for the national tour include senior VP of sales Craig

Van Gorp and VP of marketing Richard Pinson.

In addition, representatives from the Video Software Dealers Assn. will participate in the tour. VSDA president Jeffrey Eves is scheduled to climb aboard when the bus reaches Nashville.

The main topic of discussion won't be Turner's upcoming release schedule. Rather, the company wants to talk about the state of the industry and where it's going.

"We're not doing this to hawk product," says Snyder. "The objective is to leave with solid information and hard data about the business."

Retailers attending the session will get a sneak preview of VSDA's Industry Information Initiative white paper, a \$100,000 study commissioned by the trade group to "restore the level of confidence about the future of home video." Complete findings will be released at the VSDA convention in Los Angeles July 10-13.

Other topics will include DVD, black-box cable theft, pay-per-view windows, and retail marketing concerns. The forums are open to all retailers and will be advertised through an 800 number in trade ads.

The tour will stop in Nashville, Baltimore, New York, Boston, Philadelphia, Indianapolis, Chicago, St. Louis, Dallas, Denver, Salt Lake City, Seattle, and Los Angeles. Opening night is June 17.

The Turner Talkback Tour will end in Los Angeles July 8, two days before VSDA opens.

FUNNY BUSINESS: San Francisco-based retailer Good Guys! has rolled out a television campaign created by the same ad team that asked the simple question "Got milk?"

The Bay Area agency, Goodby, Silverstein and Partners, has made three spots for the retailer that began airing on the West Coast May 15. They feature a Good Guys! expert who can do anything, from programming a VCR to helping a doctor examine X-rays.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★					
1	1	4	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
2	2	4	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
3	3	9	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
4	4	11	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
5	14	2	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
6	7	5	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
7	NEW ▶		IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
8	8	2	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
9	6	12	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
10	5	8	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
11	9	7	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
12	12	7	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
13	10	2	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
14	11	7	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
15	13	10	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
16	16	12	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
17	NEW ▶		JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
18	19	3	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
19	15	9	RIVERDANCE: THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
20	18	6	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
21	23	3	WHEN THE PARTY'S OVER	Live Home Video 69042	Elizabeth Berridge Sandra Bullock	1992	R	14.98
22	20	47	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
23	27	85	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	34	18	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
25	NEW ▶		MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
26	NEW ▶		RED	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant	1994	R	19.99
27	22	11	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
28	21	4	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	39.92
29	RE-ENTRY		THE REAL WORLD REUNION: INSIDE OUT	MTV Music Television Sony Music Video 49812	Various Artists	1996	NR	12.98
30	17	12	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
31	RE-ENTRY		PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
32	31	25	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
33	25	9	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
34	28	8	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
35	35	10	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
36	NEW ▶		DROP ZONE	Paramount Home Video 32734	Wesley Snipes Gary Busey	1994	R	14.95
37	33	9	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
38	NEW ▶		NOBODY'S FOOL	Paramount Home Video 32495	Paul Newman Jessica Tandy	1994	R	14.95
39	39	7	RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	9.98
40	NEW ▶		BLUE	Touchstone Home Video Buena Vista Home Video 2759	Juliette Binoche	1993	R	19.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◇ 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.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► EVERYTHING BUT THE GIRL

Walking Wounded

PRODUCER: Ben Watt

Atlantic 82912

Featured in *Music To My Ears*, April 6

► TINA ARENA

Don't Ask

PRODUCER: David Tyson

Epic 67533

Australian pop singer/songwriter's debut album features the kind of mix of uptempo tunes and ballads that are certain to play on top 40, AC, and R&B outlets. Lead single "Chains" has made some noise, and other equally hit-worthy tunes could do the same, especially perky numbers "Love Is The Answer" and "Heaven Help My Heart," funky "Standing Up" and "Message," and the ballad "Show Me Heaven." Singer's success in her native country and Europe is a prelude to U.S. breakthrough.

★ THE LOUNGE AX DEFENSE & RELOCATION

COMPACT DISC

PRODUCERS: various

Touch And Go 130

Rallying around the litigiously beleaguered Chicago club Lounge Ax, 14 alt-rock standouts contributed top-flight songs to this stellar compilation. Highlights include the haunting "Those Pearls . . ." by the Rachel's, the dementedly noir instrumental "Mark Price P.I." by Archers Of Loaf, the hypnotic rocker "Rivers And Plains" by June Of '44, and the Gothic pop of "Beneath A Festering Moon" by Guided By Voices. Cool tracks by Sebadoh, Yo La Tengo, Seam, Superchunk, the Jesus Lizard, Shellac, Tortoise, the Coctails, the Mekons, and the Bad Livers also appear.

★ THE POSIES

Amazing Disgrace

PRODUCERS: Nick Launay, Steve Fisk

DGC/Geffen 24829

Power pop at its finest. Armed with a strong new rhythm section, the Posies have crafted their finest album by far. Tougher and with even better songs than the band's cult fave "Frosting On The Beater," "Amazing Disgrace" offers all that fans and modern rock programmers could hope for, from hook-filled rockers ("Ontario," "Everybody Is A Fucking Liar") to compelling ballads ("Precious Moments," "Please Return It"). The record's depth combined with the band's live appeal could make this the Posies' breakout year.

★ COCTEAU TWINS

Milk & Kisses

PRODUCERS: Cocteau Twins

Capitol 7243 8 37049 2

Leagues beyond their last album, "Milk & Kisses" finds the Cocteau Twins exploring a broader range of themselves while still sounding increasingly accessible. The elegantly overdriven guitars of "Violaine" recall the band's classic mid-'80s "Treasure" period, while the high drama of "Serpentskirt" and "Seekers Who Are Lovers" recalls the band's best-selling album, 1990's "Heaven Or Las Vegas." From college radio to triple-A, listeners should adore the album's ambient allure and Elizabeth Fraser's unearthly voice.

SPOTLIGHT



SPIN DOCTORS

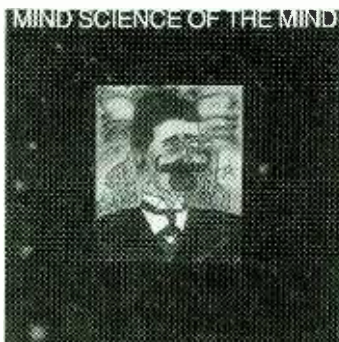
You've Got To Believe In Something

PRODUCERS: Danny Kortchmar & Peter Denenberg

Epic 66996

The Doctors mix it up a bit on their latest release, expanding their sound beyond its blues-rock, bar-band core. From the swampy "House" to the melodically gorgeous "Dogs On A Doe" to the '60s jangle-pop of "Where Angels Fear To Tread," the New York band indulges in sonic experimentation without compromising its impeccable songwriting. That's not to say that the group has lost track of its trademark sound. Quite the contrary: "If Wishes Were Horses," the title track, "Sister Sisypus," and first single "She Used To Be Mine" adhere to the familiar Spin Doctors blueprint. A fine album.

SPOTLIGHT



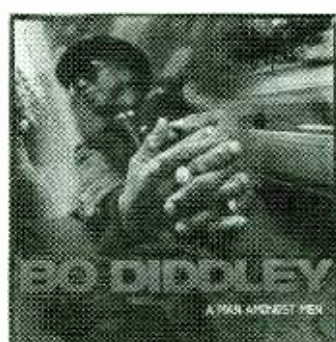
MIND SCIENCE OF THE MIND

PRODUCER: Ted Niceley

Epic 67117

Mind Science is the rare supergroup that is greater than the sum of its parts. Nathan Larson, lead guitarist of Shudder To Think, has fashioned a compelling vision of postpunk prog rock with the help of Dambuilders Joan Wasser on violin and Kevin March on drums and Helium front woman Mary Timony on guitar. By turns fierce and intimate, the album boasts a nearly orchestral palette, suggesting King Crimson gone garage. But the record's true beauty resides in Larson's bent but beguiling songs, particularly "Skirts To Suffer On," "Infidels," and "Science Of The Mind." Some of the most creative, compelling rock of the year.

SPOTLIGHT



BO DIDDLEY

A Man Amongst Men

PRODUCER: Mike Vernon

Code Blue/Atlantic 82896

Rock/blues titan Bo Diddley comes out swinging on an album of new tunes that feature his time-honored guitar and vocal artistry, plus the talents of Rolling Stones Ron Wood and Keith Richards, Billy Boy Arnold, Johnnie Johnson, Jerry Portnoy, Richie Sambora, the Shirelles, Jimmie Vaughan, and Johnny "Guitar" Watson. Although every tune on the album is a new Diddley original, the record sounds like a classic, from barn-burner "Bo Diddley Is Crazy" to reggae-tinged "Coatimundi" to blues shuffler "Can I Walk You Home." As fine an album as the rock'n'roll pioneer has ever made.

CONTEMPORARY CHRISTIAN

LINNAE REEVES

PRODUCER: David Kershbaum

Star Song SSDO 115

Linnae Reeves' highly touted Star Song debut reveals an engaging vocalist with a distinctive style. At times, the nuances of her voice seem in danger of getting lost in the production, but when she shines through, passion and personality abound. A Seattle native, Reeves wrote or co-wrote all 10 cuts on this album and displays a keen eye for observation and introspection. Outstanding selections include "Light Of Day," "Somebody Knows You," "Call Me," and "Little Things." A promising debut from a talented singer/songwriter with something unique to offer.

NEW AGE

ROBERT FRIPP

Radiophonics

PRODUCER: Robert Fripp

Discipline 9505

"Radiophonics" is part of King Crimson guitarist Robert Fripp's Soundscapes series. It's a rarefied domain in which music seems to come from beyond human fingers. At his best, as on last year's "A Blessing In Tears," Fripp reaches an ecstatic state as he seamlessly loops textural layers and melodies. He seems no less enraptured on "Radiophonics," although the state may be more self-indulgent than ecstatic. You'll be hard pressed to find even a recognizable guitar sound as Fripp veers further from both popular and progressive music vernacular into a world that shares a sonic language with the avant-garde.

CLASSICAL

★ VLADIMIR FELTSMAN

J.S. Bach: The Well-Tempered Clavier, Book II

PRODUCER: Max Wilcox

MusicMasters Classics 01612-67162

Following his reading of the first book of "The Well-Tempered Clavier" (issued in '93), as well as a previous live disc of "The Goldberg Variations" and two recent volumes of keyboard concertos, pianist Vladimir Feltsman is courting his way through a sizable chunk of Bach's keyboard literature for MusicMasters. As with the other titles, Feltsman traverses the second book of "The Well-Tempered Clavier" with great élan. Late-ly, he has performed the "Art Of Fugue" in concert with similar spirit and skill. Here's to MusicMasters recording and releasing his unique take on that monumental work soon.

★ MARC-ANDRÉ HAMELIN

Scriabin: The Complete Piano Sonatas

PRODUCER: Andrew Keener

Hyperion 67131/12

A link between two ages, turn-of-the-century Russian composer Alexander Scriabin's 10 sublime piano sonatas amplified the High Romanticism of Chopin and Liszt (sonata No. 1) to eventually foreshadow the tonal extremities of the post-Great War era (No. 9, "Black Mass"). Marc-André Hamelin delivers this visionary music with the appropriate virtuosic fire and tinge of the mystic. A newly exclusive Hyperion artist, Hamelin also has fine recordings of Alkan for the label, as well as an exciting recital disc, "Live At Wigmore Hall."

JAZZ

★ CHARLIE KOHLHASE QUINTET

Dart Night

PRODUCER: Charlie Kohlhas

Accurate 3802

Either/Orchestra reedman Charlie Kohlhas leads this progressive Boston-based quintet, which comprises two saxes, trumpet, bass, and drums. In a delightfully unconventional set, notable tracks include the sweetly off-kilter "But I Can't," the stylishly pseudo-exotic "Egyptian Processional," the swinging, free-styled "Knee Bop," the racing, Ornette-ian "Dart Night At The Willow," and the Mingus-like moodiness of "Hard To Forget." CKQ-treated standards include "Deep Purple" and a thunderous spin on Duke Ellington's "It Don't Mean A Thing" that suggests the Art Ensemble Of Chicago on speed.

LOUIE BELLSON AND HIS BIG BAND

Their Time Was The Greatest!

PRODUCERS: John Burk, Nick Phillips

Concord 4683

Percussion legend Louie Bellson swings with a vengeance on this tribute to 12 of his fellow drummers, including Art Blakey, Gene Krupa, Tony Williams, Max Roach, Elvin Jones, and Chick Webb. With a backing band that features Pete Christlieb, Conte Candoli, Snooky Young, and former "Tonight Show" saxophonist/arranger/straight man Tommy Newsom, Bellson keeps some pretty great time himself on such originals as the tasty blues of "24th Day," the light Latin swing of "It's Those Magical Drums In You," the hand-and-drum dialog of "Stix & Bones," and "Acetnam," which is a not-exactly-backward version of Dizzy Gillespie's "Manteca," although it retains some of that tune's big

band exotica. Also includes zinging charts for standards "Hallelujah" and "Liza."

LATIN

JENNIFER Y LOS JETZ

Dulzura

PRODUCERS: Abraham Quintanilla Jr., Brian "Red" Moore

EMI Latin 38242

It is no accident that 12-year-old Jennifer Peñ sounds like a young Selena: Peñ's coproducer is Selena's father, Abraham Quintanilla Jr. And like Selena's blockbuster album, "Amor Prohibido," this hooky record effortlessly travels in various musical directions (pop, ranchera ballad, cumbia, and polka), while spotlighting Peñ's amazingly potent pipes. Catchy lead-off cumbia single, "Ven A Mí," typifies album's inherent breeziness, while lone pop entry "Quisiera Verte Otra Vez" portends a Selena-like switch to English-language pop.

WORLD MUSIC

★ DJELI MOUSSA DIAWARA

Sobindo

PRODUCER: Gilbert Castro

Celluloid 66966

Guinean kora master Djeli Moussa Diawara (who is better known here as Jali Musa Jawara) returns with his highly emotive, incantatory singing style, glistening kora runs, and richly timbred accompanying instruments, such as the marimba-like balafon. What is unexpected is his cross-cultural experimentation, such as the frenetic Latin piano figures that propel the extremely danceworthy "Salsa-Cora." World programmers and listeners should gravitate toward Diawara's rhapsodic call and response in the title cut, gently pastoral vocal harmonies of "Se Baya," elegant groove of "Bana," and the exultant, string-framed vocals of "Fatim."

VITAL REISSUES™

THIS IS JAZZ, VOLS. 1-10

SERIES PRODUCERS: Steve Berkowitz, Kevin Gore, and Mike Berniker

Columbia/Legacy 64613

RCA VICTOR JAZZ GREATEST HITS, VOLS. 1-10

SERIES PRODUCER: Steve Vining

RCA Victor 68486-91, 68493-96

With these two compilation series, Columbia/Legacy and RCA Victor mine their vaults to survey the careers of history's greatest jazz musicians. Columbia's ongoing series features discs on Louis Armstrong, Chet Baker, Dave Brubeck, Benny Goodman, Thelonius Monk, Charles Mingus, Duke Ellington, Miles Davis (the acoustic years), George Benson, and Weather Report. RCA spotlights Armstrong, Frank Sinatra and Tommy Dorsey, Ellington, Goodman, Glenn Miller, Count

Basie, Artie Shaw, Fats Waller, and Lionel Hampton. The RCA series also boasts an enhanced-CD sampler. Obviously, RCA highlights '40s big band sounds, while Columbia presents a wider range of jazz, from Armstrong's Hot Fives of the '20s to the '70s fusion of Weather Report. The Columbia title on Armstrong covers strictly his early years, while RCA jumps from the '40s to 1970; for Ellington, Columbia surveys the latter years, and RCA sticks mostly with the '40s glories; with Goodman, Columbia covers a slightly later period than RCA. Each midprice set serves as an ideal introduction to a load of great music, and the sound quality for both is lovely. But the Columbia issues have the edge in liner notes and packaging: "This Is Jazz" looks classy and enticing, while the "Greatest Hits" set—despite the Al Hirschfeld drawings—veers to the cheesy side.

ALBUMS- SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleon** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► MAXI PRIEST FEATURING SHAGGY That Girl (4:00)

PRODUCERS: Robert Livingston, Shaun "Sting" Pizzonia
WRITERS: G. Benson, M. Elliott, R. Livingston, S. Pizzonia, D. Burrell, T. Jones, S. Cropper, L. Steinberg, A. Jackson

PUBLISHER: not listed
REMIXER: David Morales

Virgin 11525 (cassette single)

Maxi Priest ushers in his new album, "Man With The Fun," with a little festive toasting assistance from Shaggy. The two playfully mix it up on a finger-snapping ditty that is fueled by the sampled hook of "Green Onions" by Booker T. & the MG's. Priest has rarely sounded so relaxed and sexy. With a steamy groove and a chorus that you will be singing along with by its close, this single is ripe for mega pop success. And if the original version isn't cute enough, David Morales has remixed the track with a blues-soaked house beat that will sound hot on rhythm-oriented top 40 stations.

► NO MERCY Where Do You Go (4:08)

PRODUCER: AME
WRITERS: F. Reuther, P. Bishchui-Fallunstein
PUBLISHER: not listed

Arista 3216 (c/o BMG) (cassette single)

Look for this Latin male trio to continue Arista's winning streak of slam-dunking Euro-splashed dance ditties on pop radio. This time, the beats are spiked with fluttering flamenco guitar riffs and pillow harmonies, making for a jam that will have punters revisiting their fave old hustle dance steps. Icing on the cake is an immediately contagious chorus and an irresistible a cappella breakdown midway through the song. Fun, fun, fun.

STEVIE B. Waiting For Your Love (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Emporia/CME 002 (CD single)

Stevie B. breaks out of the freestyle mold from which many of his recordings are cast to try his hand at being a balladeer. He does a respectable job, stretching his limited tenor vocal range to its maximum reach. The problem is that the song is a tad too simplistic and adolescent in its lyrical content. Even the intended teen audience is going for material that is more sophisticated than what is offered here. Still, diehard fans of the singer will find this a pleasant surprise. Contact: 408-441-2000.

HAYDEN Bad As They Seem (3:29)

PRODUCERS: Hayden, Joan Carvalho
WRITER: Hayden
PUBLISHERS: The Energy I Have Left, SOCAN/ASCAP

Outpost 4883 (CD single)

From its throat-clearing intro to its melancholic refrain, "Bad As They Seem" is one of the more gentle tunes found on the album "Everything I Long For." Canada's Hayden creeps under listeners' skin with a northern chill pronounced in his simple, touching lyrics and an acoustic guitar/harmonica combo that beautifully sets off his gravel-voiced delivery. In much the same style as country music's best artists, Hayden writes songs that reveal a true understanding of human emotion without being too obtuse or melodramatic.

THERMADORE Three Days (2:53)

PRODUCERS: David King, Robbie Allen
WRITER: R. Allen

PUBLISHER: Songs of PolyGram Inc., BMI

Atlantic 6757 (CD single)

Acoustic guitar, simple arrangements, and Robbie Allen's country vocal stylings make this plain, rootsy track indistinguishable from the slew of sound-alikes. Solid but unremarkable in most senses.

R & B

► D'ANGELO Me And These Dreamin' Eyes Of Mine (3:26)

PRODUCERS: D'Angelo, Bob Power
WRITER: D'Angelo
PUBLISHERS: Ah-Choo/12:00 AM/PolyGram International, ASCAP

EMI 10493 (cassette single)

One of the architects of the alterna-soul movement dips again into his trendsetting debut album, "Brown Sugar," and pulls out a slinky slow jam that is covered in shades of blues and old-school funk. Sporting a fluctuating falsetto that would make Smokey Robinson grin, D'Angelo comes across as quite the lover man, and he is backed by a live band that keeps the rhythm tight and the guitar licks loose. Another single destined to force R&B radio tastemakers to rethink their narrow programming choices.

SOMETHIN' FOR THE PEOPLE With You (3:40)

PRODUCERS: Eric Baker, Somethin' For The People
WRITERS: E. Baker, R. Holiday, C. Wilson, W.J. Young
PUBLISHERS: Triboy, ASCAP, Junkie Funk, BMI

Warner Bros. 8062 (CD single)

Ruing the day he left her, the male protagonist of this song convincingly gives up the emotion for his ex-lady. Various stylish background vocals are the true stars in this track, as the beat is a standard of simple slow jam, brokenhearted love songs.

COUNTRY

► PAM TILLIS It's Lonely Out There (3:23)

PRODUCER: Pam Tillis
WRITERS: B. DiPiero, P. Tillis
PUBLISHERS: Little Big Town/American Made/Sony Tree/Ben's Future, BMI

Arista 0505 (c/o BMG) (7-inch single)

The latest offering from Tillis' current album, "All Of This Love," is a gently rolling ode to the virtues of maintaining commitment in a relationship and the pitfalls awaiting those who do not. As co-producer of this effort, Tillis has crafted a strong record, while her work as a vocalist is consistently appealing.

► CLAY WALKER Only On Days That End In "Y" (2:45)

PRODUCER: James Stroud
WRITER: R. Fagan
PUBLISHER: Of Music, BMI

Giant 8195 (7-inch single)

A lively uptempo ditty is marked by tasty guitar playing and ingratiating fiddle, and Walker turns in an energetic performance. The song's theme is somewhat well worn in country music, but the track revisits the lost-love scenario with a cleverly penned lyric and a dancefloor beat.

► AARON TIPPIN Everything I Own (3:06)

PRODUCER: Steve Gibson
WRITERS: R. Wilson, T. Martin
PUBLISHERS: Stroudacaster/Give Reese a Chance/Baby Mae, BMI

RCA 64544 (c/o BMG) (7-inch single)

The lyrics anchoring this record are a tad simplistic and on first listen sound a bit trite. But with repeated listening, they begin to grow on you. The honesty and warmth in Tippin's voice elevates this from being just another poor-man-offering-a-life-rich-in-love song. After all, the Charley Pride chestnut "All I Have To Offer You Is Me" is the definitive song in that category, and other attempts have paled in comparison.

CHELY WRIGHT The Love He Left Behind (3:38)

PRODUCERS: Ed Seay, Harold Shedd
WRITERS: S.D. Jones, B. Tomberlin
PUBLISHERS: BMG Songs, ASCAP, Careers-BMG, BMI

A&M 1001 (c/o PGD) (CD promo)

Wright has been steadily gaining momentum at country radio, and this fine single should be a hit with both listeners and programmers. It is a poignant song about a woman dealing with the death of her husband, and though the subject is heartbreaking, Wright's performance is tender and

heartfelt, never maudlin. The production wisely puts the emphasis on the vocal, and Wright sounds as though she is in a room relating her pain to a friend. A wonderful single that should garner plenty of attention.

► LARI WHITE Wild At Heart (2:23)

PRODUCERS: Josh Leo, Lari White
WRITERS: White, Anderson
PUBLISHERS: LaSongsAlmo, ASCAP, Mighty Nice/Al Andersongs/Bluewater, BMI

RCA 64520 (c/o BMG) (7-inch single)

This bouncy single just oozes personality from the lively fiddles and steel to White's wonderfully spirited vocal. The freshness and friskiness of this cut personify the creative freedom and energy abounding on White's current album, "Don't Fence Me In." A tremendously enjoyable single.

DANCE

► REEL 2 REAL Are You Ready For Some More? (5:05)

PRODUCER: Erick "More" Morillo
WRITERS: E. Morillo, M. Quashie
PUBLISHERS: Mega Platinum/Jessica Michael, ASCAP

REMIXERS: Erick "More" Morillo, Todd Terry

Strictly Rhythm 12443 (12-inch single)

The title cut from Reel 2 Real's forthcoming second album shows musician/producer Erick "More" Morillo and rapper/toaster the Mad Stuntman stomping through a signature blend of reggae and house. As with the act's 1994 breakthrough, "I Like To Move It," the flavor is riotous and designed to keep the party at peak energy. Todd Terry spices up the track with a smoother bassline on his remix, which is deep in the pocket of the dance sounds currently found on pop radio. A multi-format hit in the making. Contact: 212-254-2400.

► BYRON STINGILY Love You The Right Way (no timing listed)

PRODUCER: Marc "M.K." Kinchen
WRITERS: M. Kinchen, B. Stingily, R. Carroll
PUBLISHERS: Big on Blue/Sorted/EMI, BMI

REMIXER: Marc "M.K." Kinchen

Nervous 20195 (12-inch single)

The onetime Ten City leader continues to assert himself as a solo artist with a lush, R&B-inflected houser that nicely showcases the lower range of his usually falsetto singing style. Teamed with producer/writer Marc "M.K." Kinchen, Stingily has developed an overall sound that now befits his longtime reputation as one of dance music's key figures. A single that is as pleasing to the ear as it is to the booty. Contact: 212-730-7160.

NEW & NOTEWORTHY

LeANN RIMES Blue (2:47)

PRODUCER: Wilbur C. Rimes
WRITER: B. Mack

PUBLISHERS: Trio/Fort Knox, BMI

MCG Curb 1153 (7-inch single)

What a set of pipes . . . and this girl is only 13 years old. Her voice and the song's unique history are rapidly gaining attention at country radio. The tune was written by Fort Worth, Texas, DJ Bill Mack, who originally penned it for Patsy Cline. Following Cline's untimely death in 1963, Mack regained control of the song and refused to let anyone record it—until he met Rimes, that is. One listen to this single, and it is obvious that "Blue" has found the appropriate home. Rimes has a clear and strong voice, and she delivers the tune with a delightful yodel and lots of power. This could easily be the hottest new thing on country radio this summer.

AC

► TOTO I Will Remember You (no timing listed)

PRODUCERS: Elliott Scheiner, Toto
WRITERS: S. Lukather, S. Lynch
PUBLISHERS: Buddy Love/Mantanzas, ASCAP

Legacy 7951 (c/o Sony) (CD promo)

On the lead track from Toto's first album in three years, it sounds as if time has stood still. Lead singer David Paich is awash in white-knuckled romance and melodrama, while his cohorts surround him with music that rumbles with atmospheric instrumentation mildly akin to the band's evergreen "Africa." A pleasant effort that will comfort the hearts of longtime fans.

ONCE BLUE Save Me (3:52)

PRODUCER: Steve Addabbo
WRITERS: R. Martin, M. Kortez
PUBLISHERS: Plump/Rebby Tunes, BMI; Magda Lane, ASCAP

EMI 10419 (cassette single)

Since triple-A formats have already had success with this spare acoustic pop shuffler, the time seems right for a transition into AC and pop waters. Comparisons to Rickie Lee Jones, Suzanne Vega, and Lisa Loeb are fair enough, though the music here is considerably more vibrant and front woman Rebecca Martin has a sweet-yet-seductive style that is far more sexy. From the act's fine self-titled album.

ROCK TRACKS

► SOUNDGARDEN Pretty Noose (4:12)

PRODUCERS: Soundgarden, Adam Kasper
WRITER: C. Cornell

PUBLISHER: You Make Me Sick I Make Music, ASCAP

A&M 00209 (c/o PGD) (CD single)

Massively rocking, "Pretty Noose" serves as the ideal calling card for Soundgarden's heavy new album, "Down On The Upside." Nowhere near as ingratiating as "Black Hole Sun," the band's breakthrough single from the last set, "Pretty Noose" is nevertheless fiercely compelling and an obvious add for commercial alternative, album rock, and college stations. The track projects the band's unique art metal vision on first hearing and will whet appetites for subsequent singles from a deep, uncompromising album.

► THE PRESIDENTS OF THE UNITED STATES OF AMERICA Dune Buggy (no timing listed)

PRODUCER: not listed
WRITER: not listed

PUBLISHER: not listed

Columbia 8038 (c/o Sony) (CD promo)

The merry pranksters of modern rock are up to their old tricks with a song about a spider driving a toy car. That's right, the Presidents revisit the same silly territories that made such songs as "Lump," "Kitty," and "Peaches" unlikely modern rock faves. Unfortunately, "Dune Buggy," while maintaining status quo on quirky topicality, does not fully deliver the goods in terms of catchiness.

★ THE BLUE NILE Sentimental Man (3:40)

PRODUCERS: The Blue Nile
WRITER: P. Buchanan

PUBLISHERS: Buchanan/WB, ASCAP

Warner Bros. 8204 (CD promo)

The Blue Nile are to modern Scottish rock what the Cranberries are to modern Irish roll: a soul-deep and unique outpouring of stark emotion and moody, knife-edge intensity—no self-consciousness, no apology, no quarter. Paul Buchanan sings like the existential lover of every woman's dreams: wide awake, full of fervent purpose, and willing to walk through walls until he finds his worthy destination. A spine-tingling first single from the Nile's breathtaking new album, "Peace At Last."

SLAYER I Hate You (2:16)

PRODUCERS: Slayer, D. Sardy
WRITERS: E. Mastrokolas, B. Dodwell, R. Hansen

PUBLISHER: not listed

American 8191 (CD single)

Slayer is back, and yes, it still hates you. Gird your loins for an undiluted, visceral

scream fest served on a bed of wilting strings and skins. Slayer's cover of Verbal Abuse's "I Hate You" shows why these hardcore godfathers deserve a spot on mainstream and modern rock playlists. Perhaps the time has come for programmers to throw open their bolted doors.

RYAN DOWNE Scratch (3:16)

PRODUCERS: Greg Penny, Bob Marlette, Ryan Downe
WRITERS: R. Downe, B. Marlette

PUBLISHERS: Full Keel/Moon Cabbage/Dial M for Music, ASCAP

Rocket 7220 (c/o Island) (CD single)

The 26-year-old Downe, one of the first artists to sign to Elton John's newly reactivated label, is carrying a significant burden with particular aplomb. Co-produced by Greg Penny, who also placed his stamp on John's "Made In England" album, this outing shows a budding, aggressive talent. Unfortunately, the distorted mix on the vocal track is more cluttered than clever.

ANOTHER SOCIETY Torn Apart (no timing listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

PC Music 01 (CD single)

Here is a tune that means well but never quite takes off. In spite of some well-crafted, sophisticated lyrics, "Torn Apart" is mired in clichéd guitar licks and flat delivery.

RAP

► HOUSE OF PAIN Pass The Jinn (4:56)

PRODUCERS: Lethal, Everlast

WRITERS: L. DiManni, E. Schrody

PUBLISHERS: Tee Girl/Irish Intellect/Lethal Dose/Immortal/BMG, BMI

Tommy Boy 740 (12-inch single)

The act's phat new album, "Totally Crushed To The Earth Shall Rise Again," is previewed by a typically rumbling word attack. The refreshing twist is the occasional injection of jock-grabbing reggae toasting and dancehall keyboard licks. The chanted chorus has anthemic force, while the verses answer a slew of questions, including, where have these boyz been lately? The street always pumps a little harder with HOP kickin' new material. It's gonna be a slamin' summer. Be sure to catch the flip-side cut, "Heart Full Of Sorrow," featuring a guest appearance by Sadat X.

► WU-TANG CLAN America (no timing listed)

PRODUCER: RZA

WRITERS: R. Diggs, J. Hunter, W. Reed, E. Turner, C. Woods

PUBLISHER: not listed

EastWest 5851 (c/o Elektra) (cassette single)

Leave it to the Wu-Tang posse to deliver one of the sharpest and most affecting jams on "America Is Slowly Dying," a star-studded collection of songs designed to increase awareness of the ongoing AIDS pandemic. The lads juxtapose affecting rhymes that explore the government's role in AIDS/HIV issues, while also telling the tales of several people whose lives were forever changed by the disease. All the while, a slow, diamond-hard funk beat shuffles along, coated with haunting jazz piano lines. Heartbreaking and real. Listen up.

PETE ROCK AND THE LOST BOYZ The Yearn (4:02)

PRODUCER: Pete Rock

WRITERS: T. Kelly, P. Phillips, R. Rodgers

PUBLISHER: not listed

EastWest 9538 (CD single)

Mr. Rock and company set off this track like a roman candle, lofting powerful bursts of rhyme science and colorful beats into the rap stratosphere. Another single from the "America Is Slowly Dying" compilation, this is no candy-coated, preachy diatribe. Instead, the group takes it to the street, laying down a track filled with hoochies and hormones.

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.).

Reviews & Previews



MUSIC

THE BROOKLYN TABERNACLE CHOIR: LIVE AT MADISON SQUARE GARDEN

Warner Alliance
80 minutes, \$19.98

The Brooklyn Tabernacle Choir has achieved critical and popular acclaim, and it's easy to see why. The Grammy-winning choir, 240 voices strong, takes New York by storm in a rousing concert that was seen by a sold-out crowd plus 3,000 homeless people for whom the choir picked up the bill. The music, 10 praise and worship songs that are given a truly royal treatment, speaks for itself, but video viewers also get the chance to witness the personal stories of four exceptional choir members, including a gunshot victim and a former transvestite prostitute.

CHILDREN'S

RUPERT: CARING AND SHARING WITH FRIENDS

Sony Wonder
48 minutes, \$9.98

Sony Wonder is celebrating veteran comic character Rupert's video debut via a cross-promotion with the publisher of the "Rupert" books. The animated series, which started in 1920 in the U.K. and currently airs as part of Nickelodeon's Nick Jr. block, chronicles the life and times of a young bear and his ever-curious pals. The tape includes two magical episodes: The first features a "Bedknobs And Broomsticks"-esque journey aboard a magic couch; the second is a head-spinning adventure of carousel animals that come to life. The price is terrific, and the recognition factor should help juice strong sales.

KIDS FOR CHARACTER

Lyrick Studios
60 minutes, \$14.99

When he's not hanging with Courteney Cox and his other "Friends," Tom Selleck clearly spends time thinking about how to instill positive values in children. This star-power program, hosted by Selleck, brings together some of the most familiar faces in kids programming. Characters from such shows as "Barney," "The Magic School Bus," "The Puzzle Place," "Babar," "The Cat In The Hat," "The Flintstones," "Madeline," "Lamb Chop," and "Thomas The Tank Engine" participate in short skits to demonstrate the importance of such character-building traits as trustworthiness, responsibility, and respect. Production values are super-professional, and the content provides simply joyous viewing for children and parents. Contact: 214-390-6152.

OXFORD'S CHILDREN'S ENCYCLOPEDIA OF SCIENCE

Goldhill Home Media
210 minutes, \$49.95

Three volumes filled with easily digestible information about the world of science and nature await youngsters with active imaginations and a yen for learning. The volumes are broken down into catchy categories, such as "Acid To Evolution" and "Nuclear To X-Rays," and contain an indexing system that makes finding a particular topic easy. A wonderful tool for schoolchildren looking for ideas to liven up those endless projects, and parents may learn a thing or two.

THOSE DOGGONE DOGS & PUPPIES, THE CAT'S MEOW

Brentwood Home Video
60 minutes each, \$14.99 each
It's raining cats and dogs! Although

ABC Video was way ahead of the pack a few years back with its "Puppy Love" and "Kitty Love" titles, the baby boom has given way to a real surge in titles featuring the furry and whiskered. Brentwood enters the fray with canine- and feline-oriented boxed sets that each contain two half-hour videos. The format is familiar: A multitude of mug and action shots is set to fun, engaging music. Production values are on par with "Baby Faces." Contact: 818-879-9101.

DOCUMENTARY

BERLIN: JOURNEY OF A CITY

Think Media
57 minutes, \$19.95

The creators of Holocaust remembrances "The Journey Of The Butterfly" and "Kristallnacht" put the microscope on Berlin to probe the city's role as a political and social hub during the Cold War. Focusing on the years 1954-94, the program—which recently aired on select public TV stations—is exemplary in its breadth of archival and present-day footage and varied interview subjects. Among those lending their voice are historians, politicians (including former German president Richard von Weizsacker, past and current members of the U.S. and German military, authors, and people who lived through World War II. Contact: 800-655-1998.

UFO—THE UNTOLD STORIES CONTINUE

Acorn Media
50 minutes, \$19.95

More colorful accounts and what eyewitnesses claim is footage of unidentified flying objects pack this sequel to Acorn's initial "Untold Stories." Picking

up where the first release left off, this tape provides close encounters with some of the thousands of still-unexplained sightings and extraterrestrial visions from around the globe, as well as analysis from experts in the field. "The X-Files" fans, take note. Contact: 800-999-0212.

INSTRUCTIONAL

ATTITUDE IS EVERYTHING!

Attitude Productions International
35 minutes, \$14.95

A veteran children's sports coach and motivational speaker shows how basic lessons in positive thinking, teamwork, and self-esteem can make all the difference in competitive athletics and, more important, in life. To prove that nice guys do occasionally finish first, he details the 12 essential building blocks to success, including honesty, discipline, drive, respect, and leadership. Although this "Attitude" is aimed at a broad audience, it seems best suited to children and teens, who may enjoy watching it with friends or parents.



INDIANA JONES AND HIS DESKTOP ADVENTURES

LucasArts
Windows PC (3.5-inch floppy)

While the majority of new computer

games aim to overwhelm with an abundance of eye-opening graphics and cutting-edge gameplay, this Indiana Jones adventure game is decidedly different. Simplistic seek-and-find objectives and low-tech graphics fill this budget-priced title, which is aimed at gamers on the go. However, the no-frills approach does not come at the expense of fun. After all, many of the most successful video games have been proven quarter-snatchers. This adventure game places the player in Mexico in the '30s, as Indy battles enemies, finds treasure, and searches through a randomly determined game environment to win the game. The game is different each time it is played and can be completed in less than an hour. An unambitious title that will rope you in.

ENHANCED CU-SEEME (VERSION 2.0)

White Pine Software
Windows 95 CD-ROM

It might still be too early to ditch your telephone, but computer owners can experience video with their audio conversations via this latest version of CU-SeeMe software. First developed by Cornell University in 1992, CU-SeeMe enables simultaneous video, audio, and text conversations over the Internet. A downloadable version is available at <http://www.whitepine.com>, but those who prefer atoms over bits will prefer the retail version, which contains paper-printed documentation. The video quality is jerky and does not approach full-motion speed, but it is still a great way to communicate globally with no long-distance phone bill. AT&T who?

IN PRINT

LAST GANG IN TOWN: The Story And Myth Of The Clash

By Marcus Gray
Henry Holt and Co.
512 pages, \$25.00

This biography of seminal punk/new wave band the Clash is by no means a typical quick, cursory glance at a band's career. Gray's self-imposed mission was more challenging than that: He wanted to go beyond the myths and "accepted" versions of the band's story and reconstruct the members' lives and impact as factually as possible. For 2½ years, he did genuine detective work, tracking down friends, acquaintances, and fellow musicians and digging into birth certificates, school records, and voter registrations.

The result is a truly detailed, thoughtful, and as accurate as possible account of the band's lives, career, and impact on music. It's a weighty tome—at 512 pages, it's not for the casual observer. (Indeed, the Clash itself is not formed until after page 120; the previous pages detail the members' early lives and pre-Clash bands.)

But more than that, the book becomes a fascinating exploration of the way that myths begin. Gray shows how the members, in telling their stories to interviewers, chose to emphasize and exaggerate certain points while ignoring others, and how the press and fans, eager to embrace an image of the band members as working-class rebels and political activists, accepted and

perpetuated the myths surrounding the band. The difference between myth and fact is enlightening and often humorous; for example, in interviews, Mick Jones made a great deal of his childhood friend (and future roadie) Robin Crockers' reckless escapades and stint in prison, even writing a song about it ("Stay Free"). Gray notes that Jones capitalized freely on the "outlaw" image and that he "was not above hinting that he had been involved in some of this friend's lawless enterprises. [But] as the people who knew him at the time are quick to point out, the idea of Little Mick qualifying as a hooligan is laughable," pointing out that

he was a shy teenager who did reasonably well at school.

Likewise, Joe Strummer went to a British public school (in U.S. terms, a privileged private school), and after becoming a punk icon, he "was so concerned about the threat his school days represented to his credibility that he constructed an elaborate five-part defense against the suggestion that the nature of his education represented any sort of advantage." Strummer implied that he was a rebellious student who did poorly at school, but as Gray digs through old school records, he finds that Strummer was accepted to an art college "where the competition for places was hot: Unless a would-be student's portfolio was of exceptionally high standard, the minimum academic requirement was five O levels and/or two A levels. So it would be reasonable to presume that [Strummer] was not quite the hopeless educational case he would later feel punk required him to be."

In addition to telling the story of the Clash, Gray does a fine job detailing the rise of punk as a musical form, chronicling important musical events and re-creating the scene of the time.

It goes without saying that this book is a must-have for Clash fans, but it's also a valuable document for anyone interested in the punk era, as well as the power of pop culture to create modern-day heroes and legends.

TRUDI MILLER ROSENBLUM



F2F

By Phillip Finch

Read by Jason Culp
Simon & Schuster Audio

3 hours (abridged), \$17.00

Here's a taut, can't-put-it-down thriller for the '90s. A serial killer uses Internet chat rooms and E-mail to choose his victims, then creates diabolical computer programs to hack into their private computer files, learn all their secrets, and ultimately track them down and kill them. Since all his contact with his victims is via E-mail and he uses a phony screen name and an Internet server that promotes privacy and anonymity, there's no evidence to connect the killer with his victims. To make matters worse, the detective assigned to the case is clueless about computers and has no idea where to begin to track down the killer. Luckily, one of the intended victims is a computer hacker himself and gradually begins to determine the killer's MO—but not before the killer has laid a trap for the hero's estranged wife (no slouch on the computer herself). It all leads to a nail-biting finale. There's a good subplot about the relationship of the hero and the estranged wife, and the novel makes some good points about the fact that computers aren't nearly as secure and private as users think. Reader Culp does a good job creating an atmosphere of menace. Aside from being a good listen, this would make a terrific movie.

THE ADVENTURES OF HUCKLEBERRY FINN

By Mark Twain

Adapted and read by Garrison Keillor
Penguin-Highbridge Audio

3 hours (abridged), \$17.95

Keillor's genial, folksy voice is perfectly suited to the classic tale of a country boy on the Mississippi. His reading of Huck's dialog is so natural that he sounds like he's telling his own tale, and his affection for the story comes through loud and clear—it's obvious that "Huckleberry Finn" is one of Keillor's favorite books. Purists may quibble, however, with Keillor's adaptation of the tale; as he boldly states on the audiobook jacket, he leaves out the last third of the book and rewrites part of the story so that Huck, not Tom Sawyer, frees runaway slave Jim. Still, this is an enjoyable audio, performed well.

DANCING IN THE DARK

By Stuart Kaminsky

Read by Eliot Kohen
Sunset Productions (800-829-5723)

3 hours (abridged), \$16.95

This is an old-fashioned detective yarn with a lighthearted touch, as '40s investigator-to-the-stars Toby Peters poses as a dance instructor (despite having two left feet) in an attempt to protect his client, dance legend Fred Astaire, from gangsters, while simultaneously trying to solve a murder mystery and keep from getting killed himself. It's an entertaining, deftly told story, with plenty of unpredictable twists and turns. Eliot Kohen is a competent reader who sounds like he's enjoying himself, but unfortunately, he's not really suited to the role of a traditional gumshoe. An old-time detective story like this needs a sardonic, insinuating, gritty voice—a Humphrey Bogart/Mickey Spillane kind of tone. Kohen's voice is too straightforward and all-American; it's hard to take him seriously when he says, "I'm an investigator . . . I sell my battered face and a reputation for dogged determination, loyalty to clients, and knowing how to keep my mouth shut." Still, this is a fun and entertaining tale, and, like all of Sunset's productions, it makes good use of period music. With summer approaching, "Dancing In The Dark" is a good "beach listen."

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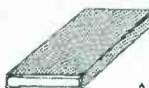
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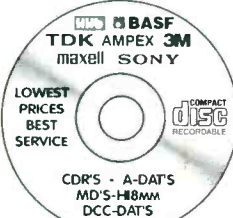
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NO STYLES ARE UNEXPLORED BY JAMES CARTER

(Continued from page 1)

working group: pianist Craig Taborn, bassist Jaribu Shahid, and drummer Tani Tabbal.

Atlantic (U.S.) VP of jazz and A&R Yves Beauvais, who also served as producer, says the new album shows off Carter's incredible reach as a player.

"He has an extremely extensive vocabulary," Beauvais says, "and a knowledge and an understanding of jazz history that's just bewildering for someone his age and a very interesting number of influences, which is very rare. The jazz world these days is very much sectioned-off: You've got the guys downtown playing avant-garde, and they don't talk to [Wynton Marsalis'] camp of young lions, who play swing and bebop. For James, there's no barrier. It's all one; it's all sound."

Carter established himself as a formidable performer while in his teens: In 1985, Wynton Marsalis invited him to play with his quintet. He attracted attention with club and recording dates with trumpeter Bowie's New York Organ ensemble and saxophonist Julius Hemphill's group, and he has played with the Mingus Big Band and the Lincoln Center Jazz Orchestra. His debut as a leader, "JC On The Set," was released by DIW in Japan in 1993 and by Columbia in the U.S. in 1994.

"Conversin' With The Elders" follows Carter's 1995 label debut, "The Real Quietstorm," a ballad-dominated set that rose to No. 4 on Billboard's Top Jazz Albums chart. ("Jurassic Classics," a DIW/Columbia album of standards, peaked at No. 22 on that chart last year.)

PLAYING WITH HEROES

For his sophomore Atlantic album, Carter says he wanted to perform with "individuals that I've grown up listening to, I've met previously, and aspired to play with in any given situation."

He says that the rate of attrition among older jazzmen also led him to the project. As a case in point, he cites the sudden death last year of his onetime bandleader Hemphill: "One day, he was dealin', and the next day, I'm finding out that there's a memorial service. That's one of the reasons [for the album], 'cause you don't know how long folks are gonna be here."

Beauvais says that Carter had expressed an interest in playing with Tate, now 81 years old, "who was a major, major influence on him. Buddy is aging, and it was very important for him to lay down some tracks with Buddy Tate before he could no longer do so. Buddy Tate was kind of the seed."

Beauvais told Carter, "Well, it can be more than a quick session. Have you thought of other people whose influence you'd also like to acknowledge?"

The wild card among the elders is altoist Smith, whose playing has never been documented on record.

Carter says, "I first met him in '83, when I first started goin' to clubs. I was 14 . . . He was in there burnin', just playin'. For this to be my first embrace of nightlife under the auspice of music on an active basis—I was like, 'Oh, man!' Since then, I've grown to not only have respect for him, but to have a great relationship with him, on and off the set. I kept saying in my mind, whenever the situation would make itself seen, I would love to record with him."



No rehearsals preceded the recording of "Conversin' With The Elders." Carter says, "We just made up a particular format on the spot, and that's as much of a rehearsal that we did."

The album cuts a wide swath through the jazz repertoire. It features such bedrock numbers as Bennie Moten's "Moten Swing" (with Tate), Charlie Parker's "Parker's Mood" (a duet with Smith), Lester Young's "Lester Leaps In" (with Edison), and John Coltrane's "Naima" (with Bluiett). Tate and Edison are represented as both players and composers on "Blue Creek" and "Centerpiece," respectively, while Bowie contributes the reggae-inflected "FreeReggaeHiBop." The lone Carter original (published by Carte Noir/BMI) is "Atitled Valse."

Carter doubles his guests on alto, tenor, and baritone sax on the album but eschews clarinet for a bass clarinet performance with Tate (on clarinet) on "Blue Creek."

He explains, "I felt that there were enough doubles that were goin' on . . . The only time the monotony was broken up was with trumpet. The clarinet really represented to me a continuation of that particular monotony—it'd get tired, trying to superimpose myself on certain situations."

Beauvais admits that the breadth of styles and material on "Conversin' With The Elders" worried him initially.

He says, "My concern was, was it all gonna fit? Was it all gonna be one consistent document? And it turns out it is, because the common voice is James' voice. It's a document that holds up despite its wide variety of styles. There is a common strain through it, and it's very alive. The older material is not played like museum pieces; they live. And the more avant-garde, atonal stuff also has tremendous life and tremendous punch to it."

Carter, who is managed by Cynthia Herbst at American International Artists and booked by Monterey International, will support the album with an extensive touring schedule.

"The most important thing for James right now is for him to be seen by as many people as possible," Beauvais says. "The live story is essential, and I think every set he plays is just remarkable. So we're very eager to see him out there as much as possible, blowing away people left and right."

The release will be kicked off in earnest by dates at New York's Village Vanguard June 11-16, which

Carter hopes will include appearances by some of the guests from the album.

"We're looking at having Buddy," Carter says. "I'm gonna see if I can get him down. If Hamiet and Lester are in town, those'll be the first immediate guests I can have for this. And I talked with Larry Smith about it; he's apparently in Italy, but I think he said he'd be back in time for it, and he said he would make arrangements to come down."

Carter's summer schedule will include several jazz festival appearances, including Montreal (July 3) and Newport, R.I. (Aug. 17); three weeks in Europe beginning July 9; and residencies at Catalina's Bar & Grill in L.A. (Aug. 6-11) and Yoshi's in San Francisco (Sept. 24-29).

The only break in Carter's busy schedule will come when he takes some time off after getting married Aug. 31 to his longtime significant other, Tevis Williams.

In an unusual move for the jazz sector, Atlantic has produced a video for "FreeReggaeHiBop." Spencer Leigh has directed a clip, featuring Carter and Bowie per-



forming an edited version of the track, that will be serviced to VH1 and BET on Jazz. Beauvais adds, "We're gonna try for MTV, although we understand it's a very long shot."

He adds, "Linda Ferrando, the head of video promotion here, is the one who came to us. We were not forcing this down her throat; quite the opposite. She's been a champion of James for the last year or so. She saw him at the Village Vanguard for the first time last year and was completely blown away and said, 'We've gotta do a video on this, I'm sure we can do things.' Because of the visual appeal and the life of the music, we can hopefully build beyond the traditional jazz audience."

"Conversin' With The Elders" will be issued in most international territories simultaneously with the U.S. release.

With "The Real Quietstorm," Beauvais says, "We broke him majorly in France. France was the first foreign territory to understand it, and he caught like wildfire over there. He sold a little bit more than 20,000 records in France alone . . . It's equivalent to selling 100,000 in the U.S. It did tremendous, and we're hoping to duplicate the success in other foreign territories."

Though Carter's first albums were released in Japan, Beauvais says, "He's never played Japan yet."

We're hoping to get him there this year. From the few Japanese [press] clips that I've seen, there seems to be a lot of coverage in Japan. He did Australia and New Zealand a couple of years ago through a DIW-organized tour."

At home, anticipation for Carter's new album appears high at both retail and radio.

"He's an amazing cat," says Bob Perry, owner of Blue Note Records in North Miami Beach, Fla. "Our straight-ahead customers have come back from Jazz Fest [in New Orleans] raving about this cat . . . We do exceptionally well with him. People who've never heard of him hear him, and they want more. He's a comer."

Ron Bierma, buyer at the Jazz Record Mart in Chicago, says, "We've done really well with him. I think the next one'll do very good as well . . . We moved a lot of ['The Real Quietstorm'], and the two Columbia titles have been consistent sellers."

Scott Willis, PD at jazz KLFON Long Beach, Calif., says, "We've gotten really good feedback on his last Atlantic record . . . Part of what makes him interesting is knowing he can do just about anything on the horn. I'm definitely looking forward to what he'll do next."

Carter is also receiving plenty of ancillary exposure at present.

On May 7, Verve Records released the soundtrack to Robert Altman's new film "Kansas City." Carter, who plays on several tracks, also appears in the period musical drama, set in the Midwestern jazz capitol of the '30s, as tenor man Ben Webster; such young jazz stars as Joshua Redman, Don Byron, Mark Whitfield, Christian McBride, and Atlantic labelmate Cyrus Chestnut also take featured roles in the film. The Fine Line Pictures release, which premiered at the Cannes Film Festival in May, opens in the U.S. Aug. 16.

Carter is also heard prominently on the Qwest Records album "The Saxemble," released May 14. He appears on the all-sax set with tenorist Frank Lowe, manzello/baritone player Michael Marcus, and altoist Cassius Richmond.

The seemingly indefatigable Carter, who found time to teach a series of master classes at the California Institute of the Arts in L.A. in April, is already looking ahead to future recording projects for Atlantic.

"I'm getting things together," he says. "I talked with Cyrus [Chestnut] about doing an album organ-wise, and I'm also looking at another project where I'm dealing with nothing but the principal bass woodwind instruments: bass sax, bass flute, bass clarinet, and that's it."

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An Emmy Moment In The Making. Legendary radio personality Cousin Bruce Morrow, right, guest-starred on the UPN TV series "Babylon 5" May 26. Morrow, who played the commander of Babylon 4, attempts to save officers and crew of the space platform from certain doom. At left is series star Bruce Boxleitner. Morrow has the distinction of being featured in film ("Dirty Dancing"), on Broadway ("Grease"), and now, on television.

Group Owners Want In On Name Game On-Air Corporate IDs Popular Imaging Tool

■ BY CARRIE BORZILLO

LOS ANGELES—Many radio station group heads are realizing that imaging is a promotional tool that shouldn't be confined to individual radio stations. As a result, a number of group owners have decided to put their corporate faces forward by featuring company names more prominently in station IDs.

In April, Mel Karmazin, president/CEO of Infinity Broadcasting, announced a new policy by which Infinity stations must mention the group's name in promos and IDs. Karmazin's reasoning is simple: He wants the Infinity name to be pounded into the minds of shareholders and potential investors.

Some in the industry stand by the practice as a good business decision and have implemented the same policy. Others, however, remain convinced that it simply doesn't make for good radio.

"It makes dollars and cents, but not necessarily programming sense. But it doesn't screw you up if you do it, either," says Brad Wallace, group marketing manager for Saga Communications. "It makes sense for Infinity, because they're prominent in so many large markets, and Mel wants Wall Street to hear about it. Also, Howard Stern talks about his bosses at Infinity all the time, so it doesn't sound strange to hear the Infinity name all over the air."

Wallace says the idea hasn't even been discussed for Saga's stations, mainly because its largest market is Milwaukee, a far cry from Wall Street. American Radio Systems and Nationwide Communications have been airing their corporate tags for some time, while Chancellor Broadcasting is slowly easing into the practice.

"It's a good idea," says Steve Dodge, chairman/CEO of American Radio Systems. "We've been doing it for more than a year since we formed, as a way to position American Radio as a good company in the markets we're in. When we took it public, we had the stations say the name at the top and bottom of the hour, virtually every hour."

Dodge says it's hard to measure the impact the IDs have had on business, but adds, "When we sold securities in Boston, [investors] were familiar with us already."

Nationwide's policy from day one has been to announce the company name on the airwaves once every hour. Pat Paxton, PD at Nationwide's KHMV Houston, says the owner, Nationwide Insurance, expects to hear its name on the air, even though it is not

a publicly traded company.

Chancellor station WHTZ (Z100) New York has begun stating the owner's name, and Chancellor president/CEO Steve Dinetz says he plans to explore the idea further in the fall.

"We're in the middle of fine-tuning some radio stations, and we want to be careful for people to remember the dial position and logo more than anything else right now," he says. "But there's no question about it that it's a great place to showcase the company name, especially in a public company."

Gannett Broadcasting doesn't ask its stations to say the company's name on air. Karen Tobin, VP/director of marketing at Gannett's KIIS Los Angeles, agrees with Wallace that the use of the company name isn't appropriate programming, despite the corporate stroke.

"Once in a while, they say 'Gannett,' but it's not in promos," Tobin says. "We want localization. I understand what [Infinity] wants to achieve through Wall Street, but the listener doesn't care or understand what Gannett or Infinity means. When you're playing the Arbitron game, you want your listeners to write down four things, and they are 'K-I-I-S.'"

Gannett does use its logo on media kits and press releases, and the main phone line at its radio stations is answered with both the company name and the station's call letters.

Beverly Tilden, corporate marketing director at Evergreen Media Corp., says a group presence is "powerful in leveraging clients more promotional opportunities, but that corporate presence doesn't matter if it's on the radio or done in other ways."

EZ Communications gets the company name out via its letterhead and station publications, which always include the stock symbol. EZ doesn't use the company name on air, because the letters in the name sound too confusing next to call letters and because some may think the station is an easy-listening outlet.

(Continued on page 90)

1st Foreign-Language FM Bows In Japan Tokyo Station To Broadcast Mainly In English

■ BY STEVE McCLURE

TOKYO—There's a new voice on the FM dial in Tokyo, and it's in English—and Mandarin, Korean, Tagalog, Spanish, Thai, Indonesian, and Portuguese.

InterFM, Tokyo's first foreign-language FM station, debuted last month at 76.1 as JODW-FM.

According to InterFM PD Hiroshi Mitsuka, the 24-hour outlet will provide music, news, and talk primarily aimed at non-Japanese residents. Its broadcast area covers the greater Tokyo vicinity, giving the station a potential listening audience of 37 million Japanese and 400,000 expatriates.

Until now, the U.S. military's Far East Network AM outlet has had a monopoly on English-language radio in the Tokyo area. (In fact, there are only 45 FM stations in Japan, which has a population of 124 million.)

But following last year's earthquake in Kobe, sources say, the Ministry of Posts and Telecommunications—not known for being liberal in awarding FM broadcast licenses—approved a bid for InterFM by The Japan Times because of a belief in the need for real-

time information for Japan's foreign residents.

InterFM aims to feature less talk than other Japanese FM stations, in line with research mandating that foreigners living in Tokyo want more music on the radio. Advertising, meanwhile, will average only two minutes per hour on weekdays.

Mitsuka describes InterFM's musical content as "hot AC intermix."

"In the United States, there's hot adult contemporary," he says. "But the Japanese and American music markets are different. In Japan, for example, music from Europe, the Middle East, Africa, Asia, and of course, Japan is all popular. So we've made a new music mix aimed at people in Japan between the ages of 20 and 40."

About 80% of InterFM's programming will be Western pop, with the remainder comprising music from Japan and other countries. InterFM will offer its own chart show, following the lead of other Japanese FMs, such as J-WAVE.

The station will not include rap, metal, or *enka* (traditional Japanese pop), according to Mitsuka, who previ-

ously worked at J-WAVE, Tokyo FM, and FM Yokohama as a program producer.

Ninety percent of InterFM's broadcasts will be in English, with special-interest programs and community information in seven other languages. Four of the station's six on-air personalities are from the U.S., and two are Canadian.

The largest shareholder of InterFM's parent company, FM Inter-Wave Inc., is the leading English-language newspaper publisher the Japan Times Ltd.

The chairman of FM Inter-Wave Inc., Japan Times chairman Toshiaki Ogasawara, applied to the MPT for a license for a foreign-language FM station more than a decade ago.

Interestingly, minority shareholders include Tokyo FM Broadcasting Co. and J-WAVE parent FM Japan Ltd., with less than 1% each.

But Mitsuka stresses that InterFM is not in competition with Tokyo FM and J-WAVE: "We're a foreign-language station," he says.

InterFM's Internet home page address is <http://www.ibu.co.jp/InterFM>.

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As front man and songwriter for the Replacements, Paul Westerberg's combination of brash irreverence and acute observation helped define alternative rock long before there was a radio format for it.

But even though the Replacements rocked raucously, it was Westerberg's way with bittersweet ballads, such as "Swinging Party" or "If Only You Were Lonely," that won the hearts of a generation of college radio fans. He gave sensitive a good name. With his second Reprise solo album, "Eventually," Westerberg continues this tough-but-tender tradition with the aching single "Love Untold," at No. 21 on Modern Rock Tracks.

"I'm not scared to turn a guitar down," Westerberg says. "You can lose the feeling of a song just through sheer volume. Part of the reason I think this song

works is that there's a sense of desperation in the lyrics and there's that vulnerability in the playing, too. It's stripped down and spontaneous, and you get the idea that it could fall apart anytime."

Typically, the tale of "Love Untold" came to West-



"The song's about you; it's about me. It's a carnival cutout—the strong man and the bathing beauty."
—Paul Westerberg

erberg from a mix of experience and reconnaissance. "The song's about you; it's about me," he says. "It's a carnival cutout—the strong man and the bathing beau-

ty, and everyone stands in front of them and has their picture taken."

Westerberg says that not including a lyric sheet with the album invites listeners to try on a song. "Usually, whatever meanings people invent for a song are better than the original. My favorite records when I was growing up rarely had printed lyrics. One that did was T. Rex's 'The Slider.' I remember I didn't like reciting them along as much as I liked pretending what I thought he was saying. I had no idea what 'Telegram Sam' was, but you read the lyrics and you're like, 'What the hell does this mean?'"

"I guess if you think what you're doing is education, that 'the people got to get this,' then putting the lyrics in is important. But I've never been that way. I don't have the only view. Misinterpretation is welcome."

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FOR WEEK ENDING JUNE 1, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	2	5	HUMANS BEING "TWISTER" SOUNDTRACK	2 weeks at No. 1 ♦ VAN HALEN WARNER SUNSET/WARNER BROS.
2	3	3	11	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
3	2	1	11	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
4	4	4	15	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
5	5	7	5	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
6	6	13	4	WORK IT OUT SLANG	DEF LEPPARD MERCURY
7	NEW ▶	1		UNTIL IT SLEEPS LOAD	★★★ AIRPOWER ★★★ ♦ METALLICA ELEKTRA/EEG
8	7	8	24	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
9	13	12	8	TOO MUCH CRASH	♦ DAVE MATTHEWS BAND RCA
10	10	9	7	OLD MAN & ME (WHEN I GET TO HEAVEN) FAIRWEATHER JOHNSON	♦ HOOTIE & THE BLOWFISH ATLANTIC
11	11	11	8	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	♦ OASIS EPIC
12	8	6	25	IN THE MEANTIME RESIDENT ALIEN	♦ SPACEHOG HIFI/SIRE/EEG
13	9	5	11	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
14	12	10	14	WATER'S EDGE AMERICAN STANDARD	♦ SEVEN MARY THREE MAMMOTH/ATLANTIC
15	14	16	4	AGAIN ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
16	20	23	4	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
17	23	24	6	PHOTOGRAPH VILLAINS	♦ THE VERVE PIPE RCA
18	16	17	20	SISTER FOMA	♦ THE NIXONS MCA
19	22	30	6	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
20	24	26	6	ANGELINE IS COMING HOME RIVER SONGS	♦ THE BADLEES POLYDOR/A&M
21	15	14	17	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
22	26	28	4	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
23	18	15	12	ZERO MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
24	19	18	24	HEAVEN BESIDE YOU ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
25	17	21	23	BRAIN STEW/JADED INSOMNIAC	♦ GREEN DAY REPRISE
26	37	—	2	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	♦ JERRY CANTRELL WORK
27	25	25	6	ALCOHOL HONEYUCKLE STRANGE	♦ HOWLIN' MAGGIE COLUMBIA
28	29	32	3	I JUST WANT YOU OZZMOSIS	♦ OZZY OSBOURNE EPIC
29	28	29	5	SALVATION TO THE FAITHFUL DEPARTED	♦ THE CRANBERRIES ISLAND
30	35	—	2	WILD CHILD PURE INSTINCT	♦ SCORPIONS ATLANTIC
31	33	35	4	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
32	32	31	6	SWEET DREAMS (ARE MADE OF THIS) SMELLS LIKE CHILDREN	♦ MARILYN MANSON NOTHING/INTERSCOPE
33	21	19	10	ROCK AND ROLL ALL NITE MTV UNPLUGGED	♦ KISS MERCURY
34	31	27	26	1979 MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
35	39	40	3	HELLO FROM VENUS THE SCREAMIN' CHEETAH WHEELIES	♦ MAGNOLIA ATLANTIC
36	38	—	2	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
37	34	38	3	VANISHING CREAM DEVIL THUMBS A RIDE	♦ THE HUNGER UNIVERSAL
38	27	20	17	DROWN TRACE	♦ SON VOLT WARNER BROS.
39	NEW ▶	1		DAY JOB CONGRATULATIONS I'M SORRY	♦ GIN BLOSSOMS A&M
40	NEW ▶	1		LONG WAY DOWN A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

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FOR WEEK ENDING JUNE 1, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	8	SALVATION TO THE FAITHFUL DEPARTED	4 weeks at No. 1 ♦ THE CRANBERRIES ISLAND
2	2	3	9	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
3	3	8	4	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
4	4	7	9	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
5	5	4	15	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
6	7	5	8	TOO MUCH CRASH	♦ DAVE MATTHEWS BAND RCA
7	8	9	10	PHOTOGRAPH VILLAINS	♦ THE VERVE PIPE RCA
8	6	2	15	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	♦ OASIS EPIC
9	10	10	8	HERE IN YOUR BEDROOM GOLDFINGER	♦ GOLDFINGER MOJO/UNIVERSAL
10	13	30	3	YOU LEARN JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
11	12	15	7	BULLS ON PARADE EVIL EMPIRE	♦ RAGE AGAINST THE MACHINE EPIC
12	9	6	11	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
13	11	12	12	SISTER FOMA	♦ THE NIXONS MCA
				★★★ AIRPOWER ★★★	
14	19	32	3	PEPPER ELECTRIC LARRYLAND	♦ BUTTHOLE SURFERS CAPITOL
				★★★ AIRPOWER ★★★	
15	21	—	2	TAHITIAN MOON GOOD GOD'S URGE	♦ PORNO FOR PYROS WARNER BROS.
16	15	22	5	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
17	14	17	6	SPIDERWEBS TRAGIC KINGDOM	♦ NO DOUBT TRAUMA/INTERSCOPE
18	16	19	6	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
				★★★ AIRPOWER ★★★	
19	29	37	3	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
				★★★ AIRPOWER ★★★	
20	22	27	5	WHO WILL SAVE YOUR SOUL PIECES OF YOU	♦ JEWEL ATLANTIC
21	24	23	6	LOVE UNTOLD EVENTUALLY	♦ PAUL WESTERBERG REPRISE
22	17	13	26	IN THE MEANTIME RESIDENT ALIEN	♦ SPACEHOG HIFI/SIRE/EEG
23	30	35	3	DAY JOB CONGRATULATIONS I'M SORRY	♦ GIN BLOSSOMS A&M
24	20	16	16	ZERO MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
25	23	18	7	LADYKILLERS LOVELIFE	♦ LUSH 4AD/REPRISE
26	27	26	5	SWEET DREAMS (ARE MADE OF THIS) SMELLS LIKE CHILDREN	♦ MARILYN MANSON NOTHING/INTERSCOPE
27	28	31	14	GUILTY GRAVITY KILLS	♦ GRAVITY KILLS TVT
28	25	11	19	BIG ME FOO FIGHTERS	♦ FOO FIGHTERS ROSSELL/CAPITOL
29	26	20	11	A COMMON DISASTER LAY IT DOWN	♦ COWBOY JUNKIES GEPHEN
30	NEW ▶	1		TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
31	NEW ▶	1		MINT CAR WILD MOOD SWINGS	♦ THE CURE FICTION/ELEKTRA/EEG
32	31	21	18	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
33	35	—	2	BOY OR A GIRL IMPERIAL DRAG	♦ IMPERIAL DRAG WORK
34	32	25	14	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
35	33	29	24	BRAIN STEW/JADED INSOMNIAC	♦ GREEN DAY REPRISE
36	34	36	19	ONLY HAPPY WHEN IT RAINS GARBAGE	♦ GARBAGE ALMO SOUNDS/GEFFEN
37	NEW ▶	1		WATER'S EDGE AMERICAN STANDARD	♦ SEVEN MARY THREE MAMMOTH/ATLANTIC
38	40	—	2	INSIDE BETWEEN THE 1 & THE 9	♦ PATTI ROTHBERG EMI
39	37	—	2	ALCOHOL HONEYUCKLE STRANGE	♦ HOWLIN' MAGGIE COLUMBIA
40	38	—	25	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	♦ OASIS EPIC



HITS! IN TOKIO

Week of May 12, 1996

- How Crazy Are You / Meja
- How Deep Is Your Love / Take That
- Because You Loved Me / Celine Dion
- Salvation / The Cranberries
- Walking Wounded /
Everything But The Girl
- Everybody / Kiss Of Life
- Old Man And Me /
Hootie And The Blowfish
- Message In A Bottle / Maxi Priest
- You're The One / SWV
- Fast Love / George Michael
- Reach / Gloria Estefan
- Beach Baby / Baha Men
- 7 Gatsu 7 Nichi, Hare / Dreams Come True
- Let Your Soul Be Your Pilot / Sting
- Girl Talk—Never Fall In Love Again—/
Cosa Nostra
- K - Jee / Satoshi Tomiie
- Always Be My Baby / Mariah Carey
- Lucky Love / Ace Of Base
- Oig! / Oulifer
- The Riverboat Song / Ocean Colour Scene
- Girl 6 / The New Power Generation
- 1,2,3,4 (Sumpin' New) / Coolio
- I'll Do It / Nahki And Oiana King
- Nothing To Declare / Cloudberry Jam
- Dreaming Girl / Tatsuroh Yamashita
- La - La - La - Love Song / Toshinobu Kubota
With Naomi Campbell
- Always There (David Morales Mix) /
Incognito
- You Got To Have Freedom / Boogaloo
- Freedom / Globe
- Ironie / Alanis Morissette
- Nobody Knows / The Tony Rich Project
- No One Else / Total
- Peaches / The Presidents Of The
United States Of America
- Sing A Song / Take 6
- It Is One / Jackson Brown
- Ask Somebody Who Ain't (If You Think
The System's Working) / Speech
- Don't Waste My Time / Sa Deuce
- Tommygun / Candy Dulfer
- Fu-Gee-La / Fugees
- Cherry / Spitz
- The Only Thing That Looks Good On Me Is
You / Bryan Adams
- Like Marvin Gaye Said (What's Going On) /
Speech
- Spaceman / Babylon Zoo
- Crazy / Sandy Reed
- My Ever Changing Moods / Style Council
- Know Where You're Coming From /
M-Beat Featuring Jamiroquai
- Mas Y Mas / Los Lobos
- Just To See Her / Lou Pardini
- Sumthin' Sumthin' / Maxwell
- Hyper-Ballad / Bjork

Selections can be heard on
"Sapporo Beer Tokyo Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:

<http://www.infojapan.com/JWAVE/>

Adult Contemporary						
T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	14	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 10 weeks at No. 1	
(2)	2	3	18	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT	
(3)	3	2	11	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY	
4	4	4	12	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS	
5	6	6	26	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL	
6	5	5	10	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE	
(7)	7	10	8	REACH EPIC 78285	◆ GLORIA ESTEFAN	
(8)	10	13	20	INSENSITIVE A&M 581274	◆ JANN ARDEN	
9	8	8	29	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN	
10	12	9	33	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN	
11	11	12	27	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL	
12	9	7	19	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART	
13	13	11	43	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT	
(14)	15	19	4	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL	
(15)	17	21	5	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN	
16	14	14	49	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL	
17	16	15	54	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS	
				★ ★ ★ AIRPOWER ★ ★ ★		
(18)	18	23	5	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH	
(19)	20	17	9	CHAINS EPIC 78281	◆ TINA ARENA	
20	19	18	46	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH	
(21)	21	25	4	LET IT FLOW ARISTA 2-4160	TONI BRAXTON	
22	25	28	24	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT	
23	22	16	13	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN	
24	23	22	13	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER	
(25)	27	27	4	I'M GETTING USED TO YOU EMI LATIN ALBUM CUT/EMI	SELENA	

Adult Top 40				
★★★★No. 1★★★★				
1	1	1	14	BECAUSE YOU LOVED ME 550 MUSIC 78237 ◆ CELINE DION 9 weeks at No. 1
2	4	7	9	GIVE ME ONE REASON ELEKTRA 64346/EEG ◆ TRACY CHAPMAN
3	2	2	12	ALWAYS BE MY BABY COLUMBIA 78276 ◆ MARIAH CAREY
4	3	3	24	WONDER ELEKTRA 64376/EEG ◆ NATALIE MERCHANT
5	5	6	7	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074 ◆ HOOTIE & THE BLOWFISH
6	8	5	13	FOLLOW YOU DOWN A&M 581380 ◆ GIN BLOSSOMS
7	9	9	18	NOBODY KNOWS LAFACE 2-4115/ARISTA ◆ THE TONY RICH PROJECT
8	7	4	16	CLOSER TO FREE SLASH 17674/REPRISE ◆ BODEANS
9	6	8	13	IRONIC MAVERICK 17698/REPRISE ◆ ALANIS MORISSETTE
10	10	10	27	MISSING ATLANTIC 87124 ◆ EVERYTHING BUT THE GIRL
11	12	17	20	INSENSITIVE A&M 581274 ◆ JANN ARDEN
12	13	11	26	DON'T CRY ZTT 17708/WARNER BROS. ◆ SEAL
13	11	12	34	NAME METAL BLADE 17758/WARNER BROS. ◆ GOO GOO DOLLS
14	16	16	42	ROLL TO ME A&M 581114 ◆ DEL AMITRI
15	14	13	22	I WANT TO COME OVER ISLAND 854528 ◆ MELISSA ETHERIDGE
16	17	14	31	TIME ATLANTIC 87095 ◆ HOOTIE & THE BLOWFISH
17	15	15	52	RUN AROUND A&M 580982 ◆ BLUES TRAVELER
★★★★AIRPOWER★★★★				
18	21	23	5	FASTLOVE DREAMWORKS 59001/GEFFEN ◆ GEORGE MICHAEL
19	18	18	33	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE ◆ DEEP BLUE SOMETHING
20	20	21	17	THE WORLD I KNOW ATLANTIC 87088 ◆ COLLECTIVE SOUL
21	22	24	11	EVERYTHING FALLS APART COLUMBIA ALBUM CUT ◆ DOG'S EYE VIEW
22	28	30	4	YOU STILL TOUCH ME A&M 581582 ◆ STING
23	26	27	8	BIG ME ROSWELL ALBUM CUT/CAPITOL ◆ FOO FIGHTERS
24	24	22	17	HOOK A&M 581176 ◆ BLUES TRAVELER
25	25	26	12	COUNT ON ME ARISTA 1-2976 ◆ WHITNEY HOUSTON & CECE WINANS

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio track service: 38 adult contemporary stations and 45 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications

Radio
PROGRAMMING

All-Elvis, And Nothing But, On The Air
Viva Syndication! Says The King's Estate

■ BY CARRIE BORZILLO

LOS ANGELES—Elvis may have left the building, but he can be found over the airwaves.

Elvis Presley Enterprises and Steve Christopher, host and creator of "Elvis On The Air," have signed a two-year agreement to license the Presley radio program. The announcement marks the first time EPE has licensed a radio show.

Christopher started the show in 1978 on WHYY (Y102) Montgomery, Ala., but now hosts it live at various stations with a variety of formats, including country WYNY New York and WUSN Chicago and oldies outlets KLOU St. Louis and WWMG Charlotte, N.C.

"The show isn't something that I sat down and planned to do," says Christopher.



CHRISTOPHER

"Larry Stevens at WHYY back then knew I was a big Elvis fan, and the birthday after his death, in January 1978, he asked me to bring some records down to help him put together an Elvis special.

"He went on air as I handed him the records and told him stories to say on the air," Christopher says. "During the last half-hour, he brought me on to thank me and answer questions, and the phones just lit up. I stuck around for hours."

The centerpiece of "Elvis On The Air" is Christopher's "Stump The Expert" challenge, in which listeners try to request a Presley ditty that Christopher doesn't have in his vast vaults. If stumped—which he never has been—Christopher promises to give away a car. Obscure songs and hit music, interviews, and trivia round out the three- to four-hour show.

With more than 700 Presley songs on 40 pieces of vinyl and 120 CDs, Christopher seems to be unstoppable. However, he says that "there is that X factor. I may very well have everything, but I still have to bring it to each station I visit."

In each market, the station hosts an "Elvis On The Air" promotional party, though don't expect Christopher to be donned in sequins and big sideburns. However, he will answer

NAME GAME

(Continued from page 88)

Chancellor's Dinetz says he doesn't think adding a company name at the top and/or bottom of the hour will ultimately make much of a difference to listeners.

"God forbid you come on the air and say that there's an earthquake. Many listeners would construe that as an interruption to their music," he says.

"Anything you do is an interruption, and this would just be one more. But at the end of the day, you're creating a better awareness for the name and value," Dinetz says. "I think the more value a company's name has, the more value it will create in the advertising environment."



questions and give away such Presley merchandise as the board game Elvisopoly and tickets to Graceland.

The show is now being marketed nationwide with the help of Thou-

NETWORKS & SYNDICATION

sand Oaks, Calif.-based Creative Radio Network, which has syndicated several Presley and country music radio specials since its inception in 1972.

Darwin Lamm, president/owner of Creative Radio Network, says he plans to stay with Christopher's traveling method of syndication instead of traditional syndication.

"We want to do it as a one-shot, where he comes into a station, takes calls, and localizes it," Lamm says. "I want to keep him booked solid. We're targeting oldies stations,

some AC, and also some country stations, because that's where Elvis' roots are."

Lamm says the network is mailing a glossy promotional kit on the show to stations in June. The network is also in the midst of looking for four advertisers to sponsor "Elvis On The Air" for a year, so that stations can pick up the show free of charge.

Carol Butler, director of worldwide licensing at EPE, says the reason "Elvis On The Air" is its first radio partner is because "Steve has been known to the estate for some time, and we consider him truly an expert on facts about Elvis and his music. We've heard a lot of other shows, but none are live with a host that can't be stumped."

Keith Abrams, PD at WWMG, which has been airing the show approximately once or twice a year since 1989, says the phone lines are flooded each time "Elvis On The Air" runs.

"It's amazing. The phones still ring an hour or two after he's off the air," says Abrams.

"We make money from it, too. It's very friendly from a sales standpoint. Above and beyond the information and music, if you stump him, he gives away a Caddy, so we hook up with the Cadillac dealership in town. It works at a mall, a club, or a car dealership. And, for not being a radio guy, he has good radio instincts."

Arbitron Moves Markets To Fall Coverage

Arbitron will begin releasing radio station ratings covering the fall quarter for 33 markets that previously were rated only in the spring.

Arbitron measures radio listening in 263 markets. With the change, it will survey 205 of those in the fall.

The markets that will be surveyed twice a year are Bangor, Maine; Bryan, Texas; Cedar Rapids, Iowa; Columbia, Mo.; Columbus, Ga.; Dubuque, Iowa; Duluth, Minn.; Eau Claire, Wis.; Elmira, N.Y.; Fargo,

N.D.; Florence, S.C.; Green Bay, Wis.; Joplin, Mo.; Killeen, Texas; La Crosse, Wis.; Marion/Carbondale, Ill.; Monroe, La.; Myrtle Beach, S.C.; New London, Conn.; Northwest Michigan; Sioux Falls, S.D.; Springfield, Ill.; Springfield, Mo.; St. Cloud, Minn.; Terre Haute, Ind.; Topeka, Kan.; Tri-Cities, Wash.; Tupelo, Miss.; Tyler, Texas; Waco, Texas; Waterloo/Cedar Falls, Iowa; Wausau, Wis.; and Yakima, Wash.

CHUCK TAYLOR



Baby Talk. Staff of WLUM (New Rock 102.1) Milwaukee got a chance to hang with Goo Goo Dolls lead singer John Rzenik after the band's recent show at Milwaukee's Mecca. Shown, from left, are WLUM music director Zerin Bulut, promotion assistant Dave Polachek, Rzenik, WLUM reporter Luisa Ritchie, and promotion director Dan Baus.

Format Swaps Become Rather Tangled; Commodore IPO; Supreme Court On Ads

JUST IN CASE you thought you had a handle on radio in the mid-'90s, I offer a tale of two corporate conundrums.

First—and this is the easy one—radio listeners in Louisville, Ky., were treated to a four-way format swap this week. Clear Channel's soon-to-be acquired **WHKW-FM** (the Hawk) moves to the frequency currently occupied by ABC Real Country affiliate **WKJK**, as WKJK's format switches to the Hawk's AM. Meanwhile, WHKW's old frequency flips to classic hits as Star 107.7, replacing former '70s outlet **WQLL**, which, in turn, segues to smooth jazz.

WHKW PD Don Christi stays on for now to program Star 107.7, but, adding confusion to chaos, WHKW morning hosts **Michael Bandy** and **Jason Bailey** exit, while former WHKW jock **Beth Bradley** and WHKW p.m. driver **Shane Collins** go to new top 40/rhythm outlet **WJGG** (the Cat) Lexington, Ky., for mornings and afternoons, respectively.

Second, in a hopelessly complex three-way deal, Secret Communications picks up Entercom's modern **WNRQ** (the Revolution) and country **WDSY**, both in Pittsburgh; Secret gives modern **KTBS** (the Buzz) Houston to Nationwide, which then hands album **KISW** Seattle (plus \$32.5 million) to Entercom, giving Entercom a lock on the Seattle rock market, with modern **KNDD** (the End) and triple-A **KMTT** (the Mountain). Secret erases competition for its modern **WXDX** (the X), as it plans to flip WNRQ to smooth jazz when its local marketing agreement begins Saturday (1).

In personnel turnover, **WXDX** music director **Steve Frankenberry** has taken the MD slot at **WXEG** (the Edge) Dayton, Ohio. And **WDVE/WXDX** operations manager **Gene Romano** says some of the Revolution's staff may surface at the X.

OK, now repeat the essence of all of that without looking at the text again. Yeah, that's what I thought.

One more corporate note: Commodore Media, which owns 33 radio stations, is the latest group to go public, joining such heavies as Infinity, Chancellor, Evergreen, Jacor, SFX, and Westinghouse/CBS. The group will join the game with an offer of 4.3 million shares of class-A common stock; 2.9 million will be avail-

able to the public.

News from Washington, D.C.: The Supreme Court ruled last week that there's no reason why legal products/services cannot be advertised, a nod to commercial free speech. The decision could be a boon to radio—on which



by Chuck Taylor

tobacco, gambling, and liquor ads are taboo—though the current child-protective mood of the country will likely keep broadcasters from seeing radio spots before their eyes just yet. The Supreme Court decision, which was cast with a 9-0 vote, is based on a case in which a Rhode Island liquor store challenged a ban on pricing in print ads.

House Speaker **Newt Gingrich** and other GOP House leaders have decided to split the powerful Telecommunications and Finance Subcommittee, with **Rep. Billy Tauzin**, R-La., assuming the chairmanship of the telecommunications panel in next year's Congress. Both Tauzin, who left the Democratic Party to join the GOP ranks, and **Michael Oxley**, who will head up the Finance Subcommittee, were vying for the chair to be vacated by outgoing **Rep. Jack Fields**, R-Texas. House leaders felt that the fallout might have jeopardized support from some party loyalists, say insiders.

The FCC has begun a public comment period for extended eight-year license terms in a rulemaking implementing the Telecommunications Act of 1996. The National Assn. of Broadcasters supports the measure, but the Media Access Project says it will "greatly reduce the commission's ability to review licensee performance."

FORMATS: HUMAN SIGHTED

Modern AC **WSHE** Miami adds its first human after weeks of running

jockless. **Julie Guy**, night DJ under the old format, is live again.

Shortly after getting on the air, new R&B outlet **KBLV** (AM 1540) Seattle has reportedly been sold to a company whose interests are outside music radio. Expect a change in several months.

KTWC Phoenix flips from adult standards to jazz/AC, giving the market two such stations, along with **KYOT**. KTWC "the Oasis" is expected to switch calls to **KOAZ**. **Angie Handa**, from AC **WSUY** Charleston, S.C., is named PD.

Rhythmic AC **KBKS** (Kiss 106) Seattle is now live in afternoon drive: **Phil Grant** from sister **KZOK** is driving listeners home from work.

WVRV (the River) St. Louis has dropped most of its '70s gold in favor of '80s music. PD **Scott Strong** maintains that the Pollack-consulted station is still triple-A.

Pittsburgh gets a new R&B adult AM, as modern rock **WXVX** becomes Smooth 1510 under new owner/PD **Del King** and GM **Randy Deitrich**. King, who spent years at similarly formatted crosstown AM **WCXJ**, says the station hopes to expand to 24-hour operation and will probably pick up ABC's the Touch format in the near future.

FOLKS: COAST TO COAST

Modern **WXRK** (K-Rock) New York has tapped **WBRU** Providence, R.I., PD **Alexa Tobin** as assistant PD/MD and has brought in p.m. driver **Sluggo** from sister station **KROQ** Los Angeles.

Elsewhere in NYC, **WNEW** OM Ted Edwards exits. As the PD search ensues, **WXRT** Chicago's **Norm Winer** will work closely with MD **Amy Winslow**. And **WHTZ** (Z100) New York PD **Tom Poleman** is grooming future radio legends. His wife, **Ginny**, gave birth to their second child, **Julia Kelly Poleman**, May 17 in Houston.

Steve Hoffman is the new PD at **KRQR** San Francisco, succeeding **John McCrae**, now at **WAQX** Syracuse, N.Y. Hoffman rolls into town from the OM post at **KEDG** Las Vegas.

Last week's two lead candidates for the PD post at **KHKS** Dallas are out of the running. **Steve Davis** has taken himself out of the race to remain with Zapoleon Media Strategies, while **Tom Watson** of Dallas-based consultancy Adult Contemporary Concepts takes the VP of programming job at '70s oldies **KHTC** Phoenix.

Meanwhile, former **WRQX** (Mix 107.5) Washington, D.C., morning sidekick **Bert!**, who disappeared from the airwaves a couple of weeks ago as his contract expired, arrives in Dallas as the new co-host with **KHKS** morning personality **Kidd Kraddick**.

In Tampa, Fla., Clear Channel's **WMTX** (Mix 96) PD/morning guy **Mason Dixon** and co-host **Bill Connelly** are off the air, pending the resolution of "a firm offer in the market." **Marvelous Marvin** is filling the shift. Meanwhile, Gannett's crosstown AC **WUSA**'s morning team of **Bob, Judd**, and **Nancy** is, coincidentally, in a contract window.

Bill Holland and Airplay Monitor editors Sean Ross, Kevin Carter, Phyllis Stark, John Loscalzo, Janine McAdams, and Marc Schiffman contributed to this column.

Philly's Q102 Returns Dance Music To A Dance Town

THE SUCCESS OF **WKTU** New York has brought talk of a third dance music boom at radio to a ("Saturday Night") fever pitch, but the return to rhythmic top 40 has been taking place at a number of outlets for the last year. They include **WIOQ** (Q102) Philadelphia, which has rebounded 3.4-4.1-4.3-4.8 12-plus over the last three Arbitron ratings quarters.

WIOQ was a longtime top 40/rhythm outlet that had experimented with a modern rock lean and the accompanying MTV-inspired "police radio" beeps-and-boops production. Q102 went top 40 after several years as an R&B outlet at the behest of its new duopoly partner, heritage R&B **WUSL** (Power 99). **WUSL** wanted Q102 as musically far away from it as possible. That worked well for Power 99, which returned to market dominance, but not so well for Q102.

"Top 40 at that time meant a great deal of alternative music. It wasn't working, and [Q102 PD] **Glenn [Kalina]** was always uncomfortable with it," recalls **WUSL/WIOQ** operations manager **Dave Allen**. "Glenn brought everything to a head and said, 'Look guys, this isn't working. This is a dance town.' The cume was still there. They just weren't staying there because we weren't delivering what they expected, which was dance-flavored top 40. The problem for us was deciding whether there was going to be enough people who wanted [a dance] station, and whether there was going to be enough music to play for them."

Kalina says, "We were never worried about the format working in Philly. We were worried about not having enough music to play for the format." Eventually, Allen says, Kalina convinced him that "we'll find the music, and if it works, the record companies will support it more, and we'll get more music."

Kalina went on vacation the week of July 4. When he returned, Q102 began its segue back to rhythmic top 40, keeping a few rock records at any given time, but adding more secondary dance product and more dance gold, including titles (such as "Dirty Cash" by **Adventures Of Stevie V**) that hadn't been played in the market for years. Q102 got a lot of mileage out of club hits that hadn't been played on the radio yet—"Missing" by **Everything But The Girl**, "Your Lovin' Arms" by **Billie Ray Martin**, and "Dreamer" by **Livin' Joy**. "We knew these songs would work on the radio, and we were right, because they've all either come back as hits or are on the way," Kalina says.

Even now, it's possible to find hits on Q102 that aren't widely played everywhere else. Dreamland's "Movin' Up" comes from the same RCA club compilation as Los Del Rio's "Macarena." MTS' "I'll Be Alright" is the type of indie-label single that Kalina says he

spends a lot of time sorting through. And despite Q102's initial attempts to distance itself from **WUSL**, there's still some hip-hop on the station, although Kalina describes those records as "fun stuff that we consider mass-appeal. Q102 is playing **Coolio**; **Power 99** is not. There are few songs that Q102 has played when Power was still playing them in any kind of significant rotation."

Even now, he says, a few pop/rock titles remain on Q102, as "those records serve more as a relief to help make [Q102] less fatiguing; 90% of the time, the [rock] songs we do choose have already been played here and tested well and are legitimate hits."

Here's an 11 a.m. sample hour on Q102: **Planet Soul**, "Set U Free"; **La Bouche**, "Be My Lover"; **Smashing Pumpkins**, "1979"; **Boyz II Men**, "I'll Make Love To You"; **Robert Miles**, "Children"; **Mariah Carey**, "Always"; **Everything But The Girl**, "Wrong"; **TLC**, "Creep"; and the **Tony Rich Project**, "Nobody Knows."

Just as Q102's music changed gradually, many of its presentational changes have been gradual. Q102 added liners referring to dance—"close-captioned for the rhythm impaired," "now drop your pants and dance," and "now dance 'til you drop"—but, as those liners would suggest, Q102 kept the MTV-style "attitude" production that it had added during its flirtation with modern.

"As long as we found our niche, we knew the music would make it more palatable. Now it fits right in," Kalina says. Allen adds, "It was meant to be more of a fun attitude as opposed to a sarcastic attitude or an angry attitude or a demeaning attitude."

Kalina has been handling mornings since **Joe Bohannon** left last winter. He says he and Allen made that decision "after looking at some deals that didn't work out. We started to see some erosion in the morning, and it made us uncomfortable that we still hadn't found what we were looking for. I was up for doing it, and Dave and I were right, because the erosion stopped. We were up 5.4-6.7 [in 18-34] in mornings."

Promotionally, Q102 concentrated on trips to warm-weather locales during the winter, when the station's "phrase that pays" was "I listen to Q102; now, get me the hell outta here!" "Fortunately, it was the shittiest winter on record, and that was to our benefit," Kalina says.

Allen notes that consultant **Dan Valie**, GM **Gil Rozzo**, and group PD **Doug McGuire** are all "proud of the fact that the station is leading the new wave of dance top 40 in America. We said many times that if it worked, it'd be the new cycle of top 40, and it certainly seems like it is. [Rhythmic top 40] is going to work better in some markets than others. The good thing for us is, the more people that do it, the more music comes out to support the format."

SEAN ROSS

newslines...

GEORGE GREEN retires after 37 years with Cap Cities/ABC, most recently as president/GM of **KABC/KMPC** Los Angeles, to start **George Green Enterprises**. The consultancy will focus on syndication, sales training, direct-response marketing, talk radio consultation, and ad-account management.

INTERSTATE RADIO NETWORK was sold from Tribune Broadcasting to **River City Broadcasting** for an undisclosed price. IRN, with more than 50 affiliates, broadcasts five hours of programming per night, including country music, talk, weather, road conditions, and other information targeted at cross-country truckers.

STATION SALES: **WIOT/WCWA** Toledo, Ohio, from **Enterprise Media Partners** to **Jacor** for \$13 million; **WTAR/WKOC** Norfolk, Va., from **Benchmark Communications** to **Sinclair Communications** for \$8.1 million and **WLTY** Norfolk to **Susquehanna Radio** for \$6.5 million; **WTGE** Baton Rouge, La., from **Vetter Communications** to **Guaranty Broadcasting**, price undisclosed; **WFCC** Cape Cod, Mass., from **Allan Stanley** to **Charles River Broadcasting**, price undisclosed.

Music Video

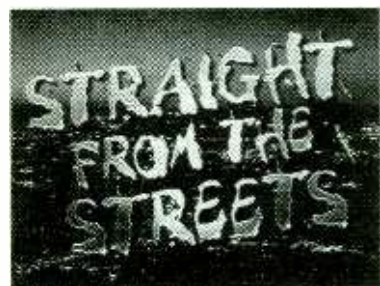
PROGRAMMING

Snippets 'Straight From The Streets' Rappers Featured In Inner-City Documentary

■ BY DOUGLAS REECE

LOS ANGELES—Beginning with the 1992 Los Angeles riots and ending with 1995's Million Man March, director/co-producer Keith O'Derek's documentary "Straight From The Streets" takes viewers on a journey as colorful and complicated as the many individuals who appear in it.

The film, which documents the issues affecting life in the inner city,



features appearances by rap stars Ice-T, Ice Cube, Snoop Doggy Dogg, Dr. Dre, DJ Quik, and members of Cypress Hill.

Aside from some of L.A.'s most popular rappers, O'Derek's interview subjects come from all walks of life, including gang members and community activists. The film contains uncleaned snippets from artist videos that reflect a gritty street sound that infiltrates and colors the mood. O'Derek says he tried to avoid using clips unless they helped to illustrate specific points being discussed in the documentary.

"What we were trying to do [with the videos] is thread the artist interview with the subject matter in the song and tie it all together," he says.

Original music performed by Death Row music director Cornelius Mims and Stevie Wonder's former drummer James Allen is also used in the film.

O'Derek, who hosted cable video show "Up Front Videos" on Paragon Cable in Los Angeles from 1985 to 1995, has a weekly segment on the L.A. Fox-TV news, also titled "Straight From The Streets." O'Derek says these projects have helped him establish relationships with the music community and earn the street credibility necessary for him to be able to complete the project.

Sen Dog Reyes, the former member of Cypress Hill now performing with SX10, was interviewed for the documentary after performing at a 1993 concert for education funding. Reyes saw a screening of the film and says that O'Derek does justice to his subject matter.

"Society is out for itself, and it rarely gives a fuck about the young kids and what they are going through, yet these people are the first to go to city hall when the shit goes down. If they are so concerned about gangbangers, they should get out there and make a difference, and that's exactly what [O'Derek] is trying to do."

O'Derek says that rappers' position of influence and their credibility made them interesting subjects for the film. "Rappers are addressing most of the issues that affect the inner city, and the young kids are looking to them," he says. "Pete Wilson and Bob Dole don't know what's happening in [L.A.'s] Compton, Watts, and Gardena. [The artists] are from the neighborhood, and [although] they may not live there now, they still come around, and that's what they rap about. When you lose touch with the people, the people lose touch with you."

For the rappers' part, O'Derek's film gave them a rare opportunity to discuss issues close to their hearts without being put on the defensive for their controversial viewpoints.

"This was a chance for the rappers to say what's on their minds and tell people why they see things like they do, as opposed to defending their opinion and trying to explain themselves to the interviewer," says Carlos Brown, rapper for Conspiracy Defcom, an act signed to O'Derek's label, Upfront Records.

It would be amiss, however, to think that the documentary was



Street rapper Supreme in a scene from "Straight From The Streets."

made without a solid grounding in the streets that it observes. The filmmaker spent a significant amount of time in some of L.A.'s most notorious neighborhoods, including Nickerson Gardens and Imperial Courts, and, at its emotional center, shows footage from the funeral of Tony Bogart, a gang member summit and peace-treaty activist.

Though the film does not have a distribution deal, O'Derek says he is submitting "Straight From The Streets" for consideration at several film festivals and will promote it on his own.

"If we don't get distribution from a major, we'll just do it from a grass-roots level, just like they did rap music back in the day," says O'Derek. "I can't wait on Hollywood or mainstream America to figure out what we're trying to do here."

PRODUCTION NOTES

LOS ANGELES

N.Y.K.E.'s "Good Bodie Girls, Get Down On It" video was directed by Bill Parker, and Karolyn Ali produced. Quinetta Chelsea executive produced for Ali Parker Films.

Director Eric Meza shot George Nooks & Lupa's "Real Man" clip for Correct Records. Meza and Rubin Mendoza produced, while Troy Smith directed photography.

Eddi Reader's "Town Without Pity" video was directed by Andy Morahan for Propaganda Films. The production company also shot Spacehog's "Candyman," which was directed by Andrew Dosunmu.

NEW YORK

Ken Fox directed the video for Jars of Clay's "Flood." Eric Barnett produced, and Tim Ives directed photography for Original Films.

Soul Coughing's "Soundtrack To

Mary" was directed by Phil Harder.

OTHER CITIES

The Harmalators' "Simple & Free" was directed and produced by the group. Dave Karp directed photography for the Berkeley, Calif., production.

Dean Karr directed Ozzy Osbourne's "I Just Want You" in Prague; Arthur Gorson produced. Vance Burberry directed photography in Los Angeles, while Checco Varese was traveling director of photography on the production.

Otis & Schugg's "Journey" was directed by Jesse Vaughan. John Molina produced, while Giorgio Scali directed photography in Sacramento, Calif.

Michael Lucero directed Busta Rhymes' "Woo-Hah!!" and Dog Eat Dog's "isms" video for ? U C Is ? U Get Productions in San Francisco.

Liberty Media Getting A Bigger Piece Of The Box

BOX TALK: The music video programming distribution battle is heating up, as Liberty Media has announced its intention to acquire a controlling interest in Video Jukebox Network, which owns and operates the Box (see story, page 6).

Liberty plans to increase its stake in VJN from 5% to 28% and has the option to raise its ownership to approximately 60% of outstanding shares. Liberty already owns an interest in several cable channels, including CNN, the Discovery Channel, TNT, QVC, and the Family Channel.

Significantly, Liberty is a division of Tele-Communications Inc., which is one of the largest cable operators in the U.S., reaching more than 11 million basic-cable households.

The power shift comes at a critical time for the Box, which will face considerable distribution challenges over the coming year. The music video programmer recently lost key distribution on cable systems in the New York and Los Angeles areas. In addition, the Box faces new competition from the forthcoming MTV2, which is expected to offer its own menu of customized regional clip programming when it launches in late summer.

Many observers are wondering if the shift in ownership will help the Box boost its distribution. At the National Cable Television Assn. conference, held April 28 to May 1 in Los Angeles, the Box announced that it is being picked up by four new TCI-owned cable outlets in Baton Rouge, La.; Rialto, Calif.; Pittsburgh; and South Dade, Fla. (Billboard, May 18).

The real battle will begin when cable operators finally finish expanding their channel capacity with fiber-optic wiring. The major players in music video programming are ramping up early with strategic alliances and digital upgrades so that they will be in a prime position to grow along with cable and other programming outlets, such as direct broadcast satellite, in the new digital age of television.

BOOTH ON 'BELIEVE': Musician Tim Booth, who is best known as the singer of U.K. rock act James, recently told the Eye about his latest music video, "I Believe," which teams the singer with accomplished film scorer Angelo Badalamenti ("Twin Peaks," "City Of Lost Children").

"I perform in a small garden that looks like it is from the '50s," says Booth of the clip, which is directed by Mark Neale. "It is

near perfect. But this garden is in the middle of one of the worst industrial environmental disasters the world has ever seen. Angelo conducts the nearby chaos of traffic, weather, trains, and aircrafts almost as if he were conducting music."

The surreal clip is deliberately vague, according to Booth.

"The idea is to suggest things, rather than lay it all out literally," he says. "It's hard to make a clip that people will want to watch 20 times."

Booth met Badalamenti in the early '90s, when the now-defunct U.K. music show "Friday Night Live At The Dome" planned to team the two for a performance on one of its episodes. However, an illness prevented the collaboration from ever getting on the air.

Booth says that he wanted this video to capture the "sensual and ethereal quality" of Badalamenti's music.

"It's a weird thing," says Booth. "There is always this threat of potential violence that is present in his music. Most people who listen to ethereal music would rather leave the violence behind, but I find it incredibly appealing."

Booth's other music project, James, will release a new album, tentatively titled "Welcome To The Zoo," in 1997.

E3 ONGOINGS: The Eye roamed the halls of the Electronic Entertainment Expo, held May 16-18, seeking out new titles that merge music videos with multimedia.

Sony Music and Warner Music Group previewed many of their upcoming CD Extra/enhanced-CD projects. Among the artists adding clips and other multimedia content to their CDs in 1996 are Gloria Estefan, Spin Doctors, Randy Newman, Love In Reverse, and Harry Connick Jr.

Though they were few and far between, some computer and video game titles integrated music videos into their designs.

One of the more innovative titles shown was Bullfrog/Electronic Arts' "Syndicate Wars," a shooting game that pits players in a virtual city filled with several "video billboards." Players who are equipped with MPEG-compatible computers can customize the video that plays during game combat by inserting a Video CD movie or music videodisc into their CD-ROM drives.

The Eye is open on the Internet. Direct all news items, comments, and gripes to BATwood@billboard-group.com.



Wild Woman. Picture Vision director Michael Salomon, left, is bemused by a wild-eyed Lari White, right, on the shoot of her latest clip, "Wild At Heart."



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- 1 Bone Thugs-N-Harmony, Tha Crossroads
- 2 MC Lyte, Keep On, Keepin' On
- 3 Immature, Please Don't Go
- 4 Total, Kissin' You
- 5 Monica, Why I Love You So Much
- 6 Kris Kross, Live And Die For Hip Hop
- 7 Jesse Powell, All I Need
- 8 Michael Jackson, They Don't Care About U
- 9 Fugees, Killing Me Softly
- 10 Case, Touch Me, Taste Me
- 11 SWV, You're The One
- 12 Nonchalant, 5 O'Clock
- 13 Maxwell, ...Til The Cops Come Knockin'
- 14 Lionel Richie, Don't Wanna Lose You
- 15 LL Cool J, Doin It
- 16 Coolio, It's All The Way Live
- 17 Xscape, Can't Hang
- 18 Monifah, You
- 19 R. Kelly, I Can't Sleep Baby
- 20 Jodeci, Get On Up
- 21 George Clinton, If Anybody Gets Funked U
- 22 Busta Rhymes, Woo-Hah! Got You All In Check
- 23 Mack 10, Hoo-Bangin
- 24 Toni Braxton, You're Makin' Me High
- 25 Goodie Mob, Soul Food
- 26 Mariah Carey, Always Be My Baby
- 27 Crucial Conflict, Hay
- 28 Jayz, Ain't No Nigga
- 29 LaDae, Party 2 Nite
- 30 Men Of Vizion, House Keeper

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Ben Harper, Excuse Me, Mr.
Toshi Kubota & Caron Wheeler, Just The Two Of Us
Bahamadia, I Confess
Skindeep, Everybody
Montell Jordan/Slick Rick, I Like
Ideal, Inner City Blues
SaDeuce, Body Knocking



COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Brooks & Dunn, My Maria
- 2 Collin Raye, I Think About You
- 3 Toby Keith, Does That Blue Moon Ever...
- 4 Paul Brandt, My Heart Has A History
- 5 Bryan White, I'm Not Supposed To...
- 6 Joe Diffie, C-O-U-N-T-R-Y
- 7 Tracy Lawrence, Time Marches On
- 8 George Duane, Every Time She Passes By
- 9 Blackhawk, Almost A Memory Now
- 10 Mindy McCreedy, 10, 000 Angels

- 11 Sammy Kershaw, Meant To Be
- 12 Marty Stuart & Travis Tritt, Honky Tonkin...
- 13 Shania Twain, No One Needs To Know
- 14 Patty Loveless, A Thousand Times A Day †
- 15 Sawyer Brown, Treat Her Right
- 16 Doug Supernaw, She Never Looks Back
- 17 Lari White, Wild At Heart †
- 18 Neal McCoy, Then You Can Tell Me Goodbye †
- 19 Bobbie Cryer, I Didn't Know My Own Strength †
- 20 Ricky Skaggs, Cat's In The Cradle
- 21 The Mavericks, Missing You
- 22 Wade Hayes, On A Good Night †
- 23 Terri Clark, If I Were You
- 24 Tim McGraw, All I Want Is A Life
- 25 David Ball, Circle Of Friends †
- 26 Suzy Bogguss, Give Me Some Wheels †
- 27 Daryle Singletary, Workin' It Out †
- 28 Shelby Lynne, Another Chance At Love †
- 29 Karla Bonoff & Nitty Gritty Dirt Band, You...
- 30 James Bonamy, I Don't Think I Will †
- 31 Dwight Yoakam, Sorry You Asked?
- 32 Garth Brooks, The Change
- 33 Ricochet, Daddy's Money †
- 34 Emilio, I Think We're On To Something †
- 35 Mark Collie, Lipstick Don't Lie
- 36 John Anderson, Long Hard Lesson Learned
- 37 Trace Adkins, There's A Girl In Texas
- 38 Paul Overstreet, Even When It Don't...
- 39 Rich McCreedy, Thinkin' Strait
- 40 Patricia Conroy, What Else Can I Do
- 41 Keith Stegall, Fifty-Fifty
- 42 Paul Jefferson, Check Please
- 43 Great Plains, Dancin' With The Wind
- 44 Rick Trevino, Learning As You Go
- 45 Sky Kings, Picture Perfect
- 46 Mystery Artist, I'm Not Listening Anymore
- 47 Reba McEntire, Starting Over Again
- 48 Tammy Graham, Tell Me Again
- 49 Joe Ely, All Just To Get To You
- 50 Frazier River, Tangled Up In Texas

★ ★ NEW ONS ★ ★

Blackhawk, Big Guitar
Charlie Major, (I Do It) For The Money
Hal Ketchum, Hang In There Superman
Mandy Barnett, Maybe
Marcus Hummon, Honky Tonk Mona Lisa
Steve Azar, I Never Stopped Lovin' You



MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

- 1 LL Cool J, Doin It
- 2 Fugees, Killing Me Softly
- 3 Hootie & The Blowfish, Old Man & Me
- 4 Stone Temple Pilots, Big Bang Baby
- 5 Oasis, Champagne Supernova
- 6 The Cranberries, Salvation
- 7 Dave Matthews Band, Too Much
- 8 Green Day, Walking Contradiction **
- 9 Rage Against The Machine, Bulls On Parade
- 10 Marilyn Manson, Sweet Dreams
- 11 Tracy Bonham, Mother Mother
- 12 Toni Braxton, You're Makin' Me High
- 13 Soundgarden, Pretty Noose
- 14 Bone Thugs-N-Harmony, Tha Crossroads

- 15 Coolio, 1,2,3,4 (Sumpin' New)
- 16 Delinquent Habits, Tres Delinquentes
- 17 Jewel, Who Will Save Your Soul
- 18 Jim Carrey, Somebody To Love
- 19 R. Kelly, Down Low
- 20 Bush, Machinehead
- 21 Busta Rhymes, Woo-Hah! Got You All In Check
- 22 Alanis Morissette, Ironic
- 23 George Michael, Fastlove
- 24 2Pac, 2 Of Ameriican Most Wanted
- 25 Tracy Chapman, Give Me One Reason
- 26 Alice In Chains, Again
- 27 The Nixons, Sister
- 28 SWV, You're The One
- 29 Everclear, Heartspark Dollarsign
- 30 Van Halen, Humans Being
- 31 Alanis Morissette, You Learn
- 32 A Clayton & L. Muller, Theme From Mission: Impossible
- 33 Coolio, It's All The Way Live
- 34 Whitney Houston & Cece Winans, Count On Me
- 35 Celine Dion, Because You Loved Me
- 36 Goldfinger, Here In Your Bedroom
- 37 Smashing Pumpkins, Zero
- 38 Gravity Kills, Guilty
- 39 Verve Pipe, Photograph
- 40 Dishwallow, Counting Blue Cars
- 41 Bryan Adams, The Only Thing That Looks Good...
- 42 MC Lyte, Keep On, Keepin' On
- 43 Cowboy Junkies, A Common Disaster
- 44 No Doubt, Spiderwebs
- 45 Goo Goo Dolls, Long Way Down
- 46 Mariah Carey, Always Be My Baby
- 47 Jodeci, Get On Up
- 48 Refreshments, Banditos
- 49 Weird Al Yankovic, Gump
- 50 Jars Of Clay, Flood

**** Indicates MTV Exclusive**

★ ★ NEW ONS ★ ★

Metallica, Until It Sleeps
The Smashing Pumpkins, Tonight
Jerry Cantrell, Leave Me Alone
Immature, Please Don't Go
Montell Jordan/Slick Rick, I Like
La Bouche, Sweet Dreams
311, Down
Butthole Surfers, Pepper



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- 3 George Jones, I Don't Need Your Rockin'
- 4 Collin Raye, I Think About You
- 5 Tracy Lawrence, Time Marches On
- 6 Brooks & Dunn, My Maria
- 7 Mindy McCreedy, 10, 000 Angels
- 8 Jo Dee Messina, Heads Carolina, Tails...
- 9 Terri Clark, If I Were You
- 10 Blackhawk, Almost A Memory Now
- 11 Toby Keith, Does That Blue Moon Ever...
- 12 Bryan White, I'm Not Supposed To Love...
- 13 Joe Diffie, C-O-U-N-T-R-Y
- 14 Sammy Kershaw, Meant To Be

- 15 Tim McGraw, All I Want Is A Life
- 16 Shania Twain, You Win My Love
- 17 Sawyer Brown, Treat Her Right
- 18 Reba McEntire, Starting Over Again
- 19 James Bonamy, I Don't Think I Will
- 20 Marty Stuart & Travis Tritt, Honky Tonkin...
- 21 Daryle Singletary, Workin' It Out
- 22 David Ball, Circle Of Friends
- 23 Wade Hayes, On A Good Night
- 24 Lari White, Wild At Heart
- 25 Neal McCoy, Then You Can Tell Me Goodbye
- 26 Suzy Bogguss, Give Me Some Wheels
- 27 Dwight Yoakam, Sorry You Asked?
- 28 Paul Brandt, My Heart Has A History
- 29 Emilio, I Think We're On To Something
- 30 Ricochet, Daddy's Money

★ ★ NEW ONS ★ ★

Mandy Barnett, Maybe
Blackhawk, Big Guitar
Tammy Graham, Tell Me Again
The Bum Steers, Why, Nona?
The Mavericks, Missing You



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SOLUTION A.D.
(Continued from page 11)

Tag reissued "A Week There One Night" in February, using the EP to market Solution A.D. to indie retailers and college radio "as part of a master plan" to build grass-roots anticipation for the new album, says Darren Higman, Tag GM/VP (North America). With the release of "Fearless" to alternative radio April 16 and the video's debut on MTV in mid-May, Tag began to expand the campaign here and in Canada, where the band has played and the "Fearless" video has aired on MuchMusic TV.

Tag took "Fearless" to album rock radio May 20, and the label plans to release "Haunt" as the next alternative single in late July.

"We're going to work 'Happily Ever After' at least through the end of the year," Higman says. "There's definitely more than one song on the album to stress."

For the past few years, Solution A.D. has struck out from its home base of East Stroudsburg, Pa., in the resort area of the Pocono Mountains, to nearby Philadelphia and New York.

Solution A.D. has been making the rounds of East Coast alt-rock clubs, including J.C. Dobbs and Khyber Pass in Philly and CBGB and Brownies in New York, as well as the Middle East in Cambridge Mass., and the 9:30 club in Washington, D.C. This spring, the band branched out to the West Coast, including a date at the Troubadour in Los Angeles.

Gaining exposure to a new, larger audience, Solution A.D. opened up for Spacehog on a spate of East Coast dates, supported Loud Lucy and Tracy Bonham in Toronto, and has been playing with Ammonia of late.

Solution A.D. is taking advantage of airplay for "Fearless" by playing ra-

BLUES ARTIST WATSON DIES IN JAPAN AT 61

player Charles Green, a member of Watson's eight-man band. "He went out like a champion, doing what he loved. He touched many people around the world. We are honored to have had the privilege of playing with such a legend. All who knew him will deeply miss him. God bless his soul."

Watson, a performer, songwriter, and producer, was born in Houston. At age 15, he moved to Los Angeles, where he nurtured an interest in music that was fostered by his father, who taught him to play the piano. Watson learned to play guitar after being inspired by such blues artists as Clarence "Gatemouth" Brown and Aaron "T Bone" Walker.

Watson began his recording career in 1952 for Federal as Young John Watson. He debuted on the charts two years later with the single "Those Lonely Nights," which was a top 10 R&B hit on the RPM label. Watson scored with subsequent singles, such as 1962's "Cuttin' In" on King and 1967's "Mercy, Mercy, Mercy," on Okeh.

The artist hit his rhythm in the '70s, scoring two gold-certified albums: "Ain't That A Bitch" in 1976 and "A Real Mother For Ya" in 1977, both for D.J.M.

During those years, Watson recorded what became his best-known singles. Among them were 1975's "I Don't Want To Be A Lone Ranger" on Fantasy; 1976's "Superman Lover" and 1977's "A Real Mother For Ya" on DJM, the latter of which earned Watson a Grammy nomination for best male R&B vocal performance; and 1978's "Gangster Of Love," which he originally recorded in 1952.

Dubbed the Gangster of Love for his sexy vocals, saucy lyrics, and seductive axe play, Watson was an acknowledged

dio-station festivals. On three consecutive days beginning Friday (31), the band has slots at the festivals of WPLY Philadelphia, WHFS Washington, D.C., and WDRE Long Island, N.Y. At each of these and similar shows, Tag hands out Solution A.D. samplers and retail coupons to the crowd.

Solution A.D.'s gigs are booked by



Artists & Audience in New York. The band is managed by Media Five Entertainment of Easton, Pa., and its songs are published by Town Piper Music (BMI). The band's Internet World Wide Web site is with the Media Five offering, which is linked with the Tag and Atlantic sites.

Though the album has been released in Canada, "Happily Ever After" won't be released overseas for a while, according to Higman. He says that Solution A.D.'s global potential is great but that the label plans to "spend the time to nurture it properly, rather than just put it out." The band's first step internationally should be a fall promotional tour in Europe.

BRADLEY BAMBARGER

Int'l Latin Music Conference Brimming With Talent



Sir George/Sony urban salsa act DLG performed during the opening-night showcase sponsored by AmericDisc.



RMM rap crew Tres Equis performs during the second evening.



Unsigned Puerto Rican hard-rock act Puya performs at the ASCAP showcase.



Sony Discos sensation Shakira captivates the crowd during her performance.



The "Writers In The Round" session, sponsored by Warner/Chappell Music, featured live acoustic performances by, from left, Fernando Osoria, Javier Mendoza, Pete Astudillo, Jesse Ybarra, and Mary Lauret.



EMI Argentina kinetic funk-rock group La Portuaria turned in a sizzling performance at the opening-night showcase.

MIAMI—Billboard's seventh annual International Latin Music Conference, held April 29-May 1 at the Hotel Inter-continental here, featured showcase talent, panels, and the annual awards show, which took place for the first time at the Gusman Center for the Performing Arts. The conference attracted a record attendance of 500.



RMM salsa group Super Cuban All Stars perform during the ASCAP showcase.



Rising Tejano star Bobby Pulido performs a track from his EMI Latin debut album, "Desvelado."



Arista-Texas mariachi songstress Nydia Rojas turned in a riveting set during the April 29 showcase.



Arista-Texas Tejano band La Diferencia performs a track from its latest album, "Fue Mucho Más Que Amor."



PolyGram Latino's alluring singer/songwriter Soraya performs songs from her debut album, "En Esta Noche."



Unsigned Miami rock act Pepe Alva performs at the ASCAP showcase.



EMI Latin's Mariachi Sol De México De José Hernández, which backed Nydia Rojas, delighted the attendees with its innovative mariachi renditions.



EMI Latin's splendid vocal group the Barrio Boyzz beguiled the audience with an explosive bilingual show.



BMG/Ariola Mexican rock act Fobia played songs from its latest album, "Amor Chiquito."



José Feliciano captivated the audience with a medley of classics at the awards show. He was presented with Billboard's prestigious El Premio Award for his achievements in the Latin music industry.



RCA/BMG recording artist El General accepts his third consecutive rap album of the year honor.



José Béhar, president of EMI Latin, accepts the award for Hot Latin Tracks artist of the year on behalf of slain Tejano star Selena. She was also the winner of pop album of the year, female; regional Mexican Hot Latin Track of the year; and regional Mexican video of the year.



EMI recording artist and former Selena backup singer Pete Astudillo performs his hit single "Como Te Extraño" at the awards show.



Fonovisa's Los Tigres Del Norte accepts its award for regional Mexican album of the year, group.



Pictured at the "Contracts And Negotiations" panel, from left, are Marc Stollman, attorney with Stollman & Stollman; Jorge Pinos, VP of international at William Morris Agency; Henri I. Spiegel, attorney and partner with Zach, Sparber, Kosnitzky, Spratt & Brooks; Marusa Reyes, artist manager; and Bruce Moran, president of Ocesa Presents Inc.



El Dorado/EMI Spain act Héroes Del Silencio accepts its award for rock video of the year. The group also performed two songs for the crowd.



Pictured at the "State Of Tejano Music" panel, from left, are Manolo Gonzalez, VP of Southwest operations for EMI Latin; Cameron Randle, VP/GM of Arista-Texas; Jose Rosario, VP/supervising producer of artist media relations for Tichenor Media System Inc.; and Pete Astudillo, EMI Latin recording artist.



Ralph Peer, president/CEO of peer-music, delivers the keynote address at the Hard Rock Cafe.



Billboard's Latin Music Hall of Fame recipient and BMG/Ariola superstar Juan Gabriel accepts his prestigious honor.



Marco Antonio Solís was the recipient of three Latin Music Awards—songwriter of the year, producer of the year, and pop album of the year, group, for his band Marco Antonio Solís Y Los Bukis.



The awards were hosted by the effervescent, unpredictable Michael DeLorenzo, star of the Fox TV show "New York Undercover."



Emilio Estefan Jr. and Epic/Sony superstar Gloria Estefan accept the award for tropical/salsa album of the year, female. Gloria also won for tropical/salsa video of the year and Latin dance single of the year and was presented with the inaugural Spirit of Hope award for her humanitarian efforts.



The members of Karen/PolyGram act Los Hermanos Rosario pick up their award for tropical/salsa album of the year, group.



RMM star Marc Anthony accepts his trophy for tropical/salsa album of the year, male. He also won the award for Hot Latin Track of the year.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 272 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	37	22	I WANT TO COME OVER	MELISSA ETHERIDGE (ISLAND)
1	1	13	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC) 8 wks at No. 1	39	45	5	PRETTY NOOSE	SOUNDGARDEN (A&M)
2	2	17	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)	40	41	26	JUST A GIRL	NO DOUBT (TRAUMA/INTERSCOPE)
3	3	24	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)	41	75	2	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
4	4	13	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)	42	44	7	COUNTING BLUE CARS	DISHWALLA (A&M)
5	5	25	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)	43	35	11	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
6	6	9	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)	44	56	3	KEEP ON, KEEPIN' ON	MC LYTE FEATURING XSCAPE (FLAVOR UNITE/EASTWEST/EEG)
7	7	8	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH (ATLANTIC)	45	46	8	TOO MUCH	DAVE MATTHEWS BAND (RCA)
8	8	34	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)	46	47	4	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/EEG)
9	9	18	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)	47	55	7	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
10	10	28	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)	48	42	22	NOT GON' CRY	MARY J. BLIGE (ARISTA)
11	11	19	CLOSER TO FREE	BODEANS (SLASH/REPRISE)	49	50	11	RELEASE ME	ANGELINA (UPSTAIRS)
12	12	26	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)	50	43	11	BIG BANG BABY	STONE TEMPLE PILOTS (ATLANTIC)
13	16	12	INSENSITIVE	JANN ARDEN (A&M)	51	48	7	SISTER	THE NIXONS (MCA)
14	15	13	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)	52	61	3	CHILDREN	ROBERT MILES (ARISTA)
15	20	4	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)	53	54	44	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
16	17	29	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)	54	57	6	PHOTOGRAPH	THE VERVE PIPE (RCA)
17	19	8	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	55	51	21	IN THE MEANTIME	SPACEHOG (HIFI/SIRE/EEG)
18	13	42	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	56	53	9	HERE IN YOUR BEDROOM	GOLDFINGER (MOJO/UNIVERSAL)
19	23	5	FASTLOVE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)	57	52	20	CALIFORNIA LOVE	2 PAC/FEAT. DR. DRE AND R. TRUTTMAN (DEATH ROW/INTERSCOPE)
20	31	6	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)	58	71	2	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)
21	33	4	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN (MOTHERISLAND)	59	64	2	PEPPER	BUTTHOLE SURFERS (CAPITOL)
22	14	16	BIG ME	FOO FIGHTERS (ROSWELL/CAPITOL)	60	63	3	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)
23	24	8	SWEET DREAMS	LA BOUCHE (RCA)	61	—	1	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)
24	18	30	BE MY LOVER	LA BOUCHE (RCA)	62	—	1	YOU STILL TOUCH ME	STING (A&M)
25	25	15	CHAMPAGNE SUPERNOVA	OASIS (EPIC)	63	62	4	BULLS ON PARADE	RAGE AGAINST THE MACHINE (EPIC)
26	22	29	1979	THE SMASHING PUMPKINS (VIRGIN)	64	60	15	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
27	27	10	YOU'RE THE ONE	SWV (RCA)	65	—	1	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
28	26	8	SALVATION	THE CRANBERRIES (ISLAND)	66	69	3	TRIPPIN' ON A HOLE IN PAPER HEART	STONE TEMPLE PILOTS (ATLANTIC)
29	21	12	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)	67	—	2	TOUCH ME, TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM/ISLAND)
30	30	8	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)	68	58	6	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
31	28	14	MACHINEHEAD	BUSH (TRAUMA/INTERSCOPE)	69	59	28	WONDERWALL	OASIS (EPIC)
32	38	16	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)	70	65	6	REACH	GLORIA ESTEFAN (EPIC)
33	39	25	DON'T CRY	SEAL (ZTT/WARNER BROS.)	71	49	10	CHAINS	TINA ARENA (EPIC)
34	34	7	MOTHER MOTHER	TRACY BONHAM (ISLAND)	72	67	3	CAN'T GET YOU OFF MY MIND	LENNY KRAVITZ (VIRGIN)
35	32	33	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)	73	72	2	TAHITIAN MOON	PORNO FOR PYROS (WARNER BROS.)
36	36	10	FLOOD	JARS OF CLAY (ESSENTIAL/SILVERTONE/JIVE)	74	—	3	TRES DELINQUENTES	DELINQUENT HABITS (PMP/LOUD/RCA)
37	40	25	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR (TIM KERR/CAPITOL)	75	—	1	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)

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

HOT 100 RECURRENT AIRPLAY

1	1	12	ROLL TO ME	DEL AMITRI (A&M)	14	12	17	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
2	2	14	RUN-AROUND	BLUES TRAVELER (A&M)	15	13	2	ANYTHING	3 T (MJJ/550 MUSIC)
3	—	1	HOOK	BLUES TRAVELER (A&M)	16	17	16	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/EEG)
4	4	4	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)	17	16	11	BLESSED	ELTON JOHN (ROCKET/ISLAND)
5	3	14	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)	18	18	22	I CAN LOVE YOU LIKE THAT	ALL 4 ONE (BLITZZ/ATLANTIC)
6	5	9	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)	19	15	13	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
7	9	12	ONLY WANNABE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)	20	20	48	YOU GOTTA BE	DE'SREE (550 MUSIC)
8	6	6	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	21	19	2	NATURAL ONE	FOLK IMPLSION (LONDON/ISLAND)
9	8	11	FANTASY	MARIAH CAREY (COLUMBIA)	22	21	48	ANOTHER NIGHT	REAL MCCOY (ARISTA)
10	7	8	TELL ME	GROOVE THEORY (EPIC)	23	—	28	I KNOW	DIONNE FARRIS (COLUMBIA)
11	10	18	WATERFALLS	TLC (LAFACE/ARISTA)	24	23	36	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
12	11	13	BACK FOR GOOD	TACE THAT (ARISTA)	25	—	128	TWO PRINCES	SPIN DOCTORS (EPIC)
13	14	4	ONE OF US	JOAN OSBORNE (BLUE GORILLA/MERCURY)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50

			TITLE (Publisher — Licensing Org.) Sheet Music Dist	
14	1, 2, 3, 4 (SUMPIN' NEW)	(T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL		
98	THE 13 TH	(Fiction, ASCAP)		
34	1979	(Chrysalis, BMI/Cinderful, BMI) WBM		
42	5 O'CLOCK	(ARALC, ASCAP/Deez Nutz, ASCAP)		
72	AIN'T NOBODY/KISSING YOU	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/North Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL		
61	AIN'T NO NIGGA/DEAD PRESIDENTS	(Li Lu Lu, BMI/Biggie, BMI)		
29	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)	(Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP) HL		
2	ALWAYS BE MY BABY	(Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM/HL		
70	AMISH PARADISE	(Jobete, ASCAP/Black Bull, ASCAP/T-Boy, ASCAP/Boo Daddy, ASCAP/Songs Of PolyGram, BMI/Madcastle, BMI/G's Only, BMI) HL/WBM		
3	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL)	(Realsongs, ASCAP) WBM		
35	BE MY LOVER	(FMP, GEMA/Edison Beam, GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel Thorton, GEMA/Lane McCray, GEMA) WBM/HL		
64	CAN'T GET YOU OFF MY MIND	(Miss Bessie, ASCAP)		
52	CHAINS	(Copyright Control)		
33	CHILDREN	(Jevity, MCPS)		
23	CLOSER TO FREE (FROM PARTY OF FIVE)	(Lia-Mann, ASCAP) HL		
38	C'MON N' RIDE IT (THE TRAIN)	(Ceejai, BMI/Savette, BMI/Unichappell, BMI) HL		
60	COUNTING BLUE CARS	(Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)		
9	COUNT ON ME (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Aunanna, ASCAP) WBM		
77	CUMBERSOME	(7 Mary 3, BMI/EMI Blackwood, BMI) HL		
31	DOIN IT (Ll Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI) HL			
55	DON'T CRY	(SPZ, BMI)		
53	DON'T WANNA LOSE YOU	(EMI April, ASCAP/Flyte Tyme, ASCAP/LBR, ASCAP) HL		
17	DOWN LOW (NOBODY HAS TO KNOW)	(Zomba, BMI/R. Kelly, BMI) WBM		
83	DO YOU WANT TO/CAN'T HANG	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM		
21	THE EARTH, THE SUN, THE RAIN	(Elliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) HL/WBM		
76	ESA NENA LINDA	(AACI, ASCAP/Cynthia, ASCAP/Fatso, ASCAP)		
87	EVER SINCE YOU WENT AWAY	(Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatz, BMI/PolyGram Int'l, ASCAP) HL		
8	FASTLOVE	(Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Freddie Dee, BMI/Little Birdie, ASCAP) WBM		
73	FEELS SO GOOD (SHOW ME YOUR LOVE)	(Cynthia, ASCAP/Fatso, ASCAP/WB, ASCAP) WBM		
85	FEEL THE MUSIC	(Connor Ryan, BMI/Wax Head, BMI)		
40	FLOOD	(Pogostick, BMI/Bridge Building, BMI/Brentwood, BMI)		
11	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonnieville Salt Flats, ASCAP/Rude Corp, ASCAP/Warner Bros. ASCAP/Amalgamated Consolidated, ASCAP/Rug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Better, BMI) WBM		
65	FOREVER MORE	(WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BMI/Ensign, BMI/Hackley, ASCAP) WBM/HL		
18	GET MONEY	(Big Poppa, ASCAP/Undeas, BMI/EZ Epee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/WB, ASCAP/HL/WBM)		
22	GET ON UP	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP) HL		
5	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL		
81	GLYCERINE	(Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM		
95	GUILTY	(TVT, ASCAP)		
58	HAY	(Sallap, BMI/Flict, BMI/Bridgeport, BMI)		
92	HEARTSPARK DOLLARSIGN	(Evergleam, BMI/Montalupis, BMI/Commongreen, BMI/Tring, BMI) WBM		
100	HOOP IN YOUR FACE (FROM SUNSET PARK)	(Ceejai, BMI)		
97	HOUSE KEEPER	(M.O.V., BMI/Donril, ASCAP/Sweetly Melodies, ASCAP)		
99	I DON'T WANNA BE ALONE	(Music Corp. Of America, BMI/Cameo Appearance By Ramseys, BMI/MCA, BMI/G Spot, BMI/Yppahc, ASCAP) HL		
84	I'LL NEVER STOP LOVING YOU	(Diamond Cuts, BMI/Zomba, BMI) HL/WBM		
12	INSENSITIVE	(PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL		
57	IN THE MEANTIME	(Hog (Space), ASCAP)		
7	IRONIC	(MCA, BMI/Vanhurst Place, ASCAP) HL		
88	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE)	(Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMI/Portrait-Solar, ASCAP)		
48	I WANT TO COME OVER	(MLE, ASCAP/Almo, ASCAP) WBM		
59	I WILL SURVIVE	(PolyGram Int'l, BMI/Perren-Vibes, ASCAP) HL		
28	JUST A GIRL	(Knock Yourself Out, ASCAP/WB, ASCAP/Interscope, ASCAP) WBM		
10	KEEP ON, KEEPIN' ON (FROM SUNSET PARK)	(So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Biliin', ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) HL/WBM		
27	KISSIN' YOU	(Uam Shack II, BMI/Troy II, BMI/Brnsong, ASCAP)		
62	LADY	(Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm Sons, ASCAP/PolyGram Int'l, ASCAP) HL		
93	LET'S LAY TOGETHER (FROM DON'T BE A MEN-ACE...)	(Zomba, BMI/R. Kelly, BMI) WBM		
80	LIVE AND DIE FOR HIP HOP	(EMI April, ASCAP/So So Def, ASCAP/Gratitude Sky, ASCAP/WB, ASCAP/Air Control, ASCAP/Penzafire, ASCAP) WBM/HL		
91	LOVE DON'T LIVE HERE ANYMORE	(May Twelfth, BMI/Warner-Tamerlane, BMI) WBM		
82	LUCKY LOVE	(Megasong/Jerk Awake, ASCAP/EMI) HL		
19	MACARENA (BAYSIDE BOYS MIX)	(SGAE, ASCAP/Rightsongs, BMI) WBM/HL		
47	MACHINEHEAD	(Acme, BMI/Mad Dog Winston, BMI)		
20	MISSING	(Sony/ATV Tree, BMI) HL		
79	MY MARIA	(Duchess, BMI/Bug, BMI/Prophecy, BMI) HL		
43	NAME	(Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL		
4	NOBODY KNOWS	(Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM		
41	NOT GON' CRY (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM		
13	OLD MAN & ME (WHEN I GET TO HEAVEN)	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL		
74	ONE FOR THE MONEY	(Zomba, BMI/Horace Brown, BMI/Lanoma, ASCAP/EMI April, ASCAP/Robert G. Graham, ASCAP/141-131, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP) HL/WBM		
96	ONE MORE TRY	(Champion, ASCAP/BMG, ASCAP)		
45	ONE SWEET DAY	(Sony/ATV Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Sony/ATV Times, ASCAP) HL		
75	ONE HAPPY WHEN IT RAINS	(Vibecrusher,		

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	38	33	18	NOT GON' CRY MARY J. BLIGE (ARISTA)
1	1	4	THA CROSSROADS <small>SEMI-TRUCKS+HUMANITY+BUSINESS/RELATIVITY 4 wks at No. 1</small>	39	35	10	AMISH PARADISE WERO AL TANKWOC/ROCKYROLL/SCOTTI BROS.(ALL AMERICAN)
2	3	7	YOU'RE THE ONE SWV (RCA)	40	38	7	SCARRED LUKE (LUTHER CAMPBELL/ISLAND)
3	2	9	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	41	50	8	AIN'T NO NIGGA/DEAD PRESIDENTS JAY-Z (ROC-A-FELLA/FREEZE/PRIORITY)
4	6	12	KEEP ON, KEEPIN' ON MC LYTE FEATURING XSCAPE (FLAVOR UNITE/EASTWEST/EEG)	42	36	13	LADY D'ANGELO (EMI)
5	5	11	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	43	—	1	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN (MOTHER/ISLAND)
6	11	8	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)	44	45	6	MY MARIA BROOKS & DUNN (ARISTA)
7	7	23	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	45	41	6	LIVE & DIE FOR HIP HOP KRIS KROSS (RUFFHOUSE/COLUMBIA)
8	4	13	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)	46	42	8	AIN'T NOBODY/KISSING YOU FAITH EVANS (BAD BOY/ARISTA)
9	19	4	FASTLOVE GEORGE MICHAEL (DREAMWORKS/GEFFEN)	47	47	4	REACH GLORIA ESTEFAN (EPIC)
10	10	14	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	48	52	9	EVER SINCE YOU WENT AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
11	9	17	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	49	59	4	CHAINS TINA ARENA (EPIC)
12	12	12	WOO-HAH!!/EVERYTHING REMAINS RAW BUSTA RHYMES (ELEKTRA/EEG)	50	46	8	SLOW JAMS QUINCY JONES FEAT. BABYFACE & TANIA WITH PORTIN (WEST WARNER BROS.)
13	8	13	1, 2, 3, 4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	51	44	5	THE WORLD IS A GHETTO GETO BOYS (RAP-A-LOT/NOO TRYBE)
14	30	3	GET ON UP JODECI (UPTOWN/MCA)	52	57	13	DO YOU WANT TO/CAN'T HANG XSCAPE FEATURING MC LYTE (SO SO DEF/COLUMBIA)
15	14	4	YOU MONIFAH (UPTOWN/UNIVERSAL)	53	49	28	BE MY LOVER LA BOUCHE (RCA)
16	28	3	TOUCH ME, TEASE ME CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)	54	48	17	1979 THE SMASHING PUMPKINS (VIRGIN)
17	18	5	PLEASE DON'T GO IMMATURE (MCA)	55	58	8	ONE FOR THE MONEY HORACE BROWN (MOTOWN)
18	13	13	DOIN IT LL COOL J (DEF JAM/MERCURY)	56	—	1	ONLY YOU 112 (BAD BOY/ARISTA)
19	21	5	KISSIN' YOU TOTAL (BAD BOY/ARISTA)	57	55	28	EXHALE (SHOOH SHOOH) WHITNEY HOUSTON (ARISTA)
20	15	12	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)	58	61	3	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
21	16	17	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	59	56	8	SHADOWBOXIN' GENIUS/GZA FEATURING METHOD MAN (GEFFEN)
22	24	10	SWEET DREAMS LA BOUCHE (RCA)	60	—	1	HOUSE KEEPER MEN OF VIZION (MJJ/550MUSIC)
23	23	39	MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA)	61	54	9	IN THE MEANTIME SPACEHOG (HIFI/SIRE/EEG)
24	17	13	5 O'CLOCK NONCHALANT (MCA)	62	53	34	ANYTHING 3T (MJJ/550 MUSIC)
25	20	10	INSENSITIVE JANN ARDEN (A&M)	63	51	19	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)
26	29	9	C'MON 'N RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)	64	—	1	IT'S ALL THE WAY LIVE (NOW) COOLIO (TOMMY BOY/ISLAND)
27	22	10	RENEE LOST BOYZ (ISLAND)	65	62	15	I WANT TO COME OVER MELISSA ETHERIDGE (ISLAND)
28	25	23	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	66	—	1	FOR THE LO(VE OF YOU JORDAN HILL (1143/ATLANTIC)
29	26	15	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	67	60	27	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
30	27	11	JUST A GIRL NO DOUBT (TRAUMA/INTERSCOPE)	68	67	19	FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO (GROOVE NATION/UNIVERSAL)
31	39	3	CHILDREN ROBERT MILES (ARISTA)	69	—	1	I'LL NEVER STOP LOVING YOU J'SON (HOLLYWOOD)
32	43	4	HAY CRUCIAL CONFLICT (PALLAS/UNIVERSAL)	70	64	31	SET U FREE PLANET SOUL (STRICTLY RHYTHM)
33	32	15	I WILL SURVIVE CHANTAY SAVAGE (RCA)	71	70	4	OLD MAN & ME (WHEN I GET TO HEAVEN) HOOTIE & THE BLOWFISH (ATLANTIC)
34	40	5	TRES DELINQUENTES DELINQUENT HABITS (P.M.P./LOUD/RCA)	72	73	3	I'M NOT SUPPOSED TO LOVE YOU BRYAN WHITE (ASYLUM/EEG)
35	37	5	THE EARTH, THE SUN, THE RAIN COLOR ME BADD (GIANT)	73	—	1	FLOOD JARS OF CLAY (ESSENTIAL/SILVERTONE/JIVE)
36	31	17	WHO DO U LOVE DEBORAH COX (ARISTA)	74	—	1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS (A&M)
37	34	8	DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY)	75	65	8	MR. ICE CREAM MAN MASTER P (NO LIMIT/PRIORITY)

RIMES' 'BLUE' IS RADIO MAGIC

(Continued from page 1)

were calling and demanding to hear it again. By the time Daniels arrived at work early the next day, the morning man was in his office asking what the song was, because he had gotten so many requests for it.

Daniels ended up letting all of his jocks play the record that day but took it out of the studio the next day as an experiment "to see what the passion was. By the middle of that afternoon, I was getting hate calls from listeners. One guy actually called and accused Faith Hill and Reba McEntire of getting to me and paying me not to play it, so they wouldn't have competition."

KKBQ (93Q) Houston PD Dene Hallam says the record generated not only the first E-mail about a record he has received since the station installed its World Wide Web site on the Internet several months ago, but a call at home from Hallam's air-conditioner repair man, who "was a big fan of the radio station and was comfortable enough to call me at home that night to tell me I had hit the jackpot."

When KKBQ afternoon jock "Cactus" Jack Talley played it for the first time and asked for calls, Hallam says, "We literally got hundreds within a half-hour. Not one was negative."

WXTU Philadelphia PD Kevin O'Neal says that 10 minutes after playing it the first time, a record store called because a customer wanted to buy it. (A commercial single will be available in cassette and CD versions, as well as a vinyl 45 version for jukebox operators, June 4.)

O'Neal recalls a showcase for Rimes in Tampa, Fla., set up by the label for programmers. Among the attendees were some notoriously tough critics, such as WAMZ Louisville, Ky., PD Coyote Calhoun and WIVK Knoxville, Tenn., PD Les Acree, and O'Neal describes it as "a pretty tough room . . . They had these risers set up, and I thought, 'They're going to put a 13-year-old on there singing to tracks. I don't even want to see the massacre.'" But when Rimes came on, O'Neal says, "in 30 seconds, we were all spell-bound."

COULD HAVE BEEN BLUE

If MCG Curb hadn't taken what Schreiber describes as a "grass-roots approach" to introducing Rimes, she may not have gotten off to such a splashy start. "The Light In Your Eyes" was originally slated as the first single, although it does not show off Rimes' vocal athletics to nearly the extent that "Blue" does.

Label reps took a four-song sampler and an electronic press kit featuring the video for "The Light In Your Eyes" to radio stations for five months. Based on radio reaction to "Blue," the label switched gears on the single and decided to forgo a debut video.

Rimes and "Blue" got some radio exposure during performances in the label's hospitality suite at the Country Radio Seminar here, at showcases in Tampa and Dallas, and, more recently, during the Gavin Country Seminar in Los Angeles.

"Blue" was originally recorded on an independently released CD Rimes put out when she was 11, which, she says, sold about 15,000 units in the Dallas and Fort Worth, Texas, area. In a story that is becoming legend, the song was written for Patsy Cline by WBAP Dallas DJ Bill Mack. Cline died before she could record it, and Mack held onto the song until he met Rimes and decided she had the right voice to sing it.

Her debut MCG Curb album was just completed and will be rush-released to meet a July 30 street date. In addition to "Blue" and "The Light In Your Eyes," the album, which was not yet titled at press time, will contain the other two songs from the sampler, "Hurt Me," which Hallam is already



eyeing as a potential album cut, and "My Baby."

Rimes has signed with Creative Artists Agency and will be booked by agent Rod Essig for a tour to begin this summer. Her touring band will comprise veteran Dallas-area studio musicians.

YODELING FROM THE GRAVE

Although the reaction to "Blue" has been overwhelmingly positive, there were pockets of resistance and some concern from PDs about the record's retro sound. When morning man Gerry House played it on WSIX Nashville,

the first round of calls he took were all negative and included such comments as "it sounds like Patsy Cline yodeling from her grave."

House, who clearly disagreed with the verdict, took the unusual step of taking a second round of calls—all positive this time—after a commercial break. (The yodeling, incidentally, was not originally written into the song. Rimes says it was her idea.)

Although KZLA Los Angeles PD John Sebastian says, "I'm really behind this song and this artist," he reports some negatives in his research, because, he says, "it's a very odd record. People say, 'Who is this person, and why is she cracking her voice like that?' . . . It's even produced like an old country song—bare-bones production—so it really sticks out on the radio. But we sure get calls whenever we play it."

"This record had the chance to be either a major bust or a hit, and boy, is it a hit," says O'Neal. "You're dealing with something that could be polarized. That style will either work today or it won't. What led me to believe it would is that 'Crazy' and 'I Fall To Pieces' test so well everywhere."

Programmers say they haven't seen a reaction record like this since Tim McGraw's "Indian Outlaw" and "Don't Take The Girl" and Billy Ray Cyrus' "Achy Breaky Heart." Unlike the latter, however, they say that "Blue" is not a borderline novelty but, according to O'Neal, "a bona fide hit record."

BMG'S SERRAT TAPS SPANISH HISTORY

(Continued from page 1)

Country), is a collection of 34 songs from the 1962-75 era of the Catalan protest song, or *nova cançó* (new song). What started as cultural resistance to Franco's ban on the Catalan language being spoken in public soon became a broad-based protest movement, centered in the Catalonia region, against fascist rule in Spain.

In addition to marking a monumental period in Spanish history, the album is historic because six weeks after its March 25 release, it became the first record sung entirely in Catalan to top the charts here.

Sales have reached 52,000 units in Spain (making it gold) and 6,000 in Latin America, according to BMG-Ariola Spain international label manager Laly García. That's not bad, García notes, for a double CD, the lyrics of which are understood by only the 4 million Catalans among Spain's population of 39 million.

"This is the year of Serrat," proclaims García. A closer look at the charts bears witness to her claim: "D'Un Temps" is only one of three Serrat-related albums out now.

A greatest-hits set called "24 Páginas Inolvidables" (24 Unforgettable Pages) had been in the top 50 for 45 weeks by mid-May, and a tribute to Serrat by several Spanish artists titled "Serrat . . . Eres Único" (Serrat . . . You're Unique) had been on the chart for 32 weeks. Sales of each stood at around 130,000 units.

The songs from "D'Un Temps, D'Un Pais" were showcased in Barcelona's Palau Sant Jordi (St. George's Palace) April 23, the day of Catalonia's patron saint, Sant Jordi. The first concert was sold out, and another packed show was arranged the next day. A total of 32,000 people attended the concerts.

Early retail reaction has been strong. "Sales here have been sensa-

tional, especially from people around the 40 age mark," says Michel Mareska, manager of Barcelona's Disco Gong, a major record store in the region. "Serrat has been very clever. He knew exactly when and how to promote 'D'Un Temps,' with two concerts around the day of Sant Jordi. In addition, the product itself is very good."

Serrat insists, "There is no indulgence in this project. I have chosen the songs that were passing through my memory, feelings, and emotions. I think that without memory, it is impossible to do anything, either personally or collectively."

García insists that the album is not an exercise in nostalgia. "The record and the two concerts represent a personal and musical journey by Serrat through an era," she says, adding that "without this album, few people would have remembered the *nova cançó* movement."

Serrat says, "Nova cançó was written and performed under the scourge of censorship, but [that] ended with Franco's death. After the dictator died, language was totally transformed within a year. Just as magazine covers were instantly full of tits and bums, people began to write with an astonishing freedom."

Jordi García Soler, who has just published a book on *nova cançó*, argues that "nothing that occurred in popular music in the rest of the [Spanish] state can be understood without reference to *nova cançó*. Many [non-Catalan] artists who became famous possibly would not have, had it not been for *nova cançó*."

Serrat, who today is Spain's most successful singer/songwriter and has been referred to as "the Spanish Bob Dylan," was at the center of that protest movement. He went into self-imposed exile in Mexico and Argentina

PDs are pleased to have a record that people are talking about during the critical spring Arbitron ratings period. "These are the types of songs we need . . . songs that will get people talking about the format during the ratings book," says Daniels. WMZQ has already booked Rimes for its Bull Run Country Jamboree June 23.

FROM ANNIE TO PATSY

Rimes, who has been performing onstage since the age of 5 and was a "Star Search" winner at age 8, is poised and mature beyond her 13 years. She is already aware of the importance radio will have in her career. She spent the day May 15 calling stations to thank them for their support.

She is as influenced by Broadway show tunes and such artists as Barbra Streisand and Judy Garland as she is by Cline and McEntire. Rimes auditioned for the musical "Annie 2" on Broadway at age 6 and says she almost got the part, but "they thought I was too young to carry the show."

Although she is co-managed and produced by her father, Wilbur Rimes, the artist insists she wasn't pushed to be a prodigy. "I told my mom and dad this is what I wanted to do at the age of 5," she says. "All little kids have dreams of what they want to do when

they grow up. Mine never changed . . . I've kind of pushed my parents more than they're pushing me. They've never been backstage parents. I told them what I wanted."

Despite her young age, Rimes says, "I didn't really set a time line for myself. I really just wanted to accomplish my dream of being something."

Veteran manager Narvel Blackstock took an early interest in Rimes, as did Decca Records, whose representatives flew to Dallas to see her in January 1995. Instead of signing with Blackstock, however, Rimes and her family opted to set up a management company headed by Wilbur Rimes and attorney Lyle Walker, who owns Norman Petty Studios in Clovis, N.M., where part of her MCG Curb album was recorded.

Rimes says they decided on that arrangement because they felt "we would have a little more control of my career if we did it this way." They also chose to sign with Curb, rather than Decca, last spring.

Because of a busy performance schedule that included 107 dates last year and what she refers to as "a lot of trouble in school with kids," Rimes has been tutored at home for about a year and a half and says she's too busy to miss being in school, despite having no friends her age. In seventh grade, she was pretested and advanced to ninth grade, so next fall, she will begin the equivalent of the sophomore year of high school.

in 1968 after incurring Franco's wrath by insisting on singing in Catalan as Spain's entrant in the Eurovision Song Contest. He did not take part in that contest but became hugely popular in South America.

Not every song on the new album was originally written in Catalan. The CD includes songs by Erroll Garner/Johnny Burke and Jacques Brel, as well as Leonard Cohen's "Suzanne," all translated into Catalan.

"If this work has contributed to promoting tolerance, I am satisfied," says Serrat. "If I have promoted tolerance, solidarity, and justice, although the latter is very difficult, I feel good."

To further spread the word, on May 21 Serrat began a promotional tour of Mexico, Colombia, Chile, and Argentina that runs through June 5.

Airplay for his music has been thin outside of Serrat's native Catalonia, but stations there have found their listeners to be hungry for it.

REPRISE'S GAY RIGHTS COMPILATION SET

(Continued from page 11)

proached Reprise after learning of "Fiddlehead Salad," a similar compilation developed by the label in 1995 that helped fund an effort to defeat a Maine ballot initiative that opponents said would infringe on the rights of gays and lesbians (Billboard, Nov. 4, 1995).

"I hate to get on a soapbox," says Klein, "but [gay] people are part of our community, and they are also our clients. This is about helping these people defend themselves against some extreme, right-wing fanatics."

Klein says that the cassette—which includes acts from Warner Bros., Reprise, Sire, and Atlantic, as well as unsigned and indie artists—was assembled with a simple goal.

"With this project, I just wanted artists who are gay and lesbian and who are proud to state that publicly," Klein says.

Julie Larson, Reprise director of A&R (U.S.), says that efforts were made to select mainstream-leaning tracks for the album.

"This is middle America we're selling to, so I wanted to go for a more triple-A, top 40 standard, she says."

Brian Grillo, lead vocalist for Extra Fancy, says the band was pleased to donate a song for the project. Extra Fancy also contributed a track to "Fiddlehead Salad."

"It's about freedom of choice and freedom to work and live where I want," says Grillo.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 1, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★No. 1★★★		
1	1	3	14	FUGEES ▲ ³ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	2 weeks at No. 1 THE SCORE	1
2	3	5	49	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 45801/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
3	5	6	10	CELINE DION ▲ ² 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
4	2	1	4	HOOTIE & THE BLOWFISH ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
5	6	2	3	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
				★★★HOT SHOT DEBUT★★★		
6	NEW ►		1	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
7	8	11	27	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	7
8	7	4	3	THE CRANBERRIES ISLAND 524234 (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
9	9	8	5	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
10	10	9	5	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
11	4	—	2	PANTERA EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
12	11	10	4	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
13	15	12	33	MARIAH CAREY ▲ ⁷ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
14	NEW ►		1	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
15	18	14	33	OASIS ▲ ² EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
16	16	16	64	SHANIA TWAIN ▲ ⁶ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
17	13	13	27	SOUNDTRACK ▲ ⁵ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
18	17	15	71	BUSH ▲ ³ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
19	19	18	10	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
20	14	7	4	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
21	21	20	28	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
22	20	17	8	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
23	12	—	2	THE CURE FICTION/ELEKTRA 61744/EEG (10.98/16.98)	WILD MOOD SWINGS	12
24	26	34	43	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
25	22	19	4	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
26	25	25	17	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
27	23	21	14	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
				★★★GREATEST GAINER★★★		
28	37	—	2	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
29	28	28	30	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
30	29	31	20	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	22
31	NEW ►		1	THE ISLEY BROTHERS ISLAND 524214 (10.98/16.98)	MISSION TO PLEASE	31
32	24	22	97	HOOTIE & THE BLOWFISH ▲ ¹³ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
33	33	36	16	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	33
34	31	30	27	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	R. KELLY	1
35	39	44	14	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	35
36	35	37	48	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
37	49	45	9	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
38	30	23	3	KIRK FRANKLIN AND THE FAMILY GOSPEL CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
39	45	40	18	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
40	NEW ►		1	SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	40
41	34	27	8	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
42	27	29	9	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
43	38	35	30	THE SMASHING PUMPKINS ▲ ⁶ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
44	40	41	26	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
45	32	24	7	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
46	42	38	26	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
47	36	32	10	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
48	44	39	39	JOAN OSBORNE ▲ ² BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
49	NEW ►		1	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	49
50	43	33	40	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
51	NEW ►		1	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
52	46	26	3	CELLY CEL SICK WID IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
53	NEW ►		1	ELVIS COSTELLO & THE ATTRACTIONS WARNER BROS. 46198* (10.98/16.98)	ALL THIS USELESS BEAUTY	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	51	54	22	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	50
55	60	68	6	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	55
56	54	53	18	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
57	53	48	21	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
58	52	57	98	SEAL ▲ ⁴ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
59	58	58	31	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
60	47	42	5	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
61	57	62	77	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
62	50	49	75	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
63	41	43	3	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	41
64	64	59	79	TLC ▲ ⁸ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
65	48	55	24	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
66	56	47	35	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
67	59	56	5	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
68	61	60	62	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
69	69	66	16	VARIOUS ARTISTS COLD FRONT 6218/K-Tel (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
70	65	63	14	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
71	66	52	8	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
72	73	75	14	WYNNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
73	68	61	32	GARBAGE ● ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	47
74	71	71	5	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
75	62	51	46	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
76	67	65	38	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
77	63	46	14	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
78	55	73	7	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
79	78	81	44	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
80	70	78	24	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
81	72	67	12	COWBOY JUNKIES GEFFEN 24952 (10.98/16.98)	LAY IT DOWN	55
82	75	76	82	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
83	89	102	4	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	83
84	74	69	4	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
85	82	83	28	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
86	79	82	43	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
87	76	72	36	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
88	81	86	10	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	81
89	83	80	33	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
90	92	93	249	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
91	84	91	80	EAGLES ▲ ⁶ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
92	80	77	14	GIN BLOSSOMS ● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
93	94	100	10	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	93
94	97	90	14	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
95	95	92	12	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
96	86	84	85	DAVE MATTHEWS BAND ▲ ³ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
97	85	89	34	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
98	114	127	3	SOUNDTRACK COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT	98
99	NEW ►		1	COCTEAU TWINS CAPITOL 37049 (10.98/15.98)	MILK & KISSES	99
100	77	64	4	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
101	101	97	17	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
102	105	120	26	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
103	99	104	39	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
104	103	96	22	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
105	91	79	43	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
106	90	87	28	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
107	NEW ►		1	PRONG EPIC 66945* (10.98 EQ/16.98) HS	RUDE AWAKENING	107
108	104	98	28	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
109	102	95	84	SOUNDTRACK ▲ ² MCA 11103* (10.98/16.98)	PULP FICTION	21

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	112	111	30	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
111	88	88	26	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
112	100	99	27	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
113	NEW ►		1	COLOR ME BADD GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	113
114	107	109	10	GRAVITY KILLS TWT 5910 (10.98/16.98) HS	GRAVITY KILLS	107
115	155	—	2	★ ★ ★ PACESETTER ★ ★ ★ SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98) POLITICS, RELIGION AND HER		115
116	110	129	3	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	110
117	96	74	14	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
118	98	70	6	MC EHT FEATURING CMW EPIC STREET 67139/EPIC (10.98 EQ/15.98)	DEATH THREATZ	16
119	118	115	60	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
120	135	156	117	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
121	115	118	58	WHITE ZOMBIE ▲ ⁷ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
122	106	94	13	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
123	87	119	15	NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
124	120	126	108	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
125	111	105	6	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
126	133	128	29	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
127	108	113	19	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
128	116	157	183	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
129	132	161	4	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER	129
130	123	149	35	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
131	141	178	3	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	131
132	127	124	39	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
133	121	114	41	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
134	NEW ►		1	THE TRAGICALLY HIP ATLANTIC 82899/AG (9.98/15.98) HS	TROUBLE AT THE HENHOUSE	134
135	128	144	33	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
136	126	117	8	VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES)	47
137	131	121	31	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
138	93	103	3	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98 EQ/16.98)	THE GREAT WHITE HYPE	93
139	144	132	58	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
140	167	198	96	VINCE GILL ▲ ¹ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
141	124	110	46	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
142	130	106	4	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	94
143	142	139	26	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
144	148	140	32	GREEN DAY ▲ ² REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
145	122	107	19	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
146	117	85	4	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	53
147	137	151	36	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
148	125	108	29	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
149	143	135	39	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
150	160	—	2	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	150
151	154	172	34	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43
152	139	158	15	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
153	150	160	90	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
154	113	50	3	PAUL WESTERBERG REPRISE 46176/WARNER BROS. (10.98/16.98)	EVENTUALLY	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	134	112	24	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
156	136	130	8	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
157	157	155	271	ENIGMA ▲ ¹ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
158	138	123	19	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
159	RE-ENTRY		2	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	159
160	149	131	86	BRANDY ▲ ¹ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
161	146	165	79	ABBA ▲ ¹ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
162	145	162	3	TINA ARENA EPIC 67533 (10.98 EQ/16.98) HS	DON'T ASK	145
163	163	173	5	THE VERVE PIPE RCA 66809 (10.98/15.98) HS	VILLAINS	163
164	129	166	222	ENYA ▲ ¹ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
165	156	147	29	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
166	159	153	85	THE CRANBERRIES ▲ ¹ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
167	171	168	113	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
168	151	125	42	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
169	140	195	326	ORIGINAL LONDON CAST ▲ ¹ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
170	181	183	131	TOM PETTY & THE HEARTBREAKERS ▲ ¹ MCA 10813 (10.98/17.98)	GREATEST HITS	5
171	162	170	12	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
172	186	174	80	BONE THUGS-N-HARMONY ▲ ¹ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
173	182	180	231	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
174	109	122	7	TWILA PARIS SPARROW 51518 (9.98/15.98)	WHERE I STAND	87
175	166	154	44	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
176	185	188	235	NIRVANA ▲ ² DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
177	191	187	74	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
178	161	152	26	DON HENLEY ● GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
179	175	146	5	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	146
180	168	138	47	SILVERCHAIR ▲ ¹ EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
181	178	171	44	SELENA ▲ ¹ EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
182	RE-ENTRY		24	GENIUS/GZA ● GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
183	194	184	190	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
184	164	148	43	TOADIES ● INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
185	158	134	16	EAZY-E ● RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
186	179	141	27	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
187	195	185	36	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
188	184	176	28	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
189	147	116	6	MC REN RUTHLESS 5544*/RELATIVITY (10.98/16.98)	THE VILLAINS IN BLACK	31
190	187	—	32	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
191	190	—	138	MELISSA ETHERIDGE ▲ ¹ ISLAND 848660 (10.98/17.98)	YES I AM	15
192	180	142	10	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15
193	170	137	19	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
194	200	190	39	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
195	199	179	78	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
196	165	150	10	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27
197	RE-ENTRY		2	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	182
198	176	169	13	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
199	153	145	38	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
200	RE-ENTRY		80	NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 27	Cocoteau Twins 99	Foo Fighters 141	Jodeci 194	Reba McEntire 135	The Presidents Of The United States Of America 50	Dangerous Minds 105	The Tragically Hip 134
Abba 161	Collective Soul 68	Jeff Foxworthy 175	Quincy Jones 106	Tim McGraw 66, 167	Of America 50	Don't Be A Menace To South Central... 193	Travis Tritt 187
Ace Of Base 186	Color Me Badd 113	Kirk Franklin And The Family 38		MC Ren 189	Prong 107	Central... 193	Shania Twain 16
Alice In Chains 85	Coolio 21	Fugees 1	Toby Keith 74	Natalie Merchant 36	Queen 183	Friday 139	VARIOUS ARTISTS
Tori Amos 101	Elvis Costello & The Attractions 53		R. Kelly 34	Jo Dee Messina 179		The Great White Hype 138	Club Mix '96 Volume 1 69
Jann Arden 93	Cowboy Junkies 81	Kenny G 128	Sammy Kershaw 115	Metallica 90		Mission: Impossible 40	Dance Mix U.S.A. Vol. 4 37
Tina Arena 162	The Cranberries 8, 166	Garbage 73	Kiss 192	George Michael 6		Mortal Kombat 132	Insomnia - The Erick Sermon Compilation Album 146
	The Cure 23	Genius/GZA 182	Mark Knopfler 156	Monica 79		Now And Then 171	Jock Jams Vol. 1 86
The Beatles 42	Cypress Hill 165	Geto Boys 45	Korn 133	John Michael Montgomery 119		Original Gangstas 63	MTV Buzz Bin 83
Blackhawk 190		Vince Gill 102, 140	Kris Kross 158	Alanis Morissette 2		Pulp Fiction 109	MTV Party To Go Volume 8 143
Blues Traveler 61	D'Angelo 75	Gin Blossoms 92				Sunset Park 20	Schoolhouse Rock! Rocks 125
Michael Bolton 130	DC Talk 111	Goldfinger 129	La Bouche 39			A Thin Line Between Love & Hate 77	Songs In The Key Of X (The X-Files) 136
Bone Thugs-N-Harmony 24, 172	Def Leppard 14, 126	Goodie Mob 188	Tracy Lawrence 26			Twister 28	The Verve Pipe 163
Tracy Bonham 55	Neil Diamond 123	Goo Goo Dolls 149	Live 124			Waiting To Exhale 17	Clay Walker 137
Boyz II Men 153	Celine Dion 3, 120	Gravity Kills 114	LL Cool J 46			Spacehog 145	Paul Westerberg 154
Brandy 160	Dishwalla 131	Green Day 144	Lonestar 117			Stabbing Westward 122	Brian White 71, 168
Brooks & Dunn 9	DJ Kool 197	Lonestar 117	Patty Loveless 152			Sting 47	White Zombie 121
Garth Brooks 44, 62	Dog's Eye View 95	Luke 51				Stone Temple Pilots 22	Wynonna 72
Bush 18	Eagles 91	Mac Mail 100				George Strait 12, 151	
Busta Rhymes 41	Eazy-E 185	Madonna 108				SWV 25	
Butthole Surfers 49	Enigma 157	Marilyn Manson 33				Tha Dogg Pound 148	
Tracy Byrd 195	Enrique Iglesias 150	Master P 67				TLC 64	
	Enya 65, 164	Dave Matthews Band 5, 96				Toadies 184	
Mariah Carey 13	Melissa Etheridge 112, 191	The Mavericks 97				Total 94	
Celly Cel 52	Everclear 57	Maxwell 159					
Tracy Chapman 7	Everything But The Girl 104	Mindy McCready 116					
Terri Clark 89		MC Eiht Featuring CMW 118					

PETTY, EMI LEAD ASCAP POP AWARDS

(Continued from page 14)

Darius Rucker, Jim Sonefeld, Dean Felber, and Mark Bryan of Hootie & the Blowfish accepted theirs via satellite.

"On Bended Knee," performed by Boyz II Men, written by Jam and Lewis, and published by EMI Music Publishing, took the honors for song of the year.

EMI Music Publishing was named publisher of the year, powered by such songs as "On Bended Knee," "Creep," "Hold My Hand," "Only Wanna Be With You," "Let Her Cry," "I Believe," "I'll Stand By You," "If You Love Me," "In The House Of Stone And Light," "Interstate Love Song," "Secret," "Waterfalls," "You Want This," "Candy Rain," and "You Got It."

For the first time, ASCAP presented its college radio award, which previously had been given out in a separate ceremony, part of the ASCAP Pop Music Awards program. The award was given to Bjork (Famous Music Corp.) and David Pirner and Dan Murphy of Soul Asylum (LFR Music, Made to Be Broken Music, and Warner/Chappell Music).

In one of the evening's highlights, Pirner and Murphy performed "Runaway Train" and "Promises Broken" with Los Angeles underground favorite Lili Haydn on violin.

Crystal Waters and Martin Page performed their hits "100% Pure Love" and "In The House Of Stone And Light," respectively.

In a bittersweet moment, a teary-eyed Jon Rubin, who managed Kevin Gilbert, accepted Gilbert's award for co-writing "All I Wanna Do" and "Strong Enough." Gilbert, part of Sheryl Crow's Tuesday Night Music Club band, died May 18 at 29 (see Lifelines, page 62).

Multiple songwriter winners were Dallas Austin, Madonna, Hootie & the Blowfish, Etheridge, Petty, Jam, and Lewis.

Multiple publishing company winners were Famous Music, EMI Music Publishing, Jobete Music Co. Inc., Almo Music, Sony/ATV Cross Keys, Warner/

Chappell Music, Sony Tunes Inc., EMI Virgin Music, and Sony/ATV Tunes LLC.

A complete list of the most-performed songs follows. An asterisk denotes a non-ASCAP writer.

"100% Pure Love," Theodore Douglas, Jay Steinhour, Crystal Waters, and Walter Davis II, Famous Music Corp., Basement Boys Music Inc., and C-Water Publishing; "All I Wanna Do," David Baerwald, Bill Bottrell, Wyn Cooper, Kevin Gilbert, and Sheryl Crow*, Warner/Chappell Music, Almo Music Corp., Canvas Mattress Music, Ignorant Music, and Zen of Iniquity; "Always," Jon Bon Jovi, Bon Jovi Publishing and PolyGram International Publishing Inc.; and "Always And Forever," Rod Temperton, Rodsongs.

Also, "Any Man Of Mine," Robert John "Mutt" Lange and Shania Twain, Zomba Enterprises Inc.; "Baby I Love Your Way," Peter Frampton, Almo Music Corp. and Nuages Music Ltd.; "Believe," Elton John and Bernie Taupin, Warner/Chappell Music Inc. and Wretched Music; "Better Man," Eddie Vedder, Innocent Bystander; "But It's Alright," Jerome "JJ" Jackson and Pierre Tubbs, Famous Music and Pamelarosa Music Inc.

Also, "Candy Rain," Roger Ball, Tone, Heavy D., John W. Davis, Malcolm Duncan, Stephen Ferrone, Alan Gorrie, Owen McIntyre, Terri Robinson, Ali Shaheed, Hamish Stuart, Malik Izaak Taylor, and Jean Claude Olivier*, Evelle Music, EMI Music Publishing, Jazz Merchant Music, Jelly's Jams LLC, Joe's Songs Inc., Slam U Well, Soul on Soul Music, Warner/Chappell Music Inc., and Zomba Enterprises Inc.; "Colors Of The Wind," Stephen Schwartz and Alan Menken*, Walt Disney Music Co.; "Come To My Window," Melissa Etheridge, MLE Music Inc.; "Creep," Dallas Austin, EMI Music Publishing and Darp Music; and "December 1963 (Oh, What A Night)," Bob Gaudio and Judy Parker, Jobete Music Co. Inc. and Seasons Music Co.

Also, "Don't Turn Around," Diane Warren and Albert Hammond, BMG Songs, Real-songs, and Albert Hammond Enterprises; "Endless Love," Lionel Richie, Brockman Music and PGP Music; "Every Day Of The Week," Antonina Armato, Robert Jerald*, and Ken Miller*, Armato Music Co.; "Have You Ever Really Loved A Woman?," Robert John "Mutt" Lange, Bryan Adams, and Michael Kamen*, Zomba Enterprises Inc. and Badams Music Ltd.; and "Hold My

Hand," Darius Rucker, Mark Bryan, Dean Felber, and Jim Sonefeld, EMI Music Publishing and Monica's Reluctance to Loh.

Also, "Hold On," Kevin Savigar, Steve Tyrell*, Stephanie Tyrell*, and Jamie Walters*, Almo Music Corp. and Kevin Savigar Music; "House Of Love," Greg Barnhill, Wally Wilson, and Kenneth Greenberg, Sony/ATV Cross Keys and Warner/Chappell Music Inc.; "I Believe," Jefferey Pence, Emosia, and Eliot Sloan, EMI Music Publishing, Shapiro Bernstein & Co., and Tosha Music; "I Can Love You Like That," Marybeth Derry, Jennifer Kimball, and Steve Diamond*, Criterion Music, Full Keel Music Co., Second Wave Music, and Friends and Angels Music; "I Know," William Duvall and Milton Davis*, Sony/ATV Tunes LLC and GMMI Music Inc.; and "I Live My Life For You," Bill Leverty and C.J. Snare, Sony/ATV Tunes LLC and Wocka-Wocka Music.

Also, "I Swear," Gary Baker and Frank Myers, Morganaactive Songs Inc. and Rick Hall Music Inc.; "I Wanna Be Down," Kipper Jones and Keith Crouch*, "If I Wanted To," Melissa Etheridge, MLE Music Inc.; "If You Love Me," Gordon Chambers, Nicci Gilbert, Dave "Jam" Hall, Kevin Madison, and Erick Sermon, Brown Girl Music, EMI Music Publishing, Night Rainbow Music, Ness, Nitty and Capone Publishing, Orisha Music, Slow Flow Productions, Stone Jam Publishing Inc., and Warner/Chappell Music Inc.; "I'll Be There For You," David Crane, Michael Skloff, Marta Kauffman, Phil Solem, Danny Wilde*, and Allee Willis*, Warner/Chappell Music Inc.; "I'll Stand By You," Chrissie Hynde, Bill Steinberg, and Tom Kelly, EMI Music Publishing, Jerk Awake, and Tom Kelly Songs; "In The House Of Stone And Light," Martin Page, EMI Virgin Music; and "I'm The Only One," Melissa Etheridge, MLE Music Inc.

Also, "Interstate Love Song," Dean DeLeo, Robert DeLeo, Eric Kretz, and Scott Weiland, EMI Music Publishing and Floated Music; "Let Her Cry," Mark Bryan, Dean Felber, Darius Rucker, and Jim Sonefeld, EMI Music Publishing and Monica's Reluctance to Loh; "Love Will Keep Us Alive," Jim Capaldi, Paul Carrack, and Peter Vale*, Plangent Visions Music Inc.; "Lucky One," Amy Grant and Keith Thomas, Sony/ATV Tunes LLC, Age to Age Music, and Yellow Elephant Music Inc.; "On Bended Knee," Jimmy Jam and Terry Lewis, Flyte Tyme Tunes and EMI Music Publishing; "Only Wanna Be With You," Mark Bryan, Dean Felber, Darius

Rucker, and Jim Sonefeld, EMI Music Publishing and Monica's Reluctance to Loh; "Secret," Dallas Austin and Madonna, Warner/Chappell Music Inc., EMI Music, Darp Music, and Webó Girl Music; and "Shine," Ed Roland, Warner/Chappell Music Inc. and Roland Lentz Music.

Also, "Strong Enough," David Baerwald, Bill Bottrell, Kevin Gilbert, David Ricketts, Sheryl Crow*, and Brian MacLeod*, Almo Music Corp., Warner/Chappell Music Inc., Canvas Mattress Music, 48/11 Music, Ignorant Music, and Zen of Iniquity; "The Sweetest Days," Phil Galdstone, Jon Lind*, and Wendy Waldman, Famous Music Corp. and Kazzoom Music Inc.; "Take A Bow," Madonna and Kenneth "Babyface" Edmonds*, Warner/Chappell Music Inc. and Webó Girl Music; "This Is How We Do It," Montell Jordan, Oji Pierce*, and Ricky Walters*, Chrysalis Music and Mo'Swang Publishing; "Waterfalls," Lisa Lopes, Marqueeze Etheridge, Patrick Brown*, Raymon Murray*, and Rico R. Wade, EMI

Music Publishing, Belt Star Music, and Tizbiz Music; "The Way She Loves Me," Richard Marx, Chi-Ioy Music; "When I Come Around," Billie Joe Armstrong, Tre Cool, and Mike Dirnt, Green Daze Music and Warner/Chappell Music Inc.; and "Wild Night," Van Morrison*, Warner/Chappell Music Inc. and Caladonia Productions Inc.

Also, "You Don't Know How It Feels," Tom Petty, Gone Gator Music; "You Got It," Tom Petty, Jeff Lynne, and Roy Orbison*, EMI Music Publishing and Gone Gator Music; and "You Want This," Jimmy Jam, Terry Lewis, Deke Richards, Pamela Sawyer, Robert Bell*, Ronald Bell*, Donald Boyce*, George Brown*, Janet Jackson*, Robert Mickens*, Claydes Smith*, Richard Taylor*, Dennis Thomas*, Richard Westfield*, and Frank Wilson*, EMI Music Publishing, Flyte Tyme Tunes, and Jobete Music Co. Inc.

Assistance in preparing this story was provided by April Johnson.

NARAS REVISES GRAMMY, EXPANDS BRANCHES

(Continued from page 6)

Meanwhile, the best Mexican-American performance category has been renamed "best Mexican-American/Tejano music performance" to include the distinctive and indigenous Tejano genre.

Greene says that this name change could be followed by the formation of a category specifically dedicated to Tejano music.

NARAS also announced that steps are being taken to establish its first international office, under the new banner of the Latin Academy of Recording Arts and Sciences.

Greene says NARAS will likely hire a LARAS executive director and support staff that will be based initially in Los Angeles. Existing NARAS offices in Miami and Austin, Texas, will begin organizing the Latin American recording community, while voting constituencies will be assembled in Mexico, Central and South America, Spain, and the Caribbean.

Greene estimates that the first

LARAS Grammy Awards will be held in 18 months.

NARAS trustees have also authorized the academy to initiate branch expansion into Washington, D.C., and the Pacific Northwest.

Trustees ratified a commitment of funds to match a National Endowment for the Humanities grant dedicated toward establishing a National Directory of Master Recordings.

"This will enable us to not only [determine the age of] recordings, but to find and date the masters to identify recordings at risk," says Greene. "It's like the rain forest. Every day that goes by, we lose a lot of original masters."

On the electoral front, trustees re-elected Joel Katz as chairman, Eddie Lambert as vice chairman, and Phil Kaye as secretary/treasurer.

CHINA'S MFN STATUS

(Continued from page 6)

viewed by insiders in the intellectual property community as a political hot potato.

China has warned that it will move forward with counter-sanctions that would further shut out U.S. market access if the U.S. follows through with its threats.

Dianne Waldman, a spokeswoman for the USTR, explains the dual approach: "The White House speaks for the overall situation with China; we speak to the trade issues, and we think our issues are straight and valid actions."

The decision to renew China's MFN status must be ratified by Congress within 60 days, and while the renewal has the support of outgoing Senate Majority Leader Bob Dole, he has accused Clinton of vacillation and weak leadership when it comes to overall China policy.

Because both houses of Congress must vote to overturn the decision, with Clinton having veto power that can be overturned only by a two-thirds vote of Congress, no president has ever had an MFN renewal reversed by Congress.

The RIAA estimates that U.S. label losses to piracy in China last year amounted to \$300 million.

FOR THE RECORD

There were 29,429 new releases in 1995, according to SoundScan. Due to an editing error, an incorrect number appeared in the May 18 Commentary, "Preserving Diversity In The Music Biz."

WAIT IS OVER FOR VINCE GILL FANS

(Continued from page 11)

ple expect to see, but the five-time CMA male vocalist of the year says his new set's contents are a little different.

"If people had criticism of my records, it's that they weren't what we were live," Gill says of the shift in sound. "There's a lot of playing and a lot of energy, a lot of things live that are sometimes hard to translate to a record. Plus, [Tony Brown and I] made four records together, and I think we improved each record, which is obviously what you're trying to accomplish, but then it's like, 'OK, let's do something different than we've ever done.'"

Brown, Gill's producer and MCA Nashville president, says the goal on this project was to stretch boundaries without alienating Gill's fan base. "We tried to be a little different, without changing the sound too much," he says. "Everybody likes the comfort zone of Vince sounding like Vince, but at the same time, everybody wants [the new album] to up those sounds a little."

Gill is pleased with the result. "I had a bunch of different musical ideas," he says of the album, for which he wrote or co-wrote all 11 cuts. "The first tune, for instance, 'One Dance With You,' is kind of a roadhouse blues shuffle, not unlike Stevie Ray Vaughan or B.B. King, that kind of blues styling in the guitar playing. Some of these songs were

written [with] those feelings in mind."

Gill says another cut that has a different sound for him is "Tell Me Lover," which was influenced by Sonny Landreth. "I love his guitar playing," Gill says. "He makes music that has a ton of feel."

On "High Lonesome Sound," Gill recorded two versions of the title cut, and Brown describes one as a hybrid bluegrass number (which went to country radio as the first single) and the other as a straight-ahead bluegrass tune, with Alison Krauss on fiddle and harmony vocals.

Another interesting cut is "Jenny Dreamed Of Trains," which Gill wrote 10 years ago with Guy Clark for his daughter Jenny, now 14. The song has been recorded by Mary Chapin Carpenter and Sweethearts Of The Rodeo, but this marks the first time Gill has recorded it.

MCA Nashville chairman Bruce Hinton is enthusiastic about Gill's new release and his new direction. "It's still Vince," he says. "It's still the great music you expect from him, but it has evolved. It's a fresh sound. Vince as an artist and writer continues to grow, and it's really been a kick, going back to the success of 'When I Call Your Name' until now, to see each album becoming another benchmark in country music."

The title cut has been well-re-

ceived at country radio. The single is currently climbing the Hot Country Singles & Tracks chart and is No. 13 this week.

"From Vince's standpoint, he was going from his heart and what he wanted to do musically," Hinton says. "But from the radio standpoint, I think they realize that they have to keep their sound fresh, and with Vince's record they get the best of both worlds: They get music by a proven superstar, but it's not in any way redundant of other music that is out there. So it helps keep their station sounding fresh."

Radio seems to agree with that sentiment. "I love that song," says WSIX Nashville air personality Rick Vaughn. "A lot of listeners call in about it, and they really like it. I think it's a little bit different. It has a great bluegrass sound."

MCA Nashville senior VP of national promotion Scott Borchetta says he has logged a lot of positive phone calls from radio regarding the single. "We knew we were taking a little bit of a sonic departure, but the thing has just jumped right out of the speakers," Borchetta says. "With Vince, we've always gone with our gut, and we've taken some chances. . . . I think he and Tony went into the studio [to record the new album] looking to take his sound to the next level and expand it even more. When we heard it, we were knocked out

KENNY EDMONDS WINS TOP HONORS AT BMI AWARDS

(Continued from page 14)

ney has won as many times.

Edmonds has received a total of 38 BMI Awards.

In addition to "I'll Make Love To You," the songs that Edmonds wrote that earned him the 1995 songwriter of the year title were "Red Light Special," recorded by TLC; "Someone To Love," by Jon B featuring Babyface; "Take A Bow," by Madonna; "Water Runs Dry," by Boyz II Men; "When Can I See You Again," by Babyface; "Willing To Forgive," co-written by Daryl Simmons and recorded by Aretha Franklin; and "You Mean The World To Me," co-written by Antonio "L.A." Reid and Daryl Simmons and recorded by Toni Braxton.

Explaining his enduring songwriter success, Edmonds tells Billboard, "I just try to tailor my songs for artists that I write for and pay real close attention to the crafting of each song."

BMI president/CEO Frances W. Preston and West Coast VP Rick Riccobono hosted the fast-paced awards ceremony, which honored 73 songs penned by BMI writers with citations of achievement.

The organization issued its college award, which recognizes the most played song on college radio, to Bill Berry, Peter Buck, Mike Mills, and Michael Stipe of R.E.M., who wrote

"What's The Frequency, Kenneth?" The song was published by Night Garden Music.

The evening waxed nostalgic as writers Barry Mann, Phil Spector, and Cynthia Weil received a standing ovation as they took the stage to accept their 10th citation for the rock classic "You've Lost That Lovin' Feelin'." The song has received more citation awards than any other in BMI's history.

Another enduring song, "When A Man Loves A Woman," written by Calvin Lewis and Andrew Wright, garnered its fifth citation.

In an affectionate moment, as Bellmark Records president Al Bell took the stage to accept his second award as writer of the soul classic "I'll Take You There," Preston cited Bell as "special" because he was among the first songwriters she signed to BMI some 33 years ago in Nashville.

Among the songwriters who received two awards during the evening were 1992 songwriter of the year Michael Bolton for "Ain't Got Nothin' If You Ain't Got Love" and "Once In A Lifetime"; and 1993 songwriter of the year Miguel Morejon for "If You Go" and "Mental Picture."

Other publishers receiving multiple

citations include Warner/Chappell Music Inc. (Pronto Music, Unichappell Music Inc., and Warner Tamerlane Publishing Corp.) with 14, Sony/ATV (Epic/Solar Songs Inc., Sony/ATV Songs LLC, and Sony/ATV/Tree) with 13, and ECAF Music with eight.

A complete list of the winning songs follows:

"About A Girl," Kurt Cobain, EMI-Virgin Songs Inc., the End of Music; "Ain't Got Nothin' If You Ain't Got Love," Michael Bolton, Mr. Bolton's Music, Warner-Tamerlane Publishing Corp.; "All I Wanna Do," Sheryl Crow, Old Crow Music, Warner-Tamerlane Publishing Corp.; "Any Man Of Mine," Shania Twain, Loon Echo Inc.; "Anytime You Need A Friend" (second award), Mariah Carey, Rye Songs, Sony/ATV Songs LLC; "Baby," Keith Crouch, Human Rhythm Music.

Also, "Backwater," Curt Kirkwood, Meat Puppets Music, Songs of PolyGram International Inc.; "Bang And Blame," Bill Berry, Peter Buck, Mike Mills, Michael Stipe, Night Garden Music; "Beautiful In My Eyes" (second award), Joshua Kadison, EMI-Blackwood Music Inc., Joshua songs, Seymour Glass Songs; "Body And Soul," Ellen Shipley, EMI-Virgin Songs Inc., Shipwreck Music; "Can You Feel The Love Tonight" (second award), Elton John (PRS), Tim Rice (PRS), Wonderland Music Co. Inc.; "Circle Of Life," Elton John (PRS), Tim Rice (PRS), Wonderland Music Co. Inc.; "Colors Of The Wind," Alan Menken, Wonderland Music Co. Inc.

Also, "December," Ed Roland, Warner-Tamerlane Publishing Corp.; "Everlasting Love" (second award), Buzz Cason, Mac Gayden, EMI-Rising Sons Music Inc.; "Good," Kevin Griffin, Tentative Music; "Have You Ever Really Loved A Woman?," Michael Kamen, K-Man Corp., New Line Music Corp., Sony/ATV Songs LLC; "Here Comes The Hotstepper," Ini Kamoze, Chris Kenner, Irving Music Inc., Longitude Music Co., Nine Sounds Music; "Hold On," Stephanie Tyrell, Steve Tyrell, Jamie Walters, EMI-Blackwood Music Inc., James Walters Music, Tyrell Music Co.; "House Of Love," Kenny Greenberg, Kent Greene Music, Sony/ATV/Tree; "I Alone," Patrick Dahlheimer, Chad Gracey, Ed Kowalczyk, Chad Taylor, Loco De Amor Music; "I Can Love You Like That," Steve Diamond, Diamond Cuts.

Also, "I Know," Milton V. Davis, Frankly Scarlett Music, Insofaras Music, Sony/ATV Songs LLC; "I Wanna Be Down," Keith Crouch, Human Rhythm Music; "I Will Always Love You" (fourth award), Dolly Parton, Velvet Apple Music; "I'll Be There For You," Danny Wilde, Allee Willis, Warner-Tamerlane Publishing Corp.; "I'll Make Love To You," Kenneth "Babyface" Ed-

monds, ECAF Music, Sony/ATV Songs LLC; "I'll Take You There" (second award), Alvertis Isbell, Irving Music Inc.

Also, "If You Go" (second award), Miguel A. Morejon, Jon Secada, Foreign Imported Productions and Publishing Inc.; "Kiss From A Rose," Seal (PRS), SPZ Music Inc.; "Lightning Crashes," Patrick Dahlheimer, Chad Gracey, Ed Kowalczyk, Chad Taylor, Loco De Amor Music; "Love Is All Around" (third award), Reg Presley (PRS), Songs of PolyGram International Inc.; "Love Will Keep Us Alive," Jim Capaldi (PRS), Peter Vale (PRS), EMI-Virgin Songs Inc., Warner-Tamerlane Publishing Corp.; "Mental Picture," Miguel A. Morejon, Jon Secada, Foreign Imported Productions and Publishing Inc.; "Mr. Jones" (second award), Steve Bowman, David Bryson, Adam Duritz, Charlie Gillingham, Matt Malley, EMI-Blackwood Music Inc., Jones Falls Music; "No More 'I Love You's," David Freeman (PRS), Joseph Patrick Hughes (PRS), Careers-BMG Music Publishing Inc.

Also, "Nothing Left Behind Us," Fee Waybill, Feesongs; "Once In A Lifetime," Michael Bolton, Mr. Bolton's Music, Warner-Tamerlane Publishing Corp.; "Picture Postcards From L.A.," Joshua Kadison, EMI-Blackwood Music Inc., Joshua songs, Seymour Glass Songs; "Practice What You Preach," Gerald Levert, Edwin L. Nicholas, Barry White, Divided Music Publishing Co., Ramal Music Co., Seven Songs, Warner-Tamerlane Publishing Corp.; "Prayer For The Dying," Gus Isidore (PRS), Seal (PRS), SPZ Music Inc.; "Red Light Special," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "Rock And Roll Dreams Come Through," Jim Steinman, Lost Boys Music, Music Corp. of America Inc.

Also, "Around Here," Steve Bowman, David Bryson, Adam Duritz, Charlie Gillingham, David A. Janusko, Dan Jewett, Matt Malley, Christopher C. Roldan, EMI-Blackwood Music Inc., Free Ohio Publishing, Jones Falls Music, Porkchops and Apple-sauce Publishing, This Ought to Get Me a New Guitar Music; "Run-Around," John Popper, Blues Traveler Publishing Corp.; "Self-Esteem," Dexter Holland, Gamete Music; "The Sign" (second award), Jenny Berggren (STIM), Jonas Berggren (STIM), Malin Berggren (STIM), Ulf Ekberg (STIM), Careers-BMG Music Publishing Inc.; "Someone To Love," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "Stay (I Missed You)" (second award), Lisa Loeb, Furious Rose Music, Music Corp. of America Inc.; "Stroke You Up," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.; "Strong Enough," Sheryl Crow, Brian MacLeod, Old Crow Music, Warner-Tamerlane Publishing Corp., Weenie Stand Music.

Also, "Sukiyaki" (second award), Rokusuke Ei (JASRAC), Hachidai Nakamu-

ra (JASRAC), EMI-Beechwood Music Corp., Toshiba-EMI Music Publishing Co. Ltd. (JASRAC); "The Sweetest Days," Jon Lind, Wendy Waldman, Big Mystique Music, EMI-Virgin Songs Inc., Spirit Line Music; "Take A Bow," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "This Is How We Do It," Oji, Ricky Walters, Def American Songs Inc., Nomad-Noman Music, Oji Music, Warner-Tamerlane Publishing Corp.; "Total Eclipse Of The Heart" (second award), Jim Steinman, Edward B. Marks Music Co., Lost Boys Music; "Turn The Beat Around," Gerald Jackson, Pete Jackson, Unichappell Music Inc.

Also, "Water Runs Dry," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "Waterfalls," Patrick Brown, Ray Murray, Rico Wade, Organized Noise Music, Stiff Shirt Music Inc.; "What's The Frequency, Kenneth?," Bill Berry, Peter Buck, Mike Mills, Michael Stipe, Night Garden Music; "When A Man Loves A Woman" (fifth award), Calvin Lewis, Andrew J. Wright, Pronto Music, Quinvy Music Publishing Co.; "When Can I See You," Kenneth "Babyface" Edmonds, ECAF Music, Epic/Solar Songs Inc., Sony/ATV Songs LLC; "When She Cries" (third award), Sony LeMaire, Longitude Music Co.; "Whose Bed Have Your Boots Been Under," Shania Twain, Loon Echo Inc.

Also, "Wild Night" (second award), Van Morrison; "Willing To Forgive," Kenneth "Babyface" Edmonds, Daryl Simmons, Boobie-Loo Music Inc., ECAF Music, Sony/ATV Songs LLC, Warner-Tamerlane Publishing Corp.; "You Got It" (third award), Roy Orbison, Acuff-Rose Music Inc.; "You Gotta Be," Ashley Ingram (PRS), De'ree (PRS), Careers-BMG Music Publishing Inc., Sony/ATV Songs LLC; "You Mean The World To Me" (second award), Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, Daryl Simmons, Boobie-Loo Music Inc., ECAF Music, Sony/ATV Songs LLC, Stiff Shirt Music Inc., Warner-Tamerlane Publishing Corp.; "You Want This," Robert "Kool" Bell, Ronald Bell, Donal W. Boyce, George Brown, Janet Jackson, Robert "Spike" Mickens, Charles Smith, Richard Dean Taylor, Dennis Thomas, Richard Allen Westfield, Frank Edward Wilson, Black Ice Publishing, Second Decade Music Co., Stone Agate Music, Warner-Tamerlane Publishing Corp.

Also, "You've Lost That Lovin' Feelin'" (tenth award), Barry Mann, Phil Spector, Cynthia Weil, ABKCO Music Inc., Mother Bertha Music Inc., Screen Gems-EMI Music Inc.; "Your Body's Callin'," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.; "Zombie," Dolores O'Riordan (PRS), Songs of PolyGram International Inc.

Also, college song of the year: "What's The Frequency, Kenneth?," Bill Berry, Peter Buck, Mike Mills, Michael Stipe, Night Garden Music.

SONY DOWNPLAYING MULTIMEDIA CD CONTENT

(Continued from page 6)

The real [challenge] is making everyone aware of this. Some retailers and consumers still have no idea what this is."

A new-media executive at another music label says Sony's move is "a smart thing to do."

"Some people initially thought that multimedia would entice people to buy music that they normally wouldn't buy," says the executive. "But technology does not necessarily drive music sales. People buy music because they want music. Some consumers will take advantage of the multimedia, and some won't. . . . This may be a nonthreatening way to proliferate these titles into homes that might not normally buy enhanced CDs."

Ehrlich emphasizes that Sony's decision to downplay its CD Extra content is "only a short-term philosophy."

"These discs are not 100% compatible today, but we are still going forward with our plans," he says. "We still believe that these are a great thing for the industry."

About 30 CD Extra titles are expected to be released by Columbia and Epic over the next 12 months, according to Ehrlich.

Content on the discs will vary and will be created with a more efficient economic model in mind than that of earlier releases, according to Steve Rennie, senior VP, West Coast, of Epic (U.S.).

"The production costs for our newest releases are less than the first ones," says Rennie. "We view this as an extension of the artist's message. Ultimately, the multimedia message has to be driven by the artist, not the record company. We've let them know that if they want to have this, that's good. If not, that's fine, too. It's the artist's decision."

Epic will place an undisclosed spending limit on the amount of money it commits to creating multimedia content for a new CD release, according to Rennie.

"Our model is that we will spend up to 'x' amount of money on it, but beyond that, we will have to consult with the artist about who pays for the content," says Rennie.

Music videos will likely play a key role in most future CD Extra releases, according to Ghuneim, who sees CD Extra as a viable alternative outlet for music

videos that have difficulty getting airplay.

Labels have been frustrated by the lack of exposure for many music videos, which often cost \$50,000-\$60,000 to produce. If MTV and other prominent clip programmers pass on a video, and they often do, then it can go unseen by the public.

"Much of the material that ends up on a CD Extra has already been created," says Rennie. "More and more videos will be put on CD singles, and some material could be found in [electronic press kits] that are just floating around."

Sony's strategic shift marks a dramatic about-face from its 1995 entry into music-themed multimedia. Columbia released its first titles, then marketed as CD Plus, separately from its audio-only counterparts. The titles, which included such top-selling artists as Mariah Carey and Alice In Chains, were premium priced at around \$22.98. However, consumers did not embrace the first wave of music-themed multimedia titles from Sony and other companies (Billboard, Jan. 13).

"Maybe we were guilty of being too ambitious when these first came out," says Ghuneim. "We need to start out slower and allow this to happen naturally. It's hard to educate retailers and the sales force about what these things are. It's a huge task. So in the meantime, we make it easy and free to the consumer. . . . It's almost like it's a hidden track."

It is possible that Columbia and Epic will eventually feature the CD Extra logo prominently on its packaging, according to Ehrlich.

"We hope that by this time next year, there will be a greater awareness," says Ehrlich. "At that time, we will already have a substantial number of titles with CD Extra content completed."

In addition, Sony plans to bundle some of the titles for sale with new computer hardware manufactured by Compaq, Toshiba, Packard Bell, and IBM, according to Rennie.

"Every bundling deal makes it easier for us to ensure that this will work in the long term," he says. "This gets our product into homes that normally might not buy music from these artists."

EUROVISION SONG CONTEST TOPPED BY IRELAND

(Continued from page 6)

gian Broadcasting Co. (NRK) the right to host and broadcast the Eurovision show this year.

The Irish/Scandinavian dominance was further emphasized with Norway and Sweden taking second and third place, respectively. Torbild Nigar's "I Evighet" was performed for Norway by Elisabeth Andreassen. Born in Sweden of Norwegian parents, Andreassen has represented both countries in previous Eurovisions, winning for Norway in 1985 with "Let It Swing" as half of the duo Bobbysocks.

The Swedish entry, tipped by many pundits as a favorite, was "Den Vilda" by trio One More Time. The song was written by two of the group's members, the husband-and-wife team of Peter and Nanne Gronvall. A win for Sweden would have made Eurovision history: 22 years ago, Peter Gronvall's father, Benny Andersson, won the contest as co-writer with Bjorn Ulvaeus of "Waterloo," the song that launched Abba's career.

Two trends were evident in the 1996 Eurovision Song Contest. One was the influence of last year's winner, Secret Garden's "Nocturne." Many entries



ANDREASSEN

leaned toward its acoustic, new age feel.

The other trend was the dominance of female singers. Only Cyprus, Spain, Austria, and Slovakia fielded male solo singers. Estonia and the Netherlands offered male/female duos, and France sent a Celtic quartet of two women and two men. The other 16 entries were female singers, including 17-year-old Miriam Christine from Malta, whose rendition of "In A Woman's Heart" was a crowd pleaser.

The U.K. entry, "Ooh Aah . . . Just A Little Bit," a more standard pop song sung by Gina G, may turn out to be the most commercially successful in the

competition, despite finishing seventh. Written by Steve Rodway and Simon Tauber and out on Eternal/WEA Records in the U.K., the song is currently No. 1 on the U.K. single chart and has sold more than 500,000 units.

Another hit that may emerge from the show is "Heaven's Not For Saints," which was not in the competition but was performed by former a-ha lead singer Morten Harket to open the broadcast. Harket hosted the show with NRK Washington, D.C., correspondent Ingvild Bryn. BMG will release the single throughout Europe on Monday (27).

There was an unexpected U.S. influence at Eurovision, thanks to Austria and Iceland. The former's entry was a lively gospel song delivered by George Nussbaumer, backed by a mostly American group of singers and dancers. Anna Mjoll, the Icelandic entrant, grew up in Reykjavik but has been living in Los Angeles for the past three years. For the performance, she imported four backing singers who work as singer/musicians in Southern California. A month ago, like most Americans, they had never heard of the Eurovision Song Contest.

SIBERRY'S SHEEBA TAKES INDIE ROUTE

(Continued from page 1)

bum since last year's Reprise release "Maria" and the first for her self-operated Sheeba Records.

The Toronto-based label is focusing on Internet interaction with both Siberry's fan base and traditional media and plans to make select releases available for sale exclusively online and via mail order.

In addition to "Teenager," which delivers new recordings of songs Siberry originally wrote and performed in her teens, Sheeba plans to put out a live Siberry set in mid-September and has three more Siberry album projects in the works. Also coming from Sheeba are Siberry book titles, merchandise, and communiqués, such as the fan-club newsletter Sib-line.

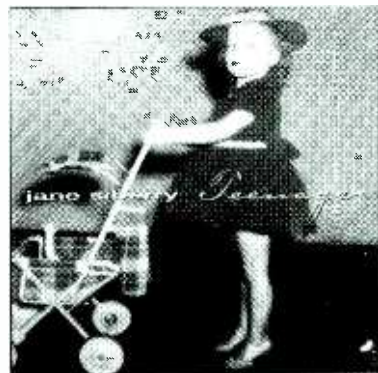
But the first release from Sheeba is a Siberry-penned postcard, sent out in slightly different versions to media reps and fans, alerting both groups of Siberry's new situation. Expressing pride and excitement in the new undertaking, the card promises "no hype, no bullshit," giving thanks for past supporters while promising easy Sheeba accessibility and full service.

The media-directed version of the card notes that to facilitate its involvement, Sheeba's World Wide Web site, which goes online Saturday (1) at www.sheeba.ca, contains a "green room," out of which bios, interviews, photos, and other press materials can be directly downloaded. Card respondents will be added to Sheeba's mailing list for new releases, which will be both pop-oriented and noncommercial, or "private."

"Teenager," in fact, is one such private release, which, as Siberry defines it, is geared primarily toward the fan base that essentially drives the entire operation. Available strictly through mail or-

der and the Web site, private Sheeba product, including "Teenager," will be eclectic and noncommercial in nature, Siberry says.

More commercial Sheeba releases, including the forthcoming live set, will go through regular indie distribution channels, which Siberry is now exploring. She is stipulating to prospective distributors that Sheeba retains the right to self-distribute through mail order and



the Web site and will grant exclusivity to a distributor only if mom-and-pop stores are given good care.

"Now that I have full control of my career, I won't sacrifice service," says Siberry. "No store is too small if they want [in-store play] records. I'll make sure that the grass roots that I came from and the small stores that supported me all these years are honored."

Marty Boratin, buyer for New World Record in Buffalo, N.Y., lauds Siberry, among other self-sufficient artists such as Ani DiFranco, both for their sales performance and their mom-and-pop respect. "They know that mom-and-pop stores will be more familiar with their

material and do a better job selling it," he says.

"I'm very excited about her future releases and look forward to fully supporting them," agrees David Sheburo, owner of New York's Rebel Rebel music store.

Siberry's initial success in the States and at home came out of the indie scene. Her self-titled first album was issued in 1981 on Canada indie label Street Records (it was later released stateside by East Side Digital). Two albums followed on Duke Street in Canada that were picked up in the U.S. by Windham Hill. Reprise bought out Siberry's deal there from A&M and in 1988 released "The Walking," the first of the four albums she made for the label, culminating with "Maria."

Says Reprise (U.S.) president Howie Klein, "Jane and her manager, Bob Blumer, were a delight to work with, and we were very happy with her music, which was extremely challenging and exciting. Obviously, we are rooting for her to have great success in her new endeavor." Klein adds that he hopes that some of the songs Siberry recorded for Reprise can someday be part of a best-of collection.

"I'm very grateful to Reprise, because if it weren't for them, I wouldn't have such well-established media and marketing channels," Siberry says.

Siberry is giving free membership in her fan club to record-store personnel as a token of her appreciation to those "nameless, faceless people" at retail who have long been in her camp. Children get free photos, too, she says, adding that there will be a children's room on her Web site with stories and games created especially for them.

But the main thrust of Sheeba, of course, is Siberry product, of which there will be more now that she's in charge.

"I couldn't work as fast as I wanted at Reprise," she says, suggesting that it may have been better "to have put out more work for less money" there than to have received "unwieldy" advances upfront on what became critically hailed but commercially challenging product. "With big advances, naturally, there's more pressure from the label for a return on their investment," she says. "I think it would have been more appropriate to have scaled everything down for someone like me, so that once we broke even, we could go on to the next record."

But that break-even point never came. "They wanted to renegotiate, and while nothing was unacceptable, they insisted I work with a producer without knowing if the material required one or not," Siberry says. "This opened a window for me, which felt like a natural endpoint, with all the changes they'd gone through at the label. So they graciously allowed me to walk away and, in a gesture of much-appreciated respect, gave me permission to rerecord songs for my live album."

The forthcoming live album, Siberry adds, is taken from performances staged during last year's "Maria" tour and will include album material along with pop standards she covered in concert.

"Teenager," which revives the songs she first recorded at age 16 "in my bedroom with two ghetto blasters," is the perfect starting point for Sheeba, giving her the chance to "go way back before going way forward," she notes.

"Teenager" and the live album will come in at less than \$20,000 each, she says, helping Sheeba "get off the ground." She hastens to add, though, that this doesn't mean that she'll always do such "cheap and cheerful beginner records."

Future Siberry audio product will involve dance-pop and choral music, she notes, and may derive also from a series of three varied-theme performances in New York this fall at the Bottom Line. Sheeba will also make available Siberry book product, including songbooks for her albums; a short-story trilogy, including "Goodbye Pumpkin," which she recited during her 1993 solo It Ain't A Concert Concert multimedia tour; and a half-completed novelette.

Siberry has a small core staff running the label, with Blumer acting as a con-

sultant and the Press Network handling publicity outside of Canada.

To help fund Sheeba's start-up, Siberry, who now lives in New York, has a Bottom Line gig scheduled for July 29 and a two-week Canadian swing planned for this summer.

Meanwhile, Siberry will continue to guest on other artists' albums and to collaborate on special projects. She guests on an upcoming album by violinist Nigel Kennedy and has contributed to a Laura Nyro tribute album in production for Astor Place Recordings.



by Geoff Mayfield

DOWN, BUT UP: This soft sales week sees the chart-topping **Fugees** experience a rare decline in units sold, marking only the third time in the album's 14 chart weeks that "The Score" has not shown a gain over its previous Billboard 200 tally. However, in this mushy environment, which sees the chart's unit volume drop 7% from last week, the Fugees actually manage to pad their lead. Last week, the hip-hoppers led **Hootie & the Blowfish** by a very narrow 0.9% margin. An 8.6% decline brings the Fugees' sum down to 189,000 units, but that's 26% more than the total of this week's runner-up, **Alanis Morissette** (148,000 units).

Overall, only 22 of the 200 albums on last week's list manage to post gains on the new chart. The only titles in the top 15 that show smaller percentage drops than the Fugees are those by Morissette (5.7%), No. 3 **Celine Dion** (6%), and No. 15 **Oasis** (8%). The largest decline on the chart belongs to **Pantera**, which dips 4-11 with a 57% unit slide, but that is not alarming, since hard rockers who open with big numbers tend to see big drops in their second weeks. Aside from Pantera, the largest declines in the top 15 belong to No. 4, the Blowfish (down 33%); No. 8, the **Cranberries** (29.6%); No. 5, the **Dave Matthews Band** (27%); and No. 10, **Rage Against The Machine** (20%). After two straight weeks in which the top seven titles exceed 100,000 units, that distinction is enjoyed only by this week's top five.

TV GUIDE: The week's soft sales climate is reflected by acts that appeared on late-night talk shows May 13-17. Of the recording acts on The Billboard 200 that made the scene with **Jay Leno**, **David Letterman**, or **Conan O'Brien**, the only one to post a gain is Leno guest act **Def Leppard**, whose 1995 best-of set jumps 133-126 with a gain of less than 2%—and one could argue that the improvement has more to do with attention stirred by the rocking band's new title, which debuts at No. 14 with more than 59,500 units. (More about Def Leppard later.)

The Gin Blossoms, No. 92, also played "The Tonight Show" but see an 11.5% decline. Letterman guests **Natalie Merchant** (No. 36, down 7.4%), **dog's eye view** (No. 95, down 2%), **Joan Osborne** (No. 48, down 13%), and **Jeff Foxworthy** (No. 175, down 7.7%) follow suit, as do O'Brien acts the **Mavericks** (No. 97, down 13.4%) and **Tori Amos** (No. 101, down 6.3%). **The Cure** (12-23), a guest on the May 11 "Saturday Night Live," rounds out the set with a 44% slide; again, this is not unusual for a second chart week.

On the other hand, Dion proves the tube's potential with stops on **Oprah Winfrey's** daytimer and "Good Morning America." Not only does her new album have one of the smallest declines in the top 20, but her last album, "The Colour Of My Love," jumps 15 places with a gain of almost 10% (135-120). This marks the fourth time that Dion's previous title has posted a gain since her new one debuted in the March 30 issue. The Canadian songbird will appear on the June 7 World Music Awards telecast and the June 15 edition of "The Tonight Show."

Also, figure **Soundgarden's** appearance May 18 on the season finale of "SNL" to throw gas on what already promised to be a hot fire, as the Seattle band's new one is a hands-down favorite to debut atop next week's chart.

IS AND WAS: The long-anticipated return by **George Michael** rolls 99,000 units in its first week (No. 6). Music critics will argue among themselves about whether this is a successful start or not, but consider that Michael's only other title in the SoundScan era, his 1993 EP with **Queen**, moved a mere 21,000 units when it debuted at No. 46.

The aforementioned Def Leppard has The Billboard 200's other high debut. In November, its "Vault—Greatest Hits 1980-1995" debuted at No. 15 with first-week sales 10% lower than those of its new set, "Slang." The band's 1993 B-sides compilation bowed with 69,500 units in October 1993, but its biggest rumble in the last five years came in April 1992, when "Adrenalize" debuted at No. 1 with 380,000 units and surpassed the 100,000-unit mark for each of its first six weeks.

NO BULL: The Chicago Bulls' "Greatest Hits" is not eligible to chart because it is sold exclusively at Montgomery Ward and the team's United Center home court, but as the Bulls go deeper into the National Basketball Assn. playoffs, sales of this set of highlights and arena tunes are soaring higher than **Michael Jordan's** leap. If it qualified for The Billboard 200, the set would have debuted last week at No. 195; this week, with almost 15,000 units, it would rank No. 73. Albums must be generally available at retail to be eligible for Billboard's charts.

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CD-ROM CATEGORY SLUGGISH FOR MUSIC, VIDEO RETAILERS

(Continued from page 1)

ing, pieces of that pie. According to SoundScan, which includes enhanced CDs in its CD-ROM category, CD-ROM sales from January to May 1995 totaled 2,000 units in the stores it monitors. The year-to-date figures for '96 stand at 190,800 units, an increase of more than 1,000%.

That still adds up to a highly ancillary product line for music and video stores, retailers say. For instance, SoundScan reports that 1996 CD sales to date are about 209.9 million units, and any single nonhit home video title can expect to move more units than the CD-ROM combined total of 190,800.

Tower first tested CD-ROMs in 20 stores in 1994. Since then, Thrasher says, the product has been rolled out chainwide, but he describes the category as "a hit-and-miss business."

In general, retailers say, they aren't planning to expand the category beyond a test phase.

Blockbuster Video, which has been testing multimedia products for rental in 51 stores since 1994, is not planning to roll out the category chainwide, according to a company spokeswoman.

"We're still evaluating the success of CD-ROM in our stores," the spokeswoman says. "We're mixing the product offerings to find out

which ones work and which ones don't."

Trans World Entertainment, Musicland's Media Play, and Strawberries also are limiting CD-ROMs to only a few locations after testing the product for more than a year.

Trans World has placed the format in 15 stores, and Strawberries has placed it in only five stores.

Media Play continues to carry the product in all of its 89 locations. However, the chain has been hampered by financial difficulties and has closed seven stores.

"We've struggled over the past year," says Media Play president Larry Gaines. "We're opening fewer stores now, but in general, computer software still is not at a level we need it to be at to expand the category."

One major roadblock for CD-ROMs is the inability of suppliers and retailers to identify which genres work within the music and video channels from the more than 5,000 CD-ROM titles now available.

"Clearly the strong titles are breaking out," says John Scott, senior VP of WEA (U.S.), which distributes multimedia product for Warner Music Group companies and LIVE Home Entertainment. "The problem is that retailers have to sort through too many titles. The number of titles released each year

is growing bigger than the market."

Although most retail chains have hired multimedia buyers to sort through the clutter, the majority are not willing to take a chance on unproven titles.

"The same 200 titles are in stores all the time," says Joey Tamer, president of S.O.S. Inc., a multimedia marketing consultant firm.

Glance at any best-sellers list, and such titles as "Myst," "Rebel Assault," "Doom" and its various sequels, and "The Seventh Guest" seem to have been permanently planted in the upper regions for years.

Enhanced CDs, which add multimedia elements to traditional audio CDs, were expected to appeal strongly to music customers shopping at music stores but have yet to find a market.

"The consumer just doesn't understand the concept of enhanced CD," says Strawberries accessory and software buyer David Robicheau. "It's a natural transition to CD-ROM, but we're not happy with enhanced CD. Overall, we're still somewhat positive and aren't disenchanted with the category" (see story, page 6).

Likewise, video stores were considered the natural location for movie-based games and niche product. None of the categories, however, have generated much retail ex-

citement.

"Entertainment-based software is the biggest area of growth from developers," says Al Nilsen, president of the Nilsen Group, a marketing consultancy. "But it's also the most unsold product at retail."

Special-interest product, which thrived in the early days of video, is struggling as a CD-ROM property.

"When you look back, there was almost a feeding frenzy," says LIVE Home Video VP of sell-through and multimedia Tim Fournier. "It was thought of as a panacea for a business plan, but it's not."

LIVE released the CD-ROMs "Angels" and "Mysterious Messengers" in October 1994 with mixed results, Fournier says.

According to distribution sources, "Angels" sold 12,000 units, which is typical for most CD-ROM titles.

This year, LIVE is heading in a more mainstream direction with "The New Adventures Of Speed Racer" and "The Dream," which Fournier describes as similar to "Myst."

Choked by an avalanche of product with limited sales results, music, video, and mass-merchant accounts have not been able to contribute to the growth of the category.

"Those channels haven't seriously opened up like we thought they would," says Tamer. "And it's a crisis that's not going to go away."

Buying habits also indicate that consumers are more comfortable buying CD-ROMs and other software products at computer retailers, such as CompUSA and Computer City. More than 75% of CD-ROM sales occur at the dozen high-profile computer chains, according to industry watchers.

With the exception of hardware/software dealers, such as Best Buy, and concept stores, such as WOW! and Incredible Universe, music and video retailers have not been able to establish themselves as destination stores for software products.

Tamer adds that a retail program piloted by distributor Baker & Taylor Entertainment had its funding cut, a Compton's NewMedia program folded when the company went out of business, and Blockbuster's new owners have not made CD-ROMs a priority.

"Viacom is using Blockbuster as a cash cow," she says, "not as a CD-ROM testing ground."

The format has also been outpaced by the intense marketing of console games, such as the Sony PlayStation, Sega Saturn, and the recently announced Nintendo 64.

In addition, the resurgence of the 16-bit cartridge game business has taken consumer dollars away from CD-ROM titles.

According to Tamer, consumers have not increased their buying of CD-ROM titles, which has flattened to an average purchase of five to six titles a year.

"The platform wars [between different hardware systems] are holding back CD-ROM," says Tamer. "And as a result, the unit volumes haven't happened."

Other observers say bundling product, especially bad titles, with computers has hindered CD-ROM sales.

"We're trying to do less bundling," says Compaq VP of emerging markets Laurie Frick. "We'd rather have people go out and

get the programs as an after-market purchase and promote the products that are good like crazy."

In addition to these factors, the CD-ROM business is plagued by persistent problems involving awkward packaging and technical barriers.

"CD-ROM, because of the package size, takes up a ton of room," says Trans World multimedia buyer Barry McCabe. "And you have to displace a lot of other products in order to carry it."

McCabe says that even if CD-ROMs were packaged in jewel boxes, it probably wouldn't help. "CD-ROM would just get lost among the music titles," he says.

Retailers also complain that staffing a CD-ROM department with technical support personnel is costly.

"A console game, like the PlayStation, is user-friendly," says one major retailer buyer who has passed on CD-ROM product, "but CD-ROM is a nightmare to load, and having a staff knowledgeable enough to answer questions is tough."

Despite the numerous problems with CD-ROMs, retailers and suppliers are not ready to throw in the towel on the format.

"Our CD-ROM business continues to grow, and it's been as high as 12% of our overall business," says Media Play's Gaines. "CD-ROM has been a pleasant surprise as an add-on category, but then again, we weren't expecting much from it."

MGM/UA Interactive, which has released only a few titles over the past two years, will release five titles this year, two of which are PlayStation titles.

"In the retail channels where it worked early, they're still committed to the product," says MGM/UA president David Bishop. "And other retailers are getting better at merchandising."

WEA's Scott agrees that music and video retailers can make CD-ROM a viable revenue source. "We can put together programs to enhance and develop that channel," says Scott. "Clearly it can be done."

550'S REID COURTS THE CUTTING EDGE ON 'MISTAKEN IDENTITY'

(Continued from page 11)

"World Cafe," "Mistaken Identity" should air on "The Difference," a weekly two-hour show syndicated from WXPB to 45 commercial outlets by United Stations.

According to Dave Middleton, rock buyer at the Tower Records in New York's Greenwich Village, the maverick quality that makes "Mistaken Identity" a strong album artistically might also make it difficult to get it through to the masses.

"[Reid] is a well-known downtown artist, so the record will do well here by virtue of that," Middleton says. "But even though the album rocks pretty hard, it's arty. Outside New York, the record company will probably need a single to do well."

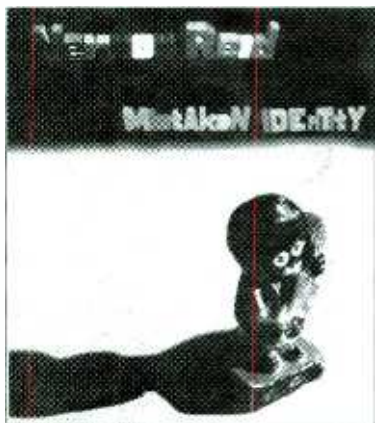
550 Music senior VP of A&R (U.S.) Michael Caplan says, "We have a unique record here. It would sound great on the radio, but the campaign will have to be intensive beyond that."

"We're fortunate that we were successful with Deep Forest's album, another record that was hard to pigeonhole," Caplan adds. "That taught us that you could sell records without radio, emphasizing lifestyle marketing and word-of-mouth."

Following the Deep Forest template, 550 Music plans to promote "Mistaken Identity" heavily via alternative venues, such as coffeehouses, book shops, and clothing stores. "Mistaken Identity" book-marks and bounce-back response cards will figure prominently.

Also, Caplan says, Sony's 10 U.S. regional promotion managers each received 100 advance CD samplers of "Mistaken Identity" to spread among "music-oriented" people at retail and radio and other media.

In June, 550 Music will service promo-only CDs featuring dance remixes of the tracks "CP Time" and "Uptown Drifter" to college radio



and club DJs. Caplan says the disc may be issued commercially later.

To promote "Mistaken Identity" in the U.S. and Europe, Reid will concertize with his band of players from the album, dubbed Masque. The group gigged last year at the Knitting Factory in New York, and it will play June 17 at New York's Irving Plaza with the Roots and DJ Spooky as part of the Knitting Factory's What Is Jazz? festival.

Reid plans to play June shows with Masque in Chicago and L.A. A few dates on the second stage of the H.O.R.D.E. tour are also a possibility, as is an opening slot on part of Rage Against The Machine's tour. His band may play isolated dates in Europe this summer, and a full tour there is being scheduled for the fall. Reid is currently in Europe for a two-week press and promotional tour.

Reid's live shows are booked by Monterey Peninsula Artists. He is managed by JGM, and his songs are published by Dare to Dream Music/Famous Music (ASCAP).

"Mistaken Identity" comes in the Sony CD Extra enhanced-CD format, featuring in its CD-ROM por-

tion a game Reid created about the perils of the music business. The risks and rewards of rock'n'roll he knows all too well, after striving to break down the conceptual and institutional barriers to a black rock band.

Signed to Epic, Living Colour debuted in 1988 with "Vivid." After a slow start, the album took off with the top 20, Grammy-winning single "Cult Of Personality." "Vivid" eventually peaked at No. 6 on The Billboard 200 and was certified double-platinum in 1994.

Living Colour's bold sophomore album, "Time's Up," went top 20 and garnered a 1990 Grammy for best hard rock performance. "Biseuits," an EP of covers, B-sides, and live tracks, appeared in '91.

Living Colour's long-delayed third album, "Stain," was released in 1993 and has sold 228,000 copies, according to SoundScan. After contributing cover songs to tribute and soundtrack albums, the group dissolved amid dissension in early '95. Last November, Epic issued "Pride," the band's best-of compilation.

"I've always bummed out when my favorite group breaks up, whether it was the first Mahavishnu Orchestra or Prince's Revolution," Reid says. "But when you're in the middle of something like that, you know it'd be worse staying together."

"Mistaken Identity" finds Reid "coming back to loving music for its own sake, for its own intrinsic grooviness," he says. "Anymore, records aren't quirky or personal—they're industrial-strength 'projects.' Working with Prince Paul and Teo in the same room was fun. They were so open-minded. And it's always the interplay between order and uncertainty where cool, interesting things happen."

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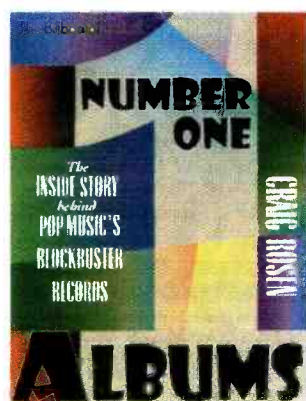
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AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard Books' Newest Stars

The Billboard Book of Top 40 Hits by Joel Whitburn, a perennial favorite, keeps getting bigger and better. Not just an update, the revised, enlarged sixth edition of this mainstay from Billboard Books remains without peer for wealth of data and reputation among its core market of music fans and collectors. This edition also includes new photographs—300 of them—from the author's own collection of rarities.

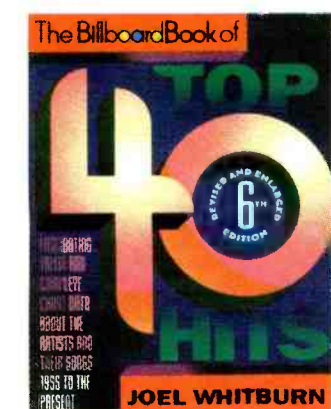
Comprehensive and definitive, the Billboard Book of Top 40 Hits lists every album to reach the top 40 of Billboard magazine's weekly Hot 100



tion and revealing anecdotes of records that reached the top of the albums charts to the forefront of the music community and fans worldwide.

This book tells the stories behind 423 albums. The artists and titles contained in the book are diverse, ranging from the Singing Nun, Bob Newhart, and "The Sound of Music" to Snoop Doggy Dogg, Garth Brooks, and "The Lion King." Coverage begins on May 5, 1956, with Elvis Presley, the first rock 'n' roll album to top the album chart. The book runs through the end of 1995.

In addition to track listings, a top five albums chart, and weeks at number one, each entry includes quotes from interviews conducted with

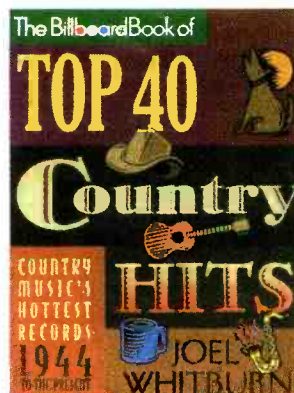


singles chart since 1955. Artists are listed alphabetically. The date a song reached the top 40, its peak position, and length of stay are also listed for every title.

Joel Whitburn is the author of all previous editions of The Billboard Book of Top 40 Hits as well as three editions of The Billboard Book of Top 40 Albums.

The Billboard Book of Top 40 Hits (sixth edition) lists at \$21.95.

Billboard Books' newest title, The Billboard Book of Number One Albums, is an up-close view of the creative process behind some of the most influential albums of the past 40 years. Author Craig Rosen, Billboard's L.A. bureau chief, brings fascinating behind-the-scenes informa-

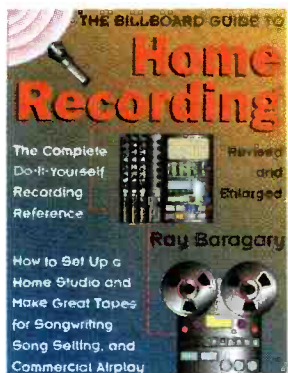


artists, producers, engineers, session players, and record executives.

The Billboard Book of Number One Albums lists at \$21.95.

Billboard Books' fall offerings include The Billboard Guide To Home Recording, revised and enlarged by Ray Baragary, and Joel Whitburn's newest title—The Billboard Book of Top 40 Country Hits. Look for more information on these titles in the upcoming weeks in Homefront.

For a copy of the Billboard Books' catalog or more information on the above titles, please call Kara DiGuardi at 212-536-5008.



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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1995	1996
TOTAL	238,982,000	251,151,000 (UP 5.1%)
ALBUMS	207,603,000	209,899,000 (UP 1.1%)
SINGLES	31,379,000	41,252,000 (UP 31.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996
CD	131,455,000	149,367,000 (UP 13.6%)
CASSETTE	75,818,000	59,927,000 (DN 21%)
OTHER	330,000	605,000 (UP 83.3%)

OVERALL UNIT SALES THIS WEEK	
12,426,000	
LAST WEEK	
13,059,000	
CHANGE	
DOWN 4.8%	
THIS WEEK 1995	
10,924,000	
CHANGE	
UP 13.7%	

ALBUM SALES THIS WEEK	
10,210,000	
LAST WEEK	
10,826,000	
CHANGE	
DOWN 5.7%	
THIS WEEK 1995	
9,295,000	
CHANGE	
UP 9.8%	

SINGLES SALES THIS WEEK	
2,216,000	
LAST WEEK	
2,232,000	
CHANGE	
DOWN 0.7%	
THIS WEEK 1995	
1,630,000	
CHANGE	
UP 36%	

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,217,000	7,713,000	DN 6.4%	5,822,000	UP 24%
CASSETTE	2,973,000	3,095,000	DN 3.9%	3,460,000	DN 14.1%
OTHER	20,000	18,000	UP 11%	13,000	UP 53.8%

ROUNDED FIGURES FOR WEEK ENDING 5/19/96

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

SoundScan®

Jewel's A Wiz; Gina G's A Whiz

THE FOURTH ARTIST to travel over the rainbow makes her Hot 100 debut this week. New at No. 39 is Jewel with "Who Will Save Your Soul" (Atlantic). Jewel portrayed Dorothy Gale of Kansas in the recent concert production of "The Wizard Of Oz," broadcast on TBS. The other Dorothys who have charted are Judy Garland, Stephanie Mills (star of "The Wiz" on Broadway), and Diana Ross (who was in the movie version of "The Wiz").

G WHIZ: When I saw Gina G in Oslo May 18, she seemed a little blue at not winning the Eurovision Song Contest (see story, page 6). The next day, on her flight home to London, she was incredibly consoled by the news that her single "Ooh Aah... Just A Little Bit" had hit No. 1 on the U.K. chart in its eighth week. As Brady L. Benton of peermusic in Los Angeles notes, Gina G has one of the two most successful British Eurovision entries to *not* win the contest.

Cliff Richard's "Congratulations" placed second in the contest in 1968 but hit No. 1 on the U.K. chart.

Gina G had the longest wait for a U.K. No. 1 since February 1995, when Celine Dion's "Think Twice" moved to No. 1 in its 16th week.

HISTORICAL PERSPECTIVE: A letter from Thomas West of Bremerton, Wash., brings up an interesting point that many Chart Beat readers have raised over the past four years. West takes exception to my comparison of Mariah Carey's total weeks at No. 1 on the Hot 100 to the totals of Elvis Presley and the Beatles. West suggests that comparisons of chart achievements in the era of Broadcast Data Systems and SoundScan are "meaningless" in relation to earlier days.

"The chart methodology of today results in longevity that didn't exist 30 years ago," he writes. He cites an aver-

age stay at No. 1 of 2.5 weeks from 1964 to 1970 compared with an average stay of 5.2 weeks from 1992 through this year.

Everything West says is true, but it's also true that chart methodologies have changed many times over the years. While the switch to BDS airplay information and SoundScan sales data may have produced the most dramatic difference, it is not the only time that Billboard has altered the method with which the pop single chart is assembled.

In the '50s, titles tended to have long stays in the top 10 and at No. 1, such as the 11-week run of Presley's "Don't Be Cruel" and "Hound Dog" in 1956.

In the '60s, singles had especially short stays on the Hot 100. The Beatles' "Can't Buy Me Love" was on the chart for 10 weeks—that's six weeks less than the No. 1 reign of "One Sweet Day" by Carey and Boyz II Men.

But the short chart lives of singles in the '60s wasn't only due to chart methodology. The Beatles were issuing new singles every few weeks. "I Feel Fine" hit the chart Dec. 5, 1964. Two months later, "Eight Days A Week" debuted. Two months after that, "Ticket To Ride" entered. "Help!" was out in August, and "Yesterday" was released in September. Is it any wonder that there was such rapid movement on the chart?

There may be no perfect solution, but my choice is to view the consistency of the charts while acknowledging that methodology has changed many times—and may change again in the future. What is consistent is that every week, there is a No. 1 single, a highest debut, a biggest riser, etc.

I do appreciate the comments from West and readers like him, and I can empathize with their concerns even while looking at the charts from a different point of view.



by Fred Bronson





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