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NEWSPAPER

IN MUSIC NEWS



A&M Plans Global Blitz To Back New Bryan Adams Album

SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 8, 1996

ADVERTISEMENTS

The WHITE Paper . . .

LATIN JAZZ & FUNKY ROLL: THE ALLURE OF THE BIG EASY'S FRENCHMEN STREET

Diverse Club Scene Spills Onto Sidewalks In The Land Of Dreams

BY TIMOTHY WHITE

The White Paper is an occasional feature column of analysis and opinion regarding music industry issues by Billboard's editor in chief.



© PAULA BURCH '96

NEW ORLEANS—Here comes the neighborhood. The wildly diverse crowd is in a tizzy,

packed loin to loin along the curb stones as it dips in ragged unison to the march-tempo clave of Coolbone Brass, a jazz and funk street band hammering out the erotic legato “zaa-do-do, zaa-do-do” rhythm that always summons Oshun and Shango, the ancient Afro-Cuban deities of the

CAFE BRASIL

dance. The groove is a slightly hip-hop-accented variant on the legendary drag-and-buzz of the second-line beat, a Latin-flavored percussive lilt that is the essence of the Crescent City's rhythmic sensibility. And the motley

Siam CAFE

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throng, an ethnic/economic interlace of the port city's populace, from neighborhood retirees and tipsy Tulane University students to thirtyish white, black, and Latin revelers of variable fashion sense and sexual focus, is united by the breezy force of the alfreseo cadence, which suddenly shifts into a shuffling cakewalk and then a deep soul bop as the dancers roar their approval.

It's just a whisker past midnight on May 2. As an uncomplaining queue of cars and pickup trucks struggles to inch its way through the human bottleneck on this narrow thoroughfare lying just beyond the French Quarter, one might blame the un-

Check Point Charlie

Hot Latin Seasoning Heats Up City's Hippest Musical Hybrids

BY TIMOTHY WHITE

NEW ORLEANS—It's the first of two standing-room-only Cinco de Mayo Festivals scheduled in the space of a weekend, and the urban panorama for the annual observance of Mexico's Battle of Puebla is a familiar maze of colored lights, mariachi players in *charro* (cowboy) costumes of embroidered suits and sombreros, and vendors enjoying a pronto trade from perspiring seas of passersby purchasing chicken fajitas and Corona *cerveza*.

This is not Mexico City's Garibaldi Square, however, and



THE IGUANAS



LOS BABIES DEL MERENGUE



ACOUSTIC SWIFTNES



CURTIS PIERRE OF CASA SAMBA

in the welter of Latin dialects heard among spectators pressed against the edge of the portable stage for the night's entertainment, the greatest coherent response is reserved for the rumba/flamenco/salsa-melded intricacies of a guitar and percussion ensemble led by a Bolivia-bred singer, as well as the rollicking Tex-Mex-salted musical *etouffée* of a five-piece rock band.

A casual observer from out of town, unaware that the New Orleans Jazz & Heritage Fest is strictly a daytime endeavor at the distant fairgrounds, might even mistake this

(Continued on page 110)

Arista's Smith Is Back With 'Gone'

BY MELINDA NEWMAN

NEW YORK—Patti Smith's influence has always outweighed



SMITH

her album sales, but with the June 18 release of “Gone Again,” Arista

(Continued on page 114)

Pallas Rounds Up Crucial Conflict

BY J.R. REYNOLDS

LOS ANGELES—Pallas/Universal act Crucial Conflict embraces rural



CRUCIAL CONFLICT

lingo such as “barn,” “hay,” “giddy-up,” and “rodeo.” But hold on there,

(Continued on page 121)

BILLBOARD SPOTLIGHTS
R&B

SEE PAGE 27

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Production People

A BILLBOARD SPOTLIGHT

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PolyGram To Initiate Source-Tagging

Retailers Pleased, But Question Additional Cost

BY ED CHRISTMAN

NEW YORK—After a nearly 11-year odyssey that looked like it would never reach resolution, the music industry will begin to implement source-tagging when PolyGram Group Distribution applies anti-theft tags to select new releases due in stores July 16.

The National Assn. of Recording Merchandisers says that it has received assurances from BMG Distribution, Sony Music Distribution, Uni Distribution, and WEA that they, too, will attempt to begin source-tagging product by the trade association's target date of mid-August.

NARM has been investigating the possibility of source-tagging as a method of enhancing electronic article surveillance since 1985, but when the longbox was abandoned in 1992, the project went into high gear. In March 1993, after "extensive tests and deliberations," NARM endorsed acousto-magnetic technology for the source tags.

The main supplier of acoustic-magnetic technology is Sensormatic. In early January, Checkpoint Systems, one of Sensormatic's major competitors, filed suit against NARM in U.S. District Court in Philadelphia, charging violation of antitrust statutes, breach of contract, and unlawful interference with current and prospective customers (Billboard, April 13).

In a statement, Pam Horowitz, NARM president, said of the PolyGram initiative, "It has been a long and complicated project. We're grateful to all the companies whose input has been so critical to this positive outcome, particularly to PGD for being the first to 'just do it.'" She declined to comment further.

Checkpoint executives did not respond to a request for comment.

In a customer letter dated May 24, PGD says that on the July 16 street date, select new titles will contain a nonactivated, acousto-magnetic-technology tag, and the CDs containing that tag and the boxes they are shipped in will have a sticker identifying them as "protected." It noted that it expects to have source tags on all shipments by early January.

PGD says the effort is part of its "commitment to the long-term health" of the account base. The letter notes that music retailer shrinkage is about 3% of total sales, which translates to "\$30 million in potential profits lost each year."

PGD president Jim Caparro says there are two issues behind the staggered implementation of source tags. Since the tag will initially be placed in the center of the CD tray, discs packaged in clear trays will be excluded from the rollout, Caparro says.

Most jewel boxes have black trays, but a growing trend has been to use clear ones so that artwork can be displayed through them. Jewel box manufacturers will retool machinery so that the tag can be placed in the least obtrusive spot on that type of tray.

The second reason for the staggered rollout is a manufacturing capacity problem, Caparro says. "We have been told that we can only get up to 75,000 source-tagged jewel boxes a day," he says. "But by Jan. 1, 1997, we will be in the position to have every CD manufactured have a tag included when it is shipped to our customers."

In explaining the process, Caparro says that PGD will buy source-tagged jewel boxes, and after CDs and artwork are inserted, the product will be shrink-wrapped and a "pro-

tected" sticker will be placed on each unit.

WEA president Dave Mount and Uni president John Burns say they are committed to implementing source-tagging and hope to do so sometime in August. A spokesman for Sony Music says it, too, hopes to meet that target date. BMG Distribution executives were unavailable for comment.

EMI Music Distribution was conspicuous in its absence from NARM's list of manufacturers supporting the initiative. An EMI-Capitol Music Group North America spokesman did not respond to a request for comment. But sources say that the company has asked to be indemnified by NARM and Sensormatic, should Checkpoint win its lawsuit.

Initially, executives at other distribution (Continued on page 114)

Billboard Names Joe Pagano Video Person Of The Year

BY SETH GOLDSTEIN

NEW YORK—In his spare time, Best Buy merchandising manager Joe Pagano loves to plant trees like his florist forebears. He's pretty good at growing things during working hours, too, and has helped nurture Best Buy's video sales from a \$4 million sapling five years ago to a \$151 million redwood last year.

The chain's ability to move best-selling and catalog titles and its position in the front rank of sell-through retailers has earned Pagano the designation of the Billboard Video Person of the Year. He joins an august roster, including Ann Daly of Buena Vista Home Video, Ron Eisenberg of Houston-based distributor ETD, Gary Ross of Suncoast Motion Picture Co., John Taylor of Ingram Entertainment, and Peter Balner of Palmer Video.

Pagano will receive the award at a special Billboard reception July 11 during the 15th annual Video Software Dealers Assn. convention in Los Angeles July 10-13.

Pagano, who joined Best Buy in 1992 after a 20-year stint with wholesaler Lieberman

Enterprises, also in Minneapolis, oversees inventory at 259 stores. The bigger locations are stocked with 11,000 titles, more than 20 times the number that was in stores when Pagano came aboard. Best Buy's video staff has grown as well: Pagano has two senior buyers, Dusty Bowling and Stacy Robinson, and buyer Jimmy Hire.

They're kept busy selecting a broad assortment of titles that appeal to the video enthusiast as much as the casual shopper; last year, they generated average revenues of \$700,000 per store. Best Buy is shooting for \$1 million as cassette sales advance to \$200 million.

Most outlets are 45,000 square feet or less. In the bigger locations, video has been moved from the "bullpen" to center stage, on the carpet with music and multimedia products. Sections are 36 feet in length and seven shelves high, equal to 2,000 square feet, a 40% increase.

Pagano, who turns 47 in September, keeps active outside Best Buy with golf, boating, and gardening. His immediate family includes his wife, Jeri, and his children, Jeff and Jennifer.



PAGANO



THIS WEEK IN BILLBOARD

MAKING A SOUND MOVE

Four companies in the Harman Pro Group, a collection of professional audio equipment manufacturers, are relocating from Europe to Nashville. Pro audio editor Paul Verna reports. **Page 69**

THIRD DISTRIBUTOR GETS TOUGH

Following the lead of WEA and Uni Distribution, EMI Music Distribution has strengthened its minimum-advertised-price policy in an effort to help the specialty-store account base, which has been hurt by discounters' loss-leader pricing. Senior retail editor Ed Christman has the story in his Retail Track column. **Page 86**

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Real-Time Audio Livens Radio Station Web Sites

■ BY CHUCK TAYLOR

As radio broadcasters continue to look for the best ways to utilize station World Wide Web sites on the Internet, what they see is sound.

Development over the last year of technology that allows for the online delivery of real-time audio brings to the forefront radio's ability to offer Web hounds the medium's most obvious and inherently valuable product: a station or network's own on-air programming.

On May 30, SW Networks began broadcasting its Classic FM nouveau classical format live over the company's Internet site. It is simultaneously offering its Smooth FM light jazz format, with plans unfolding over the coming weeks to introduce other SW audio programming online.

Like its broadcaster counterparts offering real-time audio over the Inter-

net, SW aims to make cyberspace a more desirable playground for its formats' listeners and, eventually, a profitable one for the network. Equally important is the use of its site as a value-added marketing mechanism for special events and imaging.

"The reaction of our affiliates has been terrific. This is an exceptional marketing tool," says Susan Solomon, president of SW Networks. "It's also a wonderful way for potential affiliates to tune in and get a sample of what the formats are like."

Solomon adds that the network has always intended for its programming to be "delivery-systems neutral. We want entertaining programming to be adapted to whatever platform will reach the greatest number of people, whether that's satellite or over a personal computer.

(Continued on page 104)

Brunswick Digs Into Its Vaults To Release Vintage R&B On CD

■ BY IRV LICHTMAN

NEW YORK—Brunswick Records, fresh off a full year as a reactivated label, will continue mining its master vaults this summer with its "Summer Of Soul" promotion.

Since its rebirth in 1995, the historic label has brought to CD such R&B and blues luminaries as Jackie Wilson, the Young-Holt Unlimited, Louis Armstrong, and Count Basie, and has released a two-CD "Brunswick Years" collection.

Due this summer, beginning with a raft of releases Tuesday (4), is a collection by the Chi-Lites, as well as albums by Gene Chandler, T-Bone Walker, and the Artistes. And,

in an unusual collection not culled from Brunswick master files, the label is releasing that day sessions made by the Jackson 5 for their first label, Steeltown Records, in 1967.

According to Paul Tarnopol, who co-chairs the label with his sister Mara, the Jacksons were signed to the Gary, Ind.-based label under a six-month contract before moving on to Motown Records. The 14 tracks on the Brunswick set, several of which were released as singles, include two recordings made when the group called itself Ripples & Waves Plus Michael. The album's title, "Pre-History—The Lost Steeltown Recordings," is an apparent play on Michael Jackson's recent Sony album, "HIStory: Past, Present And Future—Book 1."

Another unusual release due this summer that strays far from the traditional Brunswick repertoire is an album called "Hollywood HiFi," consisting of 18 offbeat, mostly licensed recordings made years ago by such entertainers as Joe Pesci, Robert Mitchum, Raquel Welch, Sissy Spacek, Bette Davis, and Anthony Quinn. Among the tracks is a novelty recording featuring the voice of John F. Kennedy intoning parts of his inaugural address while a sprightly musical number plays beneath.



PAUL TARNOPOL



MARA TARNOPOL

Later this summer, Brunswick will augment its slate with CDs featuring Lillo Thomas, the Young-Holt Unlimited live, and the Lost Generation, as well as with a 10-volume '80s dance collection.

Plans for early next year include greatest-hits packages from Wilson, the Chi-Lites, and Tyrone Davis, among other R&B collections.

To veteran members of the trade, the name Tarnopol is closely associated with the Brunswick years, starting in 1957, when Nat Tarnopol, the father of Paul and Mara, joined the label as A&R chief. That was the year the late Bob Thiele signed Wilson, an unknown performer who, under Nat Tarnopol's guidance as manager became one of the great R&B and pop artists of the era.

Tarnopol joined Brunswick when it was a label owned by Decca Records. In later years, he was given half ownership of the company and gained full ownership as part of the 1967 settlement of his legal dispute with former owner MCA Inc., which acquired Decca Records in the early '60s. Tarnopol died in 1986 at 56.

In addition to the label and its treasure-trove of masters, Mara and Paul Tarnopol inherited the publishing operation that their father established before joining Brunswick. It operates today under the names TMIA (ASCAP) and TMIB (BMI).

While the Brunswick record company harks back to the '20s, with a number of industry alliances and distribution outlets since then, Mara and Paul Tarnopol have not challenged ownership of masters that precede 1957; from that point through the '70s, the Tarnopols can still choose releases from among thousands of masters.

"In ill health, my father stopped

(Continued on page 120)



Navarre Stock Value Triples In Two-Week Run Internet Acquisition, Takeover Speculation Drive Boost

■ BY DON JEFFREY

NEW YORK—Music and multimedia distributor Navarre has been the target of stock speculators in the past few weeks who have tripled the value of its shares.

In the period from May 9-May 23, shares of the Minneapolis-based company soared 307% from \$9 to \$36.625. The last day of the run, Navarre de-

clared a two-for-one stock split, under which holders receive two shares for every one they own. On that day, Navarre's stock set company records for price and volume, as 1.7 million shares were traded, a volume 2,000% higher than average.

In the following days, the stock gradually declined, and at press time it closed at \$22.75 on Nasdaq's National Market listing, but that was still

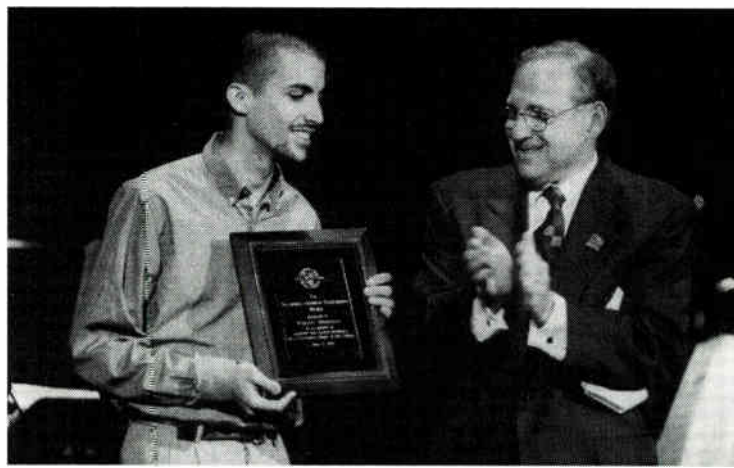
twice as high as the pre-run record price of \$11.375. At 3.2 million shares, the company's market valuation was \$72.8 million.

The most recent news from the company was the acquisition of 50% of Net.radio Network, which transmits music over the World Wide Web portion of the Internet. Stocks related to the Internet have been hot in the past year. Navarre has an option to purchase an additional 20% of the cyber-network in two years.

Company chairman Eric Paulsen was vacationing at press time and unavailable for comment. CFO Charles Cheney did not return calls.

There has been speculation in investment circles that Navarre might be the target of a takeover, possibly by Metromedia International, billionaire John Kluge's entertainment company. Metromedia was planning to merge with another music distributor, Alliance Entertainment, but that deal fell apart last month because softness

(Continued on page 15)



With Honors. Vincent Bourgeyx, top left, proudly accepts the first Billboard Endowed Scholarship at the Berklee College of Music from its president, Lee Eliot Berk. Awarded from a fund established last year by Billboard to celebrate its 100th anniversary and Berklee's 50th, the scholarship provides one year's full tuition to a qualified student in Berklee's performance division. Bourgeyx, who was born in Bordeaux, France, has been studying jazz piano since age 9 and has performed with such jazz artists as Joe Henderson and Bill Evans. In addition to his musical ability, Bourgeyx was selected for his academic achievements and significant on- and off-campus performances. Meanwhile, at the college's graduation ceremony, Berk, bottom center, presented honorary doctorate degrees to Patti LaBelle, left, and Pat Metheny, who delivered the commencement address. Metheny reminded students that while being a good musician takes a lifetime of hard work, it's equally important to have fun playing.



Harvey Capitalizes On Ghost, Rich Kid Characters To Get Direct-To-Video Sequels

■ BY DON JEFFREY

NEW YORK—Harvey Entertainment, which has licensing rights to Casper the Friendly Ghost and Richie Rich, has cut a lucrative direct-to-home video deal for the movie sequels featuring those children's characters.

Saban Entertainment, the producer of the "Mighty Morphin Power Rangers" programs, will make the two live-action films, and 20th Century Fox Home Entertainment will distribute them worldwide to the video sell-through market.

The sequel to "Richie Rich" is expected to be released in the third quarter. The original Warner Bros. movie,

starring Macaulay Culkin, took in an estimated \$125 million in worldwide home video revenue.

The sequel to "Casper" is scheduled for a fourth-quarter release. The Universal film, released in 1995, booked \$325 million in worldwide video revenue. Estimated costs for the made-for-video sequel are \$10 million-\$12 million for production and \$10 million for marketing.

Under the terms of the deal, Saban will pay Harvey an upfront advance of \$3 million and 50% of gross profit. If "Casper" is not made by the end of 1997, Saban must pay Harvey a delay fee of \$20 million.

(Continued on page 15)

Motown Creates Imprints For Adult R&B, Soundtracks

■ BY DON JEFFREY

NEW YORK—Motown Records has formed two new labels—one for soundtracks and the other for adult R&B—that will be headed by Cassandra Mills.

One of the imprints, Motown Soundtracks, is expected to release two albums this fall. The soundtrack to "Sleepers," a Barry Levinson film starring Robert De Niro, Brad Pitt, and Dustin Hoffman, will contain a mix of Motown catalog tunes and new songs. Boyz II Men are expected to cut a track for the album and film. The other soundtrack—for "The Associate," directed by Donald Petrie and starring Whoopi Goldberg—will consist of Motown classics and remakes by current R&B artists of "popular female anthems," according to a label

(Continued on page 117)

'Metallicast' To Rock The Web

■ BY BRETT ATWOOD

LOS ANGELES—Metallica is planning to open up a private fan-club concert to a global audience via the Internet. The hard rock act is teaming with Apple Computer Inc. for the ambitious June 10 netcast, which is likely to reach the largest Internet live-concert audience yet.

The event, tentatively dubbed "a Metallicast," will be physically attended by only about 500 members of the band's fan club at an undisclosed venue in San Francisco. Metallica begins its stint as headliner of the Lollapalooza tour June 27.

However, thousands of Internet users will be able to tune into the private event on the World Wide Web at <http://live.apple.com> to hear

(Continued on page 120)



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Billboard Music Group

A&M Triple Bill Hits Borders Stores

Arden, Mann, Griffin On National Promo Tour

BY BRADLEY BAMBARGER

NEW YORK—In a novel move, A&M is putting three of its artists, including hot singer/songwriter Jann Arden, on a nationwide package tour of Borders Books & Music stores.

Although Borders has had up-and-coming music acts regularly touring its shops over the past year, the Arden venture with labelmates Billy Mann and Patty Griffin marks the first time a triple bill has made the rounds.

The Borders tour, which runs June 25-Aug. 3, is the daytime promotional portion of Arden's 25-date summer club jaunt. At each stop, Arden and fellow singer/songwriters Mann and Griffin will play acoustic sets at Borders at around 5-6 p.m., with acoustic shows by Mann and Griffin opening Arden's full-band club gig later.

According to Kari Erickson, national events coordinator for Borders, such teamings of established artists with budding talents have been common practice with author appearances at Borders. "We often try to piggyback on one novelist's fame to introduce consumers to a new voice," she says.

The Arden/Mann/Griffin Borders tour is also unique because musical events at the chain have generally involved emerging acts, rather than hit artists. Released

in late February '95, Arden's second album, "Living Under June," has sold 150,000 copies, according to SoundScan. But fueled by the top 15 single "Insensitive," one-third of those sales have occurred in the past five weeks. Arden has not toured since last year.

Mann's soul-inflected self-titled DV8/A&M album was released April 2, and he recently completed a series of dates opening for Sophie B. Hawkins. Griffin's A&M bow, the folk-tinged "Living With Ghosts," was issued May 21, and she recently finished an April/May residency at the Fez in New York.

A&M's idea to team artists at Borders stemmed from two previous successes. First, the label had the Innocence Mission return last fall to play club gigs and Borders shows in markets that the band visited while opening for Natalie Merchant.

"That worked beyond anything we had imagined," says Larry Weintraub, VP of artist development/artist relations for A&M. "We thought 30 or 40 people would show up at every store, but we averaged nearly 200. We were selling 40-50 CDs at Borders in the day and another 30 - 40 at night in the club."

The second precedent involved Arden and Mann pairing for an April 23 Borders

(Continued on page 121)



ARDEN



GRIFFIN

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For The Roses. Sweden's King Carl Gustaf applauds as recent Billboard Century Award winner Joni Mitchell and classical composer Pierre Boulez are honored in Stockholm May 8 as joint recipients of the Polar Music Prize, described as the music-field equivalent of the Nobel Prize. Past recipients have included Quincy Jones, Paul McCartney, and Mstislav Rostropovich.

NAIRD Announces Indie Award Winners

Rounder, Rykodisc Receive Multiple Honors

BY CHRIS MORRIS

BALTIMORE—Rounder Records and Rykodisc led the multiple winners of the National Assn. of Independent Record Distributors and Manufacturers' 1996 Indie Awards, which were announced May 25 at the annual convention banquet at the Omni Inner Harbor Hotel here.

The awards, which honor the best independent releases of 1995, were selected by a panel of industry peers.

Rounder repeated as the top award-winner, having reaped four Indies last year (plus an additional three on subsidiary imprints).

This year, the Cambridge, Mass.-based

label won for best Cajun/zydeco album, for "La Toussaint" by Steve Riley & the Mamou Playboys, which tied in the category with the Arhoolie release "Nonc Adam Two-Step" by the California Cajun Orchestra; children's music, for "Wintersongs" by John McCutcheon; and country album, for "Beyond The City" by the Cox Family, which tied with Justice's "Just One Love" by Willie Nelson.

Two albums on Rounder imprints also scored awards: The Bullseye Blues album "Right On Time!" by Little Buster won as best R&B album, while Heartbeat's "Rasta Business" by Burning Spear received the award for best reggae album.

Rykodisc raked in Indies for best pop album ("Love Story" by Lloyd Cole), best single ("Gee Angel" by Sugar), and best sound-

(Continued on page 121)

Anti-Rap Campaign To Be Directed At 5 Major Record Labels

BY BILL HOLLAND

WASHINGTON, D.C.—Two Democratic senators have joined forces with William Bennett of Empower America and C. DeLores Tucker of the National Political Congress of Black Women to launch a radio and letter-writing campaign aimed at pressuring five of the six major record companies to better control the sale to children of rap and rock music with so-called "obscene" lyrics.

At a news conference here May 30, the coalition announced the creation of a radio ad campaign to alert parents to the problem and "encourage them to speak out against it in their communities," they said.

Sen. Joe Lieberman, D-Conn., and senior staffers representing Sen. Sam Nunn, D-Ga., joined Bennett and Tucker in castigating what they said is the industry's lack of conscience in selling to children records "that glorify murder and drug use and that celebrate the beating and raping of women."

Nunn was in Georgia the day of the news conference and was unable to attend.

The radio ads, which will feature Bennett and either Lieberman, Nunn, or Tucker, depending on the area of the country in which they air, will target Time Warner, BMG, PolyGram, Thorn-EMI, and Sony Music and will ask listeners to write to the companies to demand that they not "sponsor this kind of garbage," according to the spots.

Seagram/MCA, which owns the Interscope label, an early target for the group, is not on the list. "We're reserving judgment on them for now," says Christian Pinkston, spokesman for avowed family-values watchdog group Empower America.

(Continued on page 113)

Menken, Zimmer Honored At BMI Film, TV Awards

BY DOUGLAS REECE

LOS ANGELES—Composer/songwriters Alan Menken and Hans Zimmer were the top honorees at BMI's annual film and television awards, held May 22 at the Regent Beverly Wilshire Hotel here.

Zimmer, who was feted with two awards in the BMI film music category, for "Broken Arrow" and "Crimson Tide," was also honored with the Richard Kirk Award for outstanding career achievement.

His past film credits include "The Lion King," "Driving Miss Daisy," and "Thelma & Louise."

Those who helped present the honor to the composer/songwriter were DreamWorks' Jeffrey Katzenberg, producer/director James L. Brooks, producer Jerry Bruckheimer, and director Tony Scott. George Martin and Elton John were featured in taped segments.

Menken was the night's big winner, garnering four awards: The first three marked the two Oscars and one Golden Globe he received for his contributions to the film "Pocahontas," and the fourth was for BMI's top-grossing film of the year, again for "Pocahontas."

In the TV categories, Marty Davich took home awards for "ER" and "Beverly Hills 90210."

(Continued on page 120)

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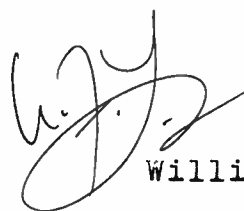
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Willie

Artists & Music

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A&M's Adams Returns To Rock With '18 Til I Die'

■ BY LARRY LeBLANC

TORONTO—With his first studio album in five years due Tuesday (4), Bryan Adams is in the midst of a whirlwind worldwide marketing blitz for the new A&M set, "18 Til I Die."

"I'm like a human pingpong ball," says the jet-lagged Adams. "My joints ache from the amount of radiation I've been bombarded with from flying recently."

Adams did two days of Canadian interviews in Vancouver in early May and then made promotional excursions to Hong Kong, Tokyo, and Hamburg before returning to London, where he lives.

To kick off the launch of the album in the U.S., the Canadian singer will be a guest on "Late Show With David Letterman" on Monday (3) and will appear the following day on "The Today Show."

"Burnout is our biggest problem,"

says Adams' longtime Vancouver-based manager, Bruce Allen. "The record was delivered late, so we've had to pile press on top of dates, and we've been building a new show."

Adams started the first 24-date leg



of an 18-month global tour in Nürburgring, Germany, May 25, and it ends in London July 27. "After London, we'll do some South American shows," says Allen. "We won't tour in the United States until October."

(Continued on page 82)



Import Airplay Boosts Sets From Squeeze, Finns '80s Staples Get New Life In U.S. At I.R.S., Discovery

■ BY CRAIG ROSEN

LOS ANGELES—In the 1980s, Squeeze and Crowded House were responsible for some of the best pure pop songs of the decade. Squeeze's "Tempted" and "Black Coffee In Bed" were modern rock staples, while Crowded House's "Don't Dream It's Over" was a No. 2 hit in 1987.

In spite of both acts' earlier successes, the latest albums by Squeeze and Neil Finn, the creative force behind Crowded House, almost didn't get released in America.

However, Squeeze's "Ridiculous," which was released in November by A&M Records in the U.K., will be issued in the U.S. by I.R.S. Records June 11.

"Finn Brothers," the first collaboration by Neil Finn and his brother Tim since Crowded House's 1991 album "Woodface," will be released in America by Discovery Records June 18. The album, originally titled simply "Finn," was released by EMI-owned labels in Europe, Australia, and New Zealand in October.

Coincidentally, the U.S. releases of the albums will come just before the release of greatest-hits packages by Crowded House and Squeeze.

Crowded House's "Recurring Dream" is set for a July 23 release by Capitol Records. The album features three new tracks, as well as the hits "Don't Dream It's Over" and "Some-

tion" and due Aug. 20, is part of A&M's new Backlot series of reissues and compilations.

The belated releases of the new Squeeze and Finn albums in the U.S. comes after tracks from both albums picked up airplay in the U.S. as imports. Triple-A KSCA (FM 101.9) Los Angeles began playing the Finn Brothers



FINN BROTHERS



From left, Chris Difford and Glenn Tilbrook of Squeeze.

ers' "Only Talking Sense" in December 1995, after morning personality Nicole Sandler picked up a copy of "Finn" on import. The station played the song repeatedly through the middle of March.

KSCA started playing Squeeze's "Electric Trains" off an import in mid-March but backed off the track at the request of I.R.S., which obtained the rights to the album in the U.S.

Although KSCA doesn't regularly (Continued on page 103)

thing So Strong." In the U.K., the album will be available in a limited-edition double pack that includes a disc of live performances.

Squeeze's new hits compilation, tentatively titled "The Picadilly Collec-

Gabrielle Has 'More Time' On Charts With Go Beat Set

■ BY PAUL SEXTON

LONDON—How to follow a No. 1 debut single and Brit Award for best newcomer? Gabrielle's answer, three years on, is to achieve the U.K.'s longest-running airplay chart-topper ever.

The south London R&B/pop singer, who raced to prominence in Britain and internationally with her debut single, "Dreams," in 1993 and followed it with several other hits and the Brit Award, is the toast of the U.K. airwaves. Her Go Beat/Go! Discs single "Give Me A Little More Time" recently spent four weeks at the top of Music Monitor's Commercial Radio Top 40 Airplay chart; in its 14th week on that chart, it is still in the top 10.

Crucially, the support of the nation's commercial radio broadcasters and BBC Radio 1 brought about significant retail action for the horn-filled, Stax-style track, which reached the top five on the U.K. sales chart and has spent 14 weeks in the top 40.

"It's rare in the [U.K.] chart today for a single to climb and linger around," says Andy Powell, singles buyer for retail chain HMV. "At the end of the day, it's a good, classic pop single."

Dylan White of Anglo Plugging, who worked the record to radio, says, "There's a big rumor over here that singles last one week [on the chart]. This went in at No. 15, and six weeks later it was in the top five. It proves

that if you've got a great record and you bash away at it, you can make it last. It was just the right record for British radio."

Go! Discs marketing director (U.K.) Tony Crean, who says that U.K. sales of "Give Me A Little More Time" are approaching half a million, notes, "It was one of those real people's-choice records. Radio picked up on it gradually, and it became the biggest-ever airplay hit in this country. Now the plan is... we want there always to be a Gabrielle record on the radio, because she's one of those few artists with a distinctive enough voice and style and soul to be able to carry it off."

Crean adds that "Give Me A Little More Time" has been "a massive success all over Scandinavia, has charted in Germany, we've gotten great support from MTV Europe and VH-1, and it's now looking really positive in Japan."

Even as that single continues to blast out of commercial stations up and down the U.K., Gabrielle's second, self-titled album hit stores here May 28. The follow-up single, "Forget About The World," due Monday (3) and featuring extra production by

Trevor Horn, is beginning to make its own airplay mark.

"It's slightly different; his production is very lavish," says Powell of the next single. "But I expect us to do very well with it."

The artist born Gabrielle Bobb 26 years ago has had an eventful time since her initial 1993-94 success, which included "Dreams" reaching the top 30 on Billboard's Hot 100 Singles chart. She became a mother and had to endure some unwelcome publicity earlier this year, when her ex-boyfriend was allegedly involved in a murder. But the media's perception of Gabrielle matches her own: that she has emerged a stronger and more mature artist.

"I'm not as 'up myself' as I used to be," she says candidly. "Having the baby has made me more relaxed." Not to mention providing the inspiration for the track "Miracle" on the new album, which was produced chiefly by Gabrielle's London home crew, the Boilerhouse Boys.

Says Gabrielle, "It's the second album by a new artist; it's make or break, really. Everybody's looking at you even harder than before, but I don't really think about it too much.

We actually had fun making it."

"Miracle" is one of two tracks on the new album that comes from a San Francisco sojourn to work with hot producers Denzil Foster and Thomas McElroy. "They're fantastic; they put me at ease," says the singer. "I worked with many different people on this project, but they all made it sound like a Gabrielle album."

Her manager, Ferdy Unger-Hamilton, says that "Give Me A Little More Time" is "a grower—it took about three weeks in Britain to really kick in."

He notes that the single will be released in the U.S. in July or August, with the album to follow shortly afterward. He feels that Gabrielle will do well stateside because of the same perseverance that made Des'ree a U.K. R&B success story in America.

Meanwhile, Gabrielle has two major live, outdoor engagements to undertake at home, guesting with M People at their Alton Towers and Crystal Palace Bowl shows on June 15 and 16, respectively.

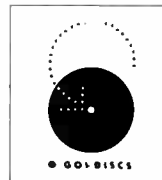
"When 'Dreams' went to No. 1," says Gabrielle, "nothing can prepare you for all that. When you're on that roller coaster, you can't be objective. It's pretty scary. There was a time while I wasn't doing anything when I was looking at the chart, thinking, 'Where will I fit in? Is there even room for me?' Now I don't worry about it so much.



Reaching New Heights. Kenny Wayne Shepherd poses with his Heatseekers No. 1 T-shirt, which commemorates "Ledbetter Heights" (Giant/Warner Bros.) topping Heatseekers for the week ending May 11. Shepherd's third single, "Aberdeen," goes to mainstream rock and triple-A radio Monday (3). Shepherd tours Europe with the Eagles Wednesday (5) through Aug. 4.



GABRIELLE



Marty Stuart Shows What He Does Best New MCA Nashville Set Makes Bid For Big Time

BY JIM BESSMAN

NEW YORK—Marty Stuart is, as usual, engaged in a number of projects, but the most pressing for him is to finally reach music's upper echelon with his new album.

"People are really rooting for him," says MCA Nashville chairman Bruce Hinton. "There's not a better-loved individual on Music Row, and when everybody's pulling for you, all things become possible."

The way Hinton and Stuart see it, the album "Honky Tonkin's What I Do Best," which streets June 18, has what it takes.

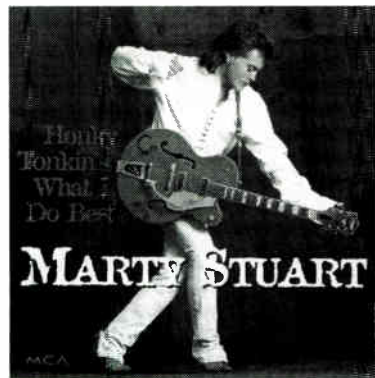
"There's no question that the [title track] first single is a home run," says Hinton, reporting immediate phone response at radio to the song, which reunites Stuart with past duet and touring cohort Travis Tritt.

"It's probably one of the best records he's done—the reintroduction of him and Travis on the first single was phenomenal," says Dave Kelly, PD/music director for country WSIX-FM Nashville. "It will definitely help re-establish Marty as a major player in

country music."

Tritt appears in the track's video and in June will embark once again with Stuart on their 70-city Double Trouble tour.

"We didn't want to get back together



As for the duet single, Stuart wrote it last year during a 24-hour bus ride between Milan and Madrid. "I knew I needed Travis on it," he says.

Stuart adds that he intentionally took his time writing material for the album and agrees with Hinton that it's one of his better works—if not the best. He contrasts it with his last studio effort, 1994's "Love And Luck."

"The year and a half between albums allowed me to back up and see what I'd accomplished and see what needed to be done," says Stuart. "Obviously, I still need a top-of-the-ladder thing, and this album's a straight run at that."

Produced by Tony Brown and Justin Niebank, the album has eight songs that Stuart wrote or co-wrote, including two apiece with Kostas and Kennerly. The latter's input, Stuart says, was sorely missed on "Love And Luck," because Kennerly has collaborated on such Stuart staples as "Hillbilly Rock" and "Western Girls."

Other noteworthy cuts include his

(Continued on page 15)



DGC's Beck Battles His 'Loser' Image On 'Odelay'

BY CRAIG ROSEN

LOS ANGELES—With the June 18 worldwide release of "Odelay," DGC/Geffen Records hopes to convince the world that Beck is much more than a "Loser."

That song, which combined elements of folk with hip-hop and an undeniably catchy chorus sung partially in Spanish, made Beck one of the most exciting new artists to emerge from the Los Angeles music scene in recent years.

"Loser," originally released in March 1993 on the independent Bongload Records and later included on Beck's DGC debut, "Mellow Gold," went on to top Billboard's Modern Rock Tracks chart for five weeks.

Although "Beercan," the second track released from "Mellow Gold,"

stalled at No. 27 on the Modern Rock Tracks chart, the album went on to sell more than 848,000 copies, according to SoundScan, thanks largely to the success of "Loser."

Robert Smith, Geffen head of marketing (U.S.), says, "Loser" was one of those singles that comes out once every 10 years. In some ways, it overshadowed many other things about Beck, but a single like that is a great way to launch an artist.

Beck is known around the world because of 'Loser,' but we do have to deal with that post-'Loser' effect."

To accomplish that, Geffen will pick up where it left off with "Mellow Gold" and work on "establishing how deep, prolific, and ever-changing an artist Beck is" with "Odelay," Smith says.

So far, advance word on the album is positive at radio and retail. Modern rock KDGE (the Edge) Dallas music director Jay Michaels says the station

(Continued on page 117)



BECK



Anita Baker Suing Her Former Manager, Lawyer, And Publisher

BY J.R. REYNOLDS

LOS ANGELES—Elektra artist Anita Baker has filed a breach-of-contract cross-complaint against former manager Sherwin Bash, former attorney David Braun, and Randy Bash, who administered Baker's music catalog through Big Heart Music.

The music publisher is also named in the suit, as is music print giant Warner Bros. Publications.

The action, which was filed May 14 in Los Angeles Superior Court, claims fraud and deceit, breach of fiduciary duty, breach of contract,

defamation and slander, intentional infliction of emotional distress, civil conspiracy, and attorney malpractice.

Braun describes the charges as "baseless and malicious." Sherwin Bash declined to comment; Randy Bash could not be reached for comment by press time.

The action stems from a default judgment filed by Sherwin Bash against Baker in February for \$6 million in damages, back royalties, unpaid commissions, other revenue sources, and court costs. Baker's suit

(Continued on page 15)

HighTone's Watson Targets Truckers

BY CHET FLIPPO

NASHVILLE—In a creative form of niche touring, Texas country singer

Dale Watson is embarking on a five-month truck-stop tour across the U.S. to benefit the National Center for Missing and Exploited Children.

"We're going where his audience is," says Watson's manager, Mike Crowley. "He belongs there. He is AM country."

Watson says the truck-stop idea came about through a quest for compatible venues. "Since today's country

music has kind of kicked out my kind of country music, our audience is college-age and the truckers, the beer-joint audiences," he says.

"It's kind of weird," he adds. "Our audience is 18 to 25 and about 40 and up. That group in between—my age, 33—is into the boot-scootin' country, whatever CMT and top 40 radio is pushing. But I'm so country that now I'm considered alternative country. We have to find new and inventive ways to find our audiences."

Crowley says the tour will effectively reach both audiences: truck stops in the afternoon and rock'n'roll venues at night. "We'll go from playing on a flatbed truck for his core audience in

the afternoon to the kids with orange hair and nose rings in rock clubs at night."

Crowley says he had been considering the idea of a truck-stop tour when one literally presented itself to him. In support of his current HighTone album, "Blessed Or Damned," which has a fair share of trucker songs on it, Watson went on the "Road Gang Radio Network," the Nashville-based all-night truckers radio show that originates at WLAC here and is beamed by satellite to five other 50,000-watt stations that cover the nation: WWKB Buffalo, N.Y., WWL New Orleans, KXEL Waterloo, Iowa, KRVN Lexington, Neb., and KSL Salt Lake City.

"Road Gang" GM Micki McIntyre

(Continued on page 120)



WATSON

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment in New York promotes **Beth S. Adler** and **Ann C. Sweeney** to VP/senior counsel. They were both senior counsel.

Neil Foster is named VP of finance and administrative affairs for RCA Records in New York. He was VP, worldwide financial reporting, for BMG Entertainment.

Lori L. Lambert is promoted to senior director of marketing for Epic Records in New York. She was director of marketing.

A&M Records in Hollywood, Calif., appoints **Byron Pitts** national director of urban promotion and promotes **Bob Garcia** to director of product development. They were, respectively, national field director for Scotti Bros. and director of marketing and catalog development.

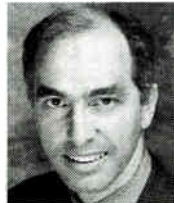
Sharon Washington is promoted to director of black-music media relations for Atlantic Records in New



ADLER



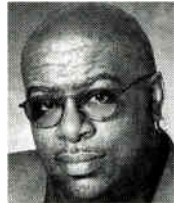
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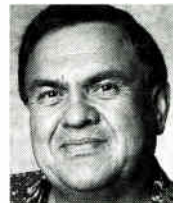
FOSTER



LAMBERT



PITTS



GARCIA



WASHINGTON



BILBIJA

York. She was manager of black-music media relations.

Angel Records in New York names **Amy Bilbija** director of product management and business affairs and promotes **Angela Masella** to production director, **Robert Abriola** to associate director of creative services, **Nancy Roof** to senior A&R coordinator, **Zach Hochkeppel** to associate product manager/artist relations, and **Jessica Novod** to staff designer. They were, respectively, staff attorney in the market regulation division of

the U.S. Securities and Exchange Commission, new-release production manager, manager of creative services, executive assistant to the senior VP of A&R, administrative assistant to the president, and graphic designer.

Kathi R. Moore is named national director of black-music promotion for Critique Records in New York. She was national director of urban promotion for RCA Records.

Revolution Records in Beverly Hills, Calif., names **Gary Poole** head of album and rock radio promotion

and **Gary Richards** head of alternative radio promotion. They were, respectively, director of national rock, alternative, and triple-A promotion at Discovery Records and manager of God Lives Underwater, a position he retains.

Mike Rapp is promoted to VP of marketing and creative services for Benson Records in Nashville. He was director of creative services.

Stacy Meyrowitz is named VP of A&R and artist development at Paradigm Music Entertainment in New York. She was a producer with the

Semaphore Entertainment Group.

Arista Records in New York promotes **Jim Powers** to manager of promotional product and **Cecille Pagarigan** to mainstream marketing manager. They were, respectively, associate manager and sales coordinator.

RELATED FIELDS. **Vinny Cinquemani** is promoted to president of the agency division of S.L. Feldman & Associates in Toronto. He was VP of artist relations.

Melvins Poised For Sweeping Success

Lollapalooza, Radio Key For Mammoth Act

BY DAVID SPRAGUE

NEW YORK—It's not often that a band can get a fresh start on a new label without actually leaving home, but that's exactly what the Melvins hope to do with "Stag," which will be released on Mammoth/Atlantic July 16.

"At first it looked like we were getting pawned off on a side label, but it didn't take long for me to see that we were going to be in a better situation," says Melvins guitarist Buzz Osbourne, whose band released its last two albums, "Stoner Witch" and "Houdini," on Atlantic proper. "Atlantic puts out about 3,000 records a week, and there were people who dug us there, but to Mammoth, we're genuinely a big deal."

Mammoth president Jay Faires echoes Osbourne's sentiments. Faires says that the band moved to the label after discussions he had with Melvins manager David Lefkowitz.

"This is a record that could benefit from having a little more care, a little more focus," says Faires, who also serves as an A&R VP at Atlantic. "We want to create an environment where Buzz is totally comfortable and where we can build on their fan base—which I believe we can double."

Faires says the band's last release,



MELVINS

"Stoner Witch," sold approximately 50,000 units, with particularly strong sales in New York and Seattle, markets in which the label will concentrate its efforts for the new release.

"Stag," the trio's seventh album, will be released concurrently on EastWest Germany. In keeping with its tradition of using what Faires calls "the most appropriate indies in each territory," the label will release "Stag" in conjunction with Attic in Canada, Polystar in Japan, and Mushroom in Australia.

"They'll be touring in quite a number of territories, but Buzz is committed to doing three American tours before the end of the year," says Faires. The Melvins will set that plan in motion in mid-July, when they take over the headlining spot on Lollapalooza's second stage for the festi-

val's final 13 dates.

Osbourne, a native of Aberdeen, Wash., founded the Melvins in the mid-'80s. The sludgy riffing that oozed from early releases, such as 1987's "Gluey Porch Treatments" and the following year's "Ozma," cemented the band's reputation for off-the-periodical-scale heaviness—a characteristic still present in the Melvins' physically punishing live shows.

"I've always been fascinated with power in general," says Osbourne. "People always bring up the Black Sabbath comparison, but I never wanted to be that obvious. I was more influenced by bands like Flipper and Swans, especially around the time they did 'Raping A Slave.' You can put the needle down anywhere on that album, and it sounds exactly the same, which blew me away."

(Continued on page 23)



That Mona Lisa Smile. Members of RCA Records band 1000 Mona Lisas present label executives with the original artwork from their debut album, "New Disease." Shown, from left, are band members Rocco Bidlovski and Armando Prado; RCA Records president Bob Jamieson; RCA staff producer/A&R executive Brian Malouf; band member Gianni Neiviller; RCA VP of artist development Hugh Surratt; and band manager Larry White.

Epic's emmet swimming Laps Up Praise From 'Arlington To Boston'

BY JIM BESSMAN

NEW YORK—Much of the story behind tour-happy quartet emmet swimming is summarized in the title of the Fairfax, Va.-based band's Epic Records release "Arlington To Boston," due July 16.

"A lot of the songs on it are about traveling, since we were on the road so much last year," says Todd Watts, vocalist/guitarist/songwriter for the band, which won four major Washington Area Music Assn. Wammie Awards following Epic's release last October of a remastered and expanded version of its indie album "Wake."

"Also, 'Arlington' and 'Boston' are the first and last songs," continues Watts, "and 'Arlington' is probably one of our more rocking songs,



emmet swimming

while 'Boston' is one of our more mellow ones. So it works on a few different levels."

The band's name is also revealing. "It's the name of a song I wrote a long time ago about Emmet Till, the black kid who was murdered in Mississippi in the late '50s for whistling at a white woman," Watts says. Till's body was thrown into a nearby

(Continued on following page)

Garth Brooks: Nashville's Industry Enigma Charts His Own Course

Beaten paths are for beaten men.

—Eric Johnston

FLASH BACK to August 1992. Garth Brooks is on a whirlwind promotional tour for "Beyond The Season," a Christmas album that will benefit Feed the Children. An exhausted Brooks, who is visiting eight cities in three days, is conducting his last interview of the day in New York. A reporter asks him when he started registering in hotels under a false name. He believes it was in 1990, after his 1989 self-titled debut was certified gold for sales of 500,000 units. Brooks slowly turns his head and—in a voice soft with wonder and disbelief, as if he hadn't done the math until that very moment—says, "I've sold another 20 million since then."



by Melinda Newman

FLASH FORWARD to May 1996, 40 million records later. Capitol Nashville is throwing a party at Sunset Studios to celebrate Brooks' cumulative sales of 60 million albums. According to the Recording Industry Assn. of America, this makes him the top-selling solo artist in U.S. history. It took the top-selling group, the Beatles, 32 years to sell 71 million albums. Brooks has needed only seven years to hit 60 million. Brooks looks vaguely uncomfortable and strangely embarrassed to be the center of attention during the presentations. But there is not a minute when he is not in control, and as usual, he has found a way to put his stamp on the evening. He has hand-picked Jim Foglesong to host the proceedings. Foglesong was head of Capitol Nashville when Brooks got signed in 1988, but he was unceremoniously dismissed in December 1989. At that point, Brooks' debut had sold 250,000 copies.

Spend any time in Nashville, and it's clear that Brooks just baffles the hell out of the local music industry. Entire conversations revolve around the topic of what makes Brooks tick. People speculate on everything: How does he handle his fame so well? Why doesn't he just go ahead and quit while he's at the top? Why does he insist on controlling every facet of his career? How does he remember the name of everyone he's ever met? Why on earth does he keep talking about being forgotten? Is he really that gracious? Why, considering how much he has done to support country radio, is he having such a hard time at radio now? And for God's sake, why does a man who's richer than God serve no alcohol at his party except for a champagne toast?

No doubt, a few of these are questions that Brooks has asked himself, but to a certain extent, they are simply ways of trying to understand a phenomenon that, like all phenomena, musical or otherwise, simply defies explanation.

Other than the music (obviously the largest part of the equa-

tion), a great deal of Brooks' success comes from the fact that he's consumed with charting his own course. That determination is why his singles don't sound like everything else on the radio, why his concert tickets average \$18 (tremendously below market price), why he doesn't have a corporate tour sponsor, and why he's not afraid to take an unpopular stand and stick by it, such as coming out against the sale of used CDs. Brooks never strolls down the path of least resistance if he can help it—sometimes to his own detriment.

Brooks is one of the few artists who fully understands that he alone is ultimately responsible for his career; and therefore, he better oversee what goes on during his watch. He's frequently criticized for being involved in the business side of things, but the roadside is

littered with artists who were screwed out of every cent they made because they focused only on their art.

Of course, the problem comes when an artist allows the business to distract him from his music. And by Brooks' own admission, that has happened plenty of times. Perhaps that is why he's now on an extended tour: Night after night for the next three years, he'll have a constant reminder of why he does what he does. The industry may be counting record sales, but the key to Brooks is his great live show. Brooks unabashedly craves being in front of an audience. He can say all he wants about retiring (and he hasn't said nearly as much as people seem to think he has), but it's apparent to anyone who has seen Brooks perform that he is addicted to being onstage. In a recent show in Birmingham, Ala., the jubilant audience was screaming so loud that for a great deal of the time it was impossible to hear Brooks sing. But even those who were hoarse from yelling clearly understood that the person having the most fun that evening was the man onstage.

At this rate, Brooks, who started his tour in March, will play to nearly 4 million people before the year is out.

Given how driven he is, it's not surprising that Brooks uses an automotive analogy to describe how he feels at this point in his career: "I don't feel like I'm fighting myself as much. For the first time, I feel like I don't have to worry about the car door coming open. I don't have to worry about the roof blowing off. I feel like I've got both hands on the steering wheel, and all I'm doing is just driving, and it's great!"

But don't believe that he's content to just enjoy the ride. The more he accomplishes, the more Brooks is spurred on to see how fast he can go. "I don't know what this machine can do; it has already shocked me with [what it has done]," he says. "But now that I have seen the starting point, then I want to see what it can do. So, like all things, and this is probably bad on my part, I'm going to push, push, push. Let's find out what can happen."

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Tim McGraw

Storyville's Code Blue Debut Will Capture 'A Piece Of Your Soul'

BY DAVID JOHN FARINELLA

AUSTIN, Texas—Storyville singer Malford Milligan feels that the July 16 release of "A Piece Of Your Soul" on Code Blue/Atlantic will bring him full circle, musically speaking.

"I started out listening to rhythm and blues and went through everything from jazz fusion to bebop to rock-'n-roll and came all the way back to the vocal stylings of Otis Redding," he says. "Before this record, I was listening to Sam Cooke a lot. I just dig [those artists]. Not just their ability to sing, but their tone and their attitude about what they're doing."

Storyville's first release, "The Bluest Eyes," came out on the now defunct November Records in 1994 and garnered the band six 1995 Austin Music Awards, including best band, best soul band, best rock band, and best single.

Then, Storyville was composed of Milligan and a handful of studio pros and hired guns, including the rhythm section of drummer Chris Layton and bassist Tommy Shannon, who were formerly members of Stevie Ray Vaughan's Double Trouble and Charlie Sexton's Arc Angels, and guitarists David Grissom and Dave Holt. After the album's release, Layton and Shannon joined full time, Holt volunteered his services, and after what Milligan calls



STORYVILLE

an arm-twisting session between himself and Grissom, that guitarist signed on. The band played all over the Southwest, creating a wide fan base.

Two years after the release of "The Bluest Eyes," the band inked its current deal, the first joint signing between Atlantic and London-based Code Blue, which is distributed through Atlantic in the U.S. While a number of labels expressed interest, Milligan says, the band went with Atlantic and Code Blue because they were the first to make a firm offer. "I really dug the people, and for us, the choice was really obvious," he says.

The band is managed by Mark Proct and booked by QBQ Entertainment. The band members, who wrote all but

one song on the album, have set up their own publishing companies, which are administered either through Bug Music or Copyright Management. Each writer is signed with BMI.

Jeff Carrol, operations manager for album rock KLBX Austin, says that Storyville's blend of rock, soul, and gospel fits nicely with his rock-oriented station. In fact, album track "Blind Side," which the station has been playing since April, registered in the station's top five phone requests for the first two weeks. "When you hook up guitar players like Grissom and Holt, who are very well known in Austin, and put them with this rhythm section, obviously, the interest is there," Carrol says. "Malford has been on the Austin music scene for a long time and has a history of just being a tremendous singer. When everybody heard that these guys were getting together, it was exciting."

It's that level of excitement, from everyone in the local Austin scene and fans of Double Trouble and Arc Angel from around the world, that will fuel Atlantic's marketing and promotion efforts. Pat Creed, director of product development for Atlantic Records, says, "There are a lot of things Storyville gives us the ability to do, just because of the pedigree of the band. It opens up a couple of opportunities, because you have the ability to draw on

a number of different fan bases. That's a luxury of this band."

The initial target of a postcard campaign, says Creed, will be Double Trouble and Arc Angels fan-club lists, as well as Atlantic's consumer blues list, Storyville's mailing list, and the label's retail and radio list. The use of Double Trouble and Arc Angel's fan club lists will prime the market for this band, says Creed, because the mailing will get to "the hardcore fans of these bands, who will want to know what these guys are doing."

While that mailing will take the band, figuratively speaking, all over the world, the label won't initially stray too far from Storyville's established base for live dates.

"The one thing we've learned at Atlantic Records for bands that have regional appeal is that we really micro-market to their home market initially to get them up on the charts. Then we just use that story to take it everywhere and win them over market by

market," says Creed.

In fact, the first single, "Good Day For The Blues," will be shipped to album rock and triple-A radio on Friday (7), just in time for a bevy of pre-release shows. The band will play club dates in the Southwest and Midwest, the Hastings retail convention in Amarillo, Texas, and festival dates at Milwaukee's Summerfest and Louisville, Ky.'s Water Town Annual River Festival. Along the way, the label will work with local retailers, offering discount coupons to fans who attend those shows and utilizing the standard point-of-purchase materials, including tour posters and album flats. Also, Code Blue has added information about the album to its World Wide Web site on the Internet.

In the middle of it all, Milligan is just happy to be out there doing what he likes to do. "I have to play in front of people," he says. "It's deeper than passion; it's deeper than love. It's what I've got to do—I go nuts if I don't."

EPIC'S EMMET SWIMMING LAPS UP PRAISE FROM 'ARLINGTON TO BOSTON'

(Continued from preceding page)

river, and he became one of the martyrs of the civil rights movement.

"We never recorded the song but still play it live every once in a while. I found it an interesting story from an innocence standpoint, and innocence lost is a pretty common theme of mine," Watts says.

Epic product manager Jock Elliott notes that Watt's lyrics, along with his emotive singing and catchy melodies, "have struck an emotional chord" with a fan base that has been won over by years of mid-Atlantic touring since Watts formed the band in 1991. The other members of emmet swimming are guitarist Eric Wenberg, bassist Rob Shaw, and drummer Tamer Eid.

"They're not a 'face' or image-conscious band," says Elliott. "They just get up and jam, and people go nuts. And Todd's not just a pop songwriter, but a storyteller. So while it may take them time to find a mass audience, people relate to them. [It is] one of those word-of-mouth bands that people talk about."

Emmet swimming's tour ethic gives Epic an "incredible opportunity," Elliott adds. "This band will play in-stores or any other special show, without requiring advertising or much promotional effort," he says. "They've done 50 shows a month for us, doubling up their regular tour schedule with daytime performances at college-campus courtyard lunch areas and such. They own their own PA system, which cuts down on setup costs, and they're very mobile: They bought an old Ryder truck and converted it with beds and gear, and they tour all over the place in it. It has been

wrecked and smashed into guard rails and is extremely dangerous, but it's the only way for them to get around right now."

The self-sufficient group, Elliott says, played 22 states last year and turned a substantial profit, all without the help of a booking agency. (The band is managed by Alan Stewart and is seeking a booker.)

"I hate to bring up the Hootie/Dave Matthews phenomenon, but it's a similar pattern," says Elliott. "Play a frat show for \$2,000, and then you can go out and play other shows for the door for the next two weeks. They've circled the mid-Atlantic area very hard, canvassing those markets between Boston and Atlanta, especially all the college towns with strong, vocal music scenes." These towns, he says, include Roanoke, Norfolk, and Richmond, Va.; Philadelphia; Raleigh/Durham, N.C.; Washington, D.C.; New York; Boston; and Baltimore.

Epic plans to target those markets in a monthlong tour prior to the release of "Arlington To Boston" and then hit them again in July. "At that point, we hope to branch out regionally and nationally," says Elliott. "They're so accustomed to touring cheaply that we can keep them out as long as it takes."

Touring is the primary push, but Epic also plans to work the band to radio; the first track will likely be "Fake Wood Trim." "College radio will take them in because they play so many college towns," says Elliott, "but this band should be core triple-A on the front end, with commercial alternative totally obtainable. When we do get radio, we'll already have the foundation required to break

open a band."

Elliott adds that a short electronic press kit will be used to introduce the Sony field staff to the band and explain "what makes them so special." The album itself is in the company's "CD Extra" multimedia format, for use in CD-ROM drives, and features a behind-the-scenes visual portrait and downloadable screen saver.

The band has already been "acclimated to the Sony system," Elliott says, thanks to its reissue of "Wake," emmet swimming's second self-produced album on its Screaming Goddess label. (The first was 1994's "Dark When The Snow Falls.") "Wake," which Elliott says sold 10,000 copies out of the back of the band's truck, still sells between 100 and 200 units per week.

"Putting out two albums on our own served us pretty well," notes Watts. "It's overwhelming being on a major label, but we've found that the more we can do on our own and not act like we're on easy street, the better off we are."

However, emmet swimming did decide to use a producer for its first major-label release, rather than going it alone, and was particularly thrilled when Don Dixon accepted the gig. "We're huge fans of everything he's done, from his own stuff to R.E.M. and the Smithereens," says Watts.

Dixon returned the compliment by personally sending out advance CDs of "Arlington To Boston." "Not only is this band tall," he says in his accompanying letter, "but I think you'll enjoy hearing a record by well-read, intelligent, young Virginians with a sense of the ironic."

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER BONEPOWY	Gund Arena Cleveland	May 18	\$527,130 \$30/\$25	17,773 sellout	Belkin Prods.
RANGELE DILWALE: SHAHRIKH KHAN AAMIR KHAN MAMTA KULKARNI, SONALI BENDRI, UMILA MALOND- KAR	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 27	\$464,725 \$150/\$75/\$35/\$20	11,252 17,975	Rajson Entertain- ment
BOB SEGER BONEPOWY	Jack Breslin Student Events Center, Michigan State Uni- versity East Lansing, Mich.	May 22	\$348,715 \$30/\$25	12,145 14,500	Cellar Door Punch Enterprises
R. KELLY SOLO XSCAPE LL COOL J	Kemper Arena Kansas City, Mo.	May 17	\$286,168 \$26.50/\$24.50	11,187 16,811	Contemporary Prods.
WYNONNA BLACKHAWK	Starwood Amphithe- atre Antioch, Tenn.	May 9	\$250,000 \$25	19,358 sellout	PACE Concerts
ALAN JACKSON PATTY LOVELESS	Edmonton Coliseum Edmonton, Alberta	May 10	\$248,016 (\$340,405 Canadian) \$32.50	10,474 11,500	Perryscope Concert Prods.
ALAN JACKSON PATTY LOVELESS	Pacific Coliseum, Pacific National Exhibition Grounds Vancouver	May 8	\$235,072 (\$320,873 Canadian) \$32.50	9,873 11,000	Perryscope Concert Prods.
ROD STEWART	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	May 15	\$232,911 \$54.75/\$44.75/\$24.75/\$12.50	9,248 20,000	PACE Concerts Cellar Door
LYNYRD SKYNYRD DOOBIE BROTHERS	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	May 18	\$222,693 \$40/\$35/\$25/\$17.50	11,413 12,532	PACE Concerts
ALAN JACKSON PATTY LOVELESS	Canadian Airlines Saddledome Calgary, Alberta	May 11	\$214,567 (\$293,313 Canadian) \$32.50	9,025 11,000	Perryscope Concert Prods.

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Artists & Music

ANITA BAKER SUES FORMER MANAGER, LAWYER, PUBLISHER

(Continued from page 12)

asks for an accounting of monies collected by Bash in her behalf.

At a hearing held May 9 in Los Angeles Superior Court, a judge set aside the February default ruling.

"I won the default, and this all just boils down to what's happened to artists for many, many years," says Baker. "Management firms and large labels don't pay you. [Bash] thinks he should live off me the rest of my life. I hope for a total victory."

Baker's attorney, Gerard P. Fox, says the Grammy-winning artist is frustrated that she was not properly represented and kept informed of her business affairs.

"Anita Baker is very disappointed and discouraged by the manner in which those persons who are responsible for the management, guidance, and supervision of her career carried out their responsibilities," says Fox. "In her view, they left her business affairs and career in disarray. She is filing this litigation to address a number of important issues with hope that she can eventually put this behind her and go forward."

Warner Bros. Publications was also named in the suit; however, Fox regards Baker's complaint against the company as "straightforward" and says the vocalist has no malice toward the company. According to Fox, Warner Bros. Publications was duped into an agreement with Baker in or about Au-

gust 1994 via a deal made by Randy Bash and Braun for a catalog print agreement for the artist's musical compositions.

"She's merely seeking a declaratory release [from a contract] because she never signed, nor authorized, nor was aware of any agreement to distribute printed versions of her songs via songbooks," Fox says.

The current wave of Baker-related litigation comes on the heels of a suit that Elektra filed to uphold the validity of Baker's recording contract (Billboard, Dec. 23, 1995), which she was seeking to break.

The suit was voluntarily dismissed by Elektra earlier this year.

According to Fox, Sherwin Bash conducted business with Elektra and other concerns, such as Big Heart Music, that was not in the best interest of Baker.

The suit follows another action against Sherwin Bash that was filed before the labor commissioner of California May 2 that alleges that Bash's BNB Associates acted as a talent agent for Baker without being licensed in that state.

According to the action, Baker entered into a five-year personal management agreement with BNB Associates at a commission rate of 15% in 1983 and again in 1988, with an option that the agreement could be terminated within three years, which Baker did in 1991.

However, Baker agreed to retain BNB on an "as needed" basis at a commission rate of 10% and to not disclose to the public the dissolution of BNB's relationship as Baker's full-time manager, the action continues.

On Dec. 13, 1994, Baker formally advised Bash that their management relationship was terminated, the suit continues.

According to the suit, which includes original letters of agreement as exhibits, BNB says that it would not render services as an "artist manager" and "shall not procure employment" for Baker, which the artist alleges the company in fact did, without license, thereby voiding her contracts with BNB.

As a result, Baker contends that her agreements with BNB are unenforceable and that claims on existing and future commissions, royalties, or other sums arising from previous contracts be voided.

Baker's suit also claims that Bash and BNB, Randy Bash and Big Heart Music, and Braun and his law firm "knowingly and willfully conspired and agreed among themselves to further their own self-interest at Baker's expense and to allow for the conversion of monies belonging to Baker."

In addition, "Each of these cross-defendants failed to act in Baker's best interest, and each breached various duties owing Baker," the suit says.

MARTY STUART SHOWS WHAT HE DOES BEST

(Continued from page 12)

original "The Mississippi Mudcat And Sister Sheryl Crow" and "Sweet Love," an adaptation of a Del Shannon demo. "It was really called 'Cheap Love,'" he says, "but it was such a negative thing that I turned it around and renamed it."

Altogether, Hinton says, the album is several singles deep, with the first one—and the tour—setting up the first phase of the promotional campaign. "They're hitting about 70 cities through most of the rest of the year," he says, "and we'll bring intense marketing and advertising market by market to really get it out in front of the accounts."

Early retail reaction is promising. "This album is going to reignite Marty's career," says Lew Garrett, VP of buying and merchandising for the 385-store Camelot Music chain. "He's had a couple of his biggest hits when he's teamed with Travis Tritt, so it should get off to a real good start. He's one of those artists with a very fanatical core base of followers, so we'll want to make sure it's positioned correctly at release and easy to find. Beyond that, we'll wait and see

where to go with each single—but we'll make sure there's plenty of goods in the marketplace, I can tell you that."

Several major tie-ins are in the works, Hinton says, including a cross-promotion with Martin guitars, which is issuing a limited-edition Marty Stuart guitar. He will join Gene Autry and Eric Clapton in the pantheon of Martin namesakes, and MCA plans contests and giveaways in conjunction with the release of the instrument. At radio, a national contest tied in with the syndicated show "Country's Most Wanted" will award winners a trip to Nashville to see a Stuart showcase.

The label will also capitalize on Stuart's heightened visibility with the June airing of TBS' "America's Music: The Roots Of Country," a three-part documentary in which Stuart is featured. Hinton says MCA will take out spots in conjunction with three "Marty Party" TNN specials and that a tie-in with Delta Airlines' in-flight radio programming is set for June and July. Other print and radio avenues are being explored, and Hinton expects major promotional involvement with a Fortune 500 company.

"He's such a fabulous ambassador for country music," says Hinton. "I saw him speak at a [Country Music Assn.] thing in Dublin and at a First Amendment Freedom Foundation event here in front of heavy-duty journalists, and did he make me proud. He's about three minutes away from major stardom."

Other projects Stuart is pursuing include presenting a "Treasure of Hank Williams" exhibit at the Country Music Hall of Fame in September. Most of the artifacts are from Stuart's private collection, Hinton notes, adding that the exhibit will anchor phase two of the new

album's campaign.

"I bought a number of Hank items last year," says Stuart, "including the song manuscripts for 'Your Cheatin' Heart' and 'I Saw The Light.' So I hung around the Hank Williams vibe as a songwriter before I got into this record and spent a lot of time with those lyrics and their magic. It felt like Hank was along for this ride."

Stuart is also producing Connie Smith's album for Warner Bros. And in conjunction with Brown, he is launching the first seminar for the Hard Rock Cafe Grammy Careers Program, an education outreach program to expose high school students to careers in the music industry.

Stuart is managed by Bonnie Garner Management and booked by the William Morris Agency; his songs are published by Marty Party Music, administered by Warner-Tamerlane Publishing Corp.

HARVEY CAPITALIZES

(Continued from page 6)

"This represents the most exciting entertainment revenue opportunity for the company," says a company spokesman.

In 1995, Harvey posted a net profit of \$853,000 on \$9 million in revenue. In the first quarter of 1996, it reported a profit of \$473,000 on revenue of \$2.2 million, compared with earnings of \$269,000 on \$2.1 million in revenue the year before.

MCA's Universal Pictures and Time Warner's Warner Bros. Pictures have the rights for Casper and Richie Rich theatrical film sequels but not for direct-to-video productions.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

What labels did Albert King record on?

Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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UPCOMING

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REGGAE SPOTLIGHT

Issue Date: July 6

Ad Close: June 11

Billboard's July 6th issue celebrates reggae music. Billboard correspondent Elena Cumano 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:

Balford Henry
809-923-6440
Ken Piotrowski
212-536-5223



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:

Jodie Francisco
213-525-2304



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
212-536-5017

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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
44-171-323-6686



JAZZ

Issue Date: July 27

Ad Close: July 2

Billboard puts the spotlight on jazz in our July 27th annual review of this music market. Jazz Editor Jim Macnie sums up the current state of jazz by examining its emerging trends and key issues. Other features explore foreign licensing avenues, international reach gigs at retail as a marketing trend and year-to-date recaps of both Jazz and Contemporary Jazz charts.

Contact:

Pat Rod Jennings
212-536-5136



LATIN MUSIC BUYER'S GUIDE

**Publication Date:
August 7**

Ad Close: June 17

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

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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 8, 1996	
			★ ★ ★ No. 1 ★ ★ ★	
1	2	12	GRAVITY KILLS TWT 5910 (10.98/16.98)	GRAVITY KILLS
2	5	9	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
3	6	7	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
4	3	4	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
5	12	9	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
6	4	29	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
7	10	8	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
8	1	2	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
9	9	9	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
10	—	1	CANNIBAL CORPSE METAL BLADE 67654 (10.98/16.98)	VILE
11	14	10	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
12	17	6	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
13	11	4	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
14	16	12	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
15	8	19	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
16	13	7	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
17	27	6	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
18	18	15	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
19	—	1	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
20	15	6	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
21	25	8	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAGES
22	22	29	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
23	—	1	LIL H.D. PRIORITY 53984* (10.98/16.98)	STEEL ON A MISSION
24	23	12	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
25	7	2	THE TRAGICALLY HIP ATLANTIC 82899/AG (10.98/15.98)	TROUBLE AT THE HENHOUSE

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	35	2	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
27	—	1	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
28	33	13	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
29	28	35	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
30	26	33	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
31	24	11	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
32	19	3	LOS TIGRES DEL NORTE FONOVISA 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
33	—	1	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
34	31	4	BOB MOULD RYKODISC 10342 (11.98/16.98)	BOB MOULD
35	20	23	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
36	41	9	POE MODERN 92605/AG (10.98/15.98)	HELLO
37	36	33	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
38	29	40	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
39	—	5	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
40	30	7	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
41	34	15	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
42	—	1	JACI VELASQUEZ MYRRH 4025 (7.98/11.98)	HEAVENLY PLACE
43	38	5	DAVID LANZ NARADA 64010 (10.98/16.98)	SACRED ROAD
44	32	4	INTOCABLE EMI LATIN 37449 (7.98/11.98)	LLEVAME CONTIGO
45	—	1	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
46	37	6	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98)	LIVE! THE REAL DEAL
47	—	3	THIRD DAY REUNION 16203/ARISTA (10.98/15.98)	THIRD DAY
48	46	22	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
49	42	3	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
50	21	2	THE POSIES DGC 24829/GEFFEN (9.98/12.98)	AMAZING DISGRACE

POPULAR • UPRISINGS

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

RADIO GODS? MAYBE: At first, the name Primitive Radio Gods may sound a bit presumptuous this early in the game, but given the reaction the band is getting for its first single, it could be apropos.

"Standing Outside A Broken Phone Booth With Money In My Hand," the first single from the band's Ergo/Columbia debut,



Killer. After sparking some modern and mainstream rock radio interest with "Kill You," Kicking Harold's Headliner debut, "Ugly & Festering," is being rereleased June 18 on MCA. A new version of "Kill You" is at radio now.

"Rocket," due June 18, has been pulled from an industry CD sampler and is generating phone action at triple-A, mainstream rock, and modern rock radio.

In fact, after only one spin on triple-A KSCA Los Angeles, the phones started ringing. It's been No. 1 at modern rockers KNDD (the End) Seattle and WHFS Washington, D.C.

This week, "Standing" debuts at No. 39 with a bullet on the Modern Rock Tracks chart. Primitive Radio Gods are

essentially Chris O'Connor, who recorded and minimally circulated "Rocket" on his own Ergo label in early 1995. The album is being released at the low price of \$11.98 (CD)/\$7.98 (cassette).

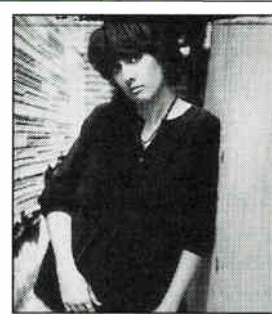
O'Connor recorded "Rocket" for \$1,000 on a '69 Ampex 16-track in a garage. After trying unsuccessfully to attract label interest, O'Connor threw in the towel and became an air-traffic controller in Carlsbad, Calif.

A few months later, he stumbled upon the discs and decided to give his music career a last-ditch effort. He sent a few copies to various labels and ended up signing with Columbia.

Peter Fletcher, VP of marketing, West Coast, for Columbia, says, "This is one of those records that PDs told other PDs about... This is one of the most reactive records we've seen."

The song, which samples B.B. King's "How Blue Can You Get?" and has a hip-hop backbeat à la Beck, is also one of the singles on Columbia's soundtrack to Jim Carrey's forthcoming flick, "The Cable Guy."

The phone-booth imagery in the song title is being used in the video for the song, as a red sticker on the album, and in all point-of-purchase materials.



Roadwork. Minneapolis-based singer/songwriter Marlee MacLeod has been slugging it out on the road in support of "Favorite Ball & Chain" on Medium Cool/Restless. In June, she will be doing an L.A. residency at Genghis Cohen and will make appearances at West Coast Borders Books & Music stores.

In addition, the label is teaming with radio stations to give away prepaid phone cards. The listener will receive free phone time and hear snippets of songs and O'Connor talking about his music.

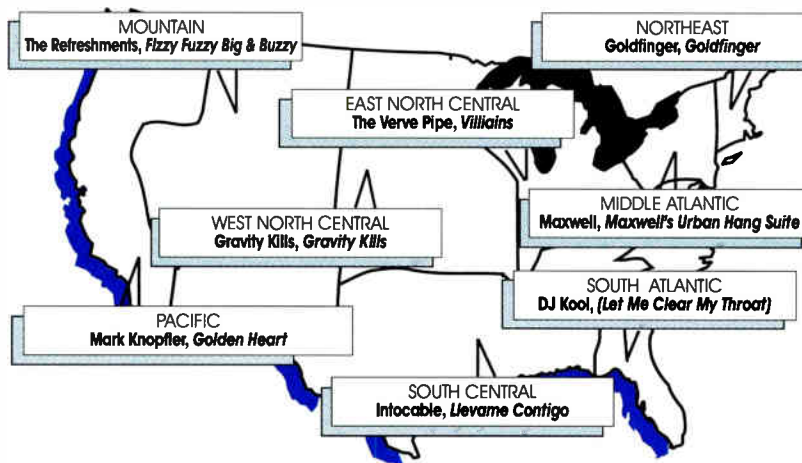
O'Connor is in the midst of a radio promotional tour through June 21. Once his identity is established within the industry, Fletcher says, the next step is to establish Primitive Radio Gods as a band, with tour dates later this summer.

shoppers will receive a cassette sampler of the artist and a coupon good for \$2 off the purchase of "Sovory" at a still-to-be-named music retailer.

Customers of the music retailer will get a \$10 coupon good for merchandise at Rampage with the purchase of "Sovory." Shoppers at both the music and clothing outlets can enter to win gift certificates and a private concert by Sovory.

"Did You Mean What You

REGIONAL HEATSEEKERS #1's



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 4. Mark Knopfler Golden Heart
 5. Lil H.D. Steel On A Mission
 6. Prong Rude Awakening
 7. Goldfinger Goldfinger
 8. Jo Dee Messina Jo Dee Messina
 9. Cannibal Corpse Vile
 10. Los Tigres Del Norte Unidos Para Siempre

- NORTHEAST**
1. Goldfinger Goldfinger
 2. Dishwalla Pet Your Friends
 3. The Cardigans Life
 4. Cassandra Wilson New Moon Daughter
 5. Cannibal Corpse Vile
 6. Mark Knopfler Golden Heart
 7. Gravity Kills Gravity Kills
 8. The Verve Pipe Villains
 9. Lush Lovelife
 10. Prong Rude Awakening

CLAPTON'S FAVORITE: Polydor is teaming with the women's clothing chain Rampage to help promote L.A.-based singer/songwriter Sovory (pronounced suh-vor-ee). While not many people have heard of this talented artist, he's already getting praise from Eric Clapton, who said, "Sovory is the best new artist I've heard in years."

Sovory's music ranges from the pop/dance savvy of Seal to the romantic balladry of Lenny Kravitz, giving it multiradio appeal.

The Rampage promotion runs in six L.A.-based stores June 10 through the end of July. Listening stations featuring Sovory's self-titled album, due June 18, will be placed in those outlets. With a \$50 Rampage purchase,



Fine Follow-Up. Without radio or video airplay, Jackpierce sold out nearly every date of its January-March tour of 500- to 750-seat venues. The duo-turned-band's second A&M album, "Finest Hour," is due June 18. The band will head out on another tour, which includes some summer festivals, June 20-July 28.

Said?" is the emphasis track for triple-A radio. Dave Darus, VP of promotion and artist development at Polydor, says there are "no formatic boundaries for this album. It could go pop, urban, triple-A, or hot AC."



Savage Team. Kay Fingers, left, who produced six tracks on RCA artist Chantay Savage's "I Will Survive (Doin' It My Way)," sits with the vocalist during the remix of the title track, her current single.

A+ Is A Perfect Score For Kedar Young Rapper's Debut Has Social Message

■ BY TRACY HOPKINS

NEW YORK—In an era where, for most rappers, "keepin' it real" means "telling it like it is," 13-year-old A+ is taking a more socially active approach on "The Latch Key Child," his debut set.

Through his album, which will drop July 31 on Kedar Entertainment/Universal, A+ wants to be a big brother to other latch-key kids. "There are a lot of kids out there who raise themselves, and those are the kids who end up selling drugs, doing stick-ups, and in jail," he says.

"With my album, I wanna grab all the latch-key kids and bring them in. I want to let them know that they don't have to live like that," A+ continues.

"Everyone has a talent, and everyone has a future."

Just as A+, who is Kedar Entertainment's debut act, hopes to be a mentor for his fans, label president/CEO Kedar Massenburt has become his role model, he says.

Massenburt, who manages platinum-selling EMI artist D'Angelo, says that in order to focus on his music career, A+ won't begin high school in the fall. However, Kedar Entertainment will provide the eighth-grader with a full-time tutor.

Despite the success of young rap acts, such as Kris Kross, Da Youngstas, and Shyheim, A+ will not be marketed as a pre-adolescent novelty act, according to Massenburt. Rather, label executives say, A+'s "tight skills" as a rapper and his ear for production will be what establish him as a credible artist.

"His name means that he's striving for perfection, and he's not really talking about the same things as other young rappers," Massenburt says. "Yes, he comes from the projects, but he's not rapping about situations that older people will doubt because he's such a young guy."

A+'s ability to "wreck" the microphone has already gained him the respect of seasoned rappers, such as Q-Tip from A Tribe Called Quest, Prodigy from Mobb Deep, and AZ, all of whom perform on "The Latch Key Child."

A+, whose real name is Andre Levins, has always been a "rap fiend," but he initially aspired to be a professional football player. However, after mimicking such rap acts as Onyx and Leaders Of The New School in local talent shows and winning a Def Jam-sponsored national talent competition in 1995, the Hempstead, N.Y., native decided to pursue a hip-hop career.

"The difference between A+ and some of the other young rappers is that he will be able to rap in the ghetto, as well as perform at an ambassador's home," says Massenburt. "He has the skills to adapt and articulate."

"All I See," the carefree, R&B-based first single, showcases A+'s raspy, "Method Man Jr." delivery. The single was serviced to radio Monday (3) and will arrive at retail June 18. The song's video, which was sent to the Box and BET in early May, depicts A+ rapping at an 18-and-under house party.

The overall marketing plan for A+ is to break the artist among hip consumers who have their ears to the street. "We wanted to push the video ahead first to get the kids in our target audience of 8-18 interested," Massenburt says.

The label's plan then calls for street-team distribution of promotional white-label singles to mix shows and college stations prior to the radio and retail release dates.

Massenburt says "All I See" was selected as the first single because of its radio-friendly appeal. However, while the single begins to build, the label will begin servicing some of the album's edgier tracks to the hip-hop underground. "From A To Z," which features a duet between A+ and AZ, and "Gusto," featuring Prodigy, are examples of tracks that the label hopes will seep into the psyches of tastemaking rap fans.

To aid in gaining street appeal for A+, as well as other Kedar Entertainment acts, the label distributed sampler cassettes at this year's Soul Train Awards in Los Angeles, Howard University's annual hip-hop conference in Washington, D.C., and Freaknik, the annual spring-break college getaway celebration in Atlanta.

Because the artist's stage name evokes academic images, the label issued promotional stickers to radio and media outlets in May that resembled the front cover of grade school composition notebooks.

(Continued on page 23)

How Low Can You Stoop? Just Ask 2Pac; Clinton Could Give Nod To Black Music Month

ENOUGH IS ENOUGH: 2Pac's "Hit 'Em Up," a horrendous track in which the artist savagely attacks numerous East Coast hip-hop artists, illustrates his true colors in no uncertain terms.

The song, which was released on vinyl by Death Row as the B-side to the single "How Do You Want It," especially assaults rapper the Notorious B.I.G. for allegedly orchestrating the vicious attempt on 2Pac's life outside a Manhattan recording studio in 1994.

2Pac is one of rap's most charismatic and creative artists, and like other observers, I have watched with great interest his tempestuous entertainment career. Like some well-wishers, I hoped that his remorseful and positive comments in various magazine interviews while he served prison time for a rape conviction were signs that 2Pac was trading in his thuggish persona in favor of a more benevolent one.

But, like the mythical figure Icarus, who, despite warnings, soared too close to the sun with wax-fastened wings and perished, the talented recording artist/actor is doomed to eventually fall.

I sympathize with any person who has been wronged, especially in the exceedingly violent manner in which 2Pac was assailed that New York night, when he was shot five times. However, to fan the flames of hatred with self-destructive behavior that inevitably affects an entire black culture's psyche is repugnant and unacceptable.

2Pac's hate-filled bravado on "Hit 'Em Up," a track that is not on his current album, only reinforces damaging false perceptions of hip-hop and rearms uninformed zealots, such as C. DeLores Tucker, to do increased harm to those reality rappers who constructively serve as true "ghetto CNN correspondents."

This leads to the question of why black radio would play such a destructive song. It's obscene that stations have apparently become so wrapped up in garnering ratings and hip reputations that they would air such audio garbage.

Whatever happened to the sense of community responsibility on which black radio was founded? With stations touting their desires to "increase the peace," it becomes apparent that such slogans are no more than lip service to appease watchdog organizations and fool listeners.

There can be no greater insult during Black Music Month than to play such a self-serving, inflammatory song as "Hit 'Em Up."

As bad as 2Pac's antics are, at the core of this debacle

is Death Row CEO Suge Knight, who allowed the song to be released and could well end up losing patronage from forbearing supporters.

ON A MORE POSITIVE NOTE: A senior White House official confirms that the Clinton administration is in discussions with the International Assn. of African American Music to hold a reception at the White House in honor of Black Music Month. According to the source, President Clinton also plans to issue a presidential message acknowledging Black Music Month.

At press time, details remained sketchy, but IAAAM co-founder Dyanna Williams is working with members of Congress to obtain a proclamation officially designating June as Black Music Month.

"It was never put in congressional records when [President] Carter cited June as Black Music Month back in the '70s," says Williams. "But we're working with Congressman Chaka Fattah [D-Pa.] to get this thing down on paper."

Fattah is honorary chairman for IAAAM's Freedom Vote conference, which will be held June 14-16 at the J.W. Marriott in Washington, D.C.

"We've been in discussions with the president for three years regarding this," says Williams. "We want this proclamation and reception to serve as an acknowledgement that the African-American music culture has made significant fiscal contributions to the economy."

MORE ENRICHING NEWS: Former Elektra marketing executive Karen Mason has established Africans in Music, an organization committed to building a cohesive voice within the music industry by "raising the black community's collective consciousness," she says.

AIM's first project is a Black Music Month lecture series, which begins Friday (7) at 6 p.m. and continues June 13, 21, and 27 at Saint Peter's Church in New York.

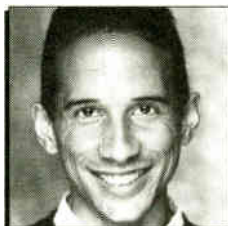
The series is free and will feature such speakers as Dr. Khalid Muhammad, the Rev. Al Sharpton, attorney Alton Maddox, and professor Leonard Jeffries.

Mason says, "Our intention is to make it a weekly forum for the exchange of ideas and information amongst those of us in the music industry."

AIM plans to publish a monthly newsletter and is developing various programs, including a high school mentoring program, seminars, and study groups.



by J. R. Reynolds



A+



Worlds Apart. Luke Campbell Music/Island artist Luther "Uncle Luke" Campbell, left, and rapper/entrepreneur Chuck D celebrate following a performance by Island acts Mona Lisa and the Isley Brothers at the House of Blues in Los Angeles.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'THA CROSSROADS', 'YOU'RE MAKIN' ME HIGH/LET IT FLOW', 'WHY I LOVE YOU SO MUCH', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL, PEAK POSITION. Includes entries like 'BRING IT ON', 'IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU)', 'HE'S NOT GOOD ENOUGH', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Introducing a singular voice

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it's you that's on my mind

Debut #44 on the Hot R&B Singles chart and climbing!



Top 20 requests



Blowing up at radio!

WGCI Chicago • KKBT Los Angeles • WEJM Chicago • WTLC Indianapolis
WQUE New Orleans • WZAK Cleveland • KKDA Dallas • WPGC Washington DC
WXYV Baltimore • WKYS Washington DC • WOWI Norfolk • WQQK Nashville
WQOK Raleigh • WKKV Milwaukee • WHRK Memphis • KMJM St. Louis
and more!

Self titled album hits the street June 11



Produced by Chris Stokes for Hook Music Production and Sean "Mystro" Mather for Rickidy Raw Production, Inc.

Managed by Chris Stokes for Get Hooked Inc.



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'Killing Me Softly' and 'You're Makin' Me High'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the chart multiple times.

Recurrences 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

Table listing R&B singles alphabetically by title, including artists and labels.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'THA Crossroads' and 'Operation Lockdown'.

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

Table listing R&B singles alphabetically by title, including artists and labels.



THEA SANDIFORD-WALLER'S
RHYTHM SECTION

CLIVE'S ANGELS: Toni Braxton's "You're Makin' Me High"/"Let It Flow" (LaFace/Arista) and Monica's "Why I Love You So Much" (Rowdy/Arista) debut on the Hot R&B Singles chart at Nos. 2 and 3, respectively. "You're Makin' Me High" is No. 1 at seven monitored stations, including airplay leaders KKDA Dallas and KBXX Houston, which contribute more than 50 detections each. "Why I Love You So Much" is No. 1 at 12 monitored stations, with five, including WBLX Mobile, Ala., spinning the track 50 times or more.

BAD BOYS: 112 is Bad Boy/Arista's latest offering in the hip-hop soul arena. Single sales of "Only You" more than doubled from last week, propelling the track to No. 11 on Hot R&B Singles Sales. "Only You" also posted a 24% increase in airplay, moving it to No. 24 on the Hot R&B Airplay chart. Airplay leader WUSL Philadelphia (34 detections) has the song in new power rotation. PD Gary Young says the song is receiving requests primarily from adult females.

Incidentally, both 112's "Only You" and Montell Jordan Featuring Slick Rick's "I Like," which is No. 18 on Hot R&B Airplay, utilize a sample of "I Get Lifted" by George McCrae. Young says he doesn't think playing two tracks with similar arrangements has confused the station's audience, particularly because "I Like" is reacting best with WUSL's male listeners.

SELLING SIDES: Over the holiday weekend, sales activity was dominated by singles. There were, however, a few stand-out album debuts. Too \$hort's 10th and possibly last album (he claims he won't record another) entered the Top R&B Albums chart at No. 1. His last two live albums, "Cocktails" and "Get In Where You Fit In," debuted at No. 1 in '95 and '93, respectively. . . . Monifa's "Moods . . . Moments" on Uptown/Universal enters solidly at No. 4 on Top R&B Albums. . . . Dr. Dre has released his second production anthology on Triple X, "1st Round Knockout." The album includes three of Dre's early World Class Wreckin' Cru cuts. "1st Round Knockout" punches onto Top R&B Albums at No. 18. . . . For your information, Lil 1/2 Dead has changed his moniker to Lil H.D. His Priority album "Steel On A Mission" debuts at No. 47 on Top R&B Albums and No. 23 on Heatseekers. . . . Although it was never No. 1 on Hot R&B Singles, Mariah Carey and Boyz II Men's "One Sweet Day" tops the singles recap in this issue's R&B spotlight because it has the most accumulated chart points from the start of the chart year through the May 18 cutoff.

HAY, HAY: Crucial Conflict wins Greatest Gainer awards for both airplay and sales on the Hot R&B Singles chart. "Hay" netted a 38% increase in spins at radio and leaped 15 positions to No. 49 on Hot R&B Airplay. The Pallas/Universal group also posted a 42% sales spike, good enough to advance it four places to No. 12 on Hot R&B Singles Sales. KBXX Houston music director Greg Head was first exposed to the single via the Fab 5 Freddy-lensed video. Head says KBXX's mix-show jocks were initially resistant to the track but have come around since "Hay" started pulling in large female phones. The track is the station's fifth most-requested record.

Chicago is by far the act's most active sales market, with 37% of the units sold to date purchased in the group's hometown. According to SoundScan, the single has moved more than 66,000 units nationally. Crucial Conflict's top five sales markets are Chicago, Houston, Milwaukee, Birmingham, Ala., and Washington, D.C.

R&B

THE MELVINS

(Continued from page 13)

The trio, which also includes bassist Mark Deutrom and drummer Dale Clover, has moved away from that sort of inexorable force on "Stag." In addition to three solo pieces, which the members recorded individually on 4-track, there's even a foray into folk (of sorts) on "Black Bock," a song Osbourne says was inspired by an immersion in the music of Yippie rabble-rousers the Fugs.

"They always did these really nice little pop songs with totally off-the-wall lyrics," says Osbourne. "And that's what I wanted to do with this song, which is sort of about the metal kids in Scandinavia who are really into devil worship. They're really into it, but they all look so miserable. If you're so wrapped up in something like that, you should at least be having fun."

Faires sees radio as the missing piece to a full-fledged Melvins success story and says that Mammoth will focus carefully on both metal-skewing outlets (to which the label will promote "The Bit") and, most important, the developing active rock format, which will be pointed toward the official emphasis track, "Bar-X-The Rocking M."

"There are 40 or 50 important outlets playing aggressive bands like Filter, and I certainly think this fits in with that mix," says Faires. "They've toured with bands like White Zombie, Rage Against The Machine, and Nine Inch Nails and always gotten a response from that audience."

"Bar-X-The Rocking M" will be accompanied by a videoclip, leased by Osbourne's longtime friend Gregory Dark, who is well known for his work in adult films. "We're doing one version that will never get played on any television show," says Osbourne gleefully. "And then a G-rated version. . . well, maybe a PG-13."

Faires hopes that the unexpurgated clip will garner some play in clubs, which will be serviced with both versions, not to mention some additional attention in the press, à la Nine Inch Nails' "Happiness In Slavery."

"I don't do anything just to fuck with people, although that seems to be the impression some people get," says Osbourne. "I just do what I enjoy, and a certain number of people seem to enjoy it, too. If people want easy entertainment, there's always going to be a Green Day or an Offspring to give it to them; that's not my job."

A+ IS A PERFECT SCORE

(Continued from page 19)

In June, A+ is touring New York-area skating rinks and will be involved in contests for such fanzines as Right On and Black Beat. Plans are under way for a promotional tour of elementary and junior high schools along the East Coast in September.

To further build what the label describes as A+'s "man-child" image, Kedar Entertainment plans to secure an endorsement deal with Ralph Lauren Polo.

A+, who is managed by Charles Suitt, has not yet signed with a booking agency. An international marketing plan has yet to be created.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	5	THA CROSSROADS (C) (D) (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY 5 weeks at No. 1
2	3	2	18	GET MONEY (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
3	2	3	14	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	◆ MC LYTE FEAT. XSCAPE
4	7	10	4	HAY (C) (D) (T) PALLAS 56008/UNIVERSAL	◆ CRUCIAL CONFLICT
5	4	9	13	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
6	8	11	13	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	◆ QUAD CITY DJ'S
7	5	4	16	5 O'CLOCK (C) (M) (T) (X) MCA 55075	◆ NONCHALANT
8	6	6	11	RENEE (FROM "DON'T BE A MENACE...") (C) (D) (M) (T) ISLAND 854584	◆ LOST BOYZ
9	11	8	8	SCARRED (C) (T) LUTHER CAMPBELL 164000	◆ LUKE
10	10	7	14	WOO-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64335/EEG	◆ BUSTA RHYMES
11	9	5	14	DOIN IT (C) (D) (T) (V) DEF JAM 576120/MERCURY	◆ LL COOL J
12	NEW ▶		1	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	◆ SADAT X
13	12	12	6	THE WORLD IS A GHETTO (C) (T) (X) RAP-A-LOT/NOO TRYBE 38544/MIRGIN	◆ GETO BOYS FEATURING FLAJ
14	14	16	7	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	◆ DELINQUENT HABITS
15	43	—	2	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUCK DOWN 53232/PRIORITY	◆ HELTAH SKELTAH
16	13	14	7	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	◆ KRIS KROSS
17	18	—	2	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (C) (D) (T) TOMMY BOY 7731/ISLAND	◆ COOLIO
18	17	17	11	MR. ICE CREAM MAN (C) (T) (X) NO LIMIT 53218/PRIORITY	◆ MASTER P
19	16	15	12	SHADOWBOXIN' (C) (T) GEFEN 19396	◆ GENIUS/GZA FEATURING METHOD MAN
20	20	27	7	IF HEADZ ONLY KNEW... (C) (T) (X) PENDULUM 58549/EMI	◆ HEATHER B.
21	15	13	14	1, 2, 3, 4 (SUMPIN' NEW) (C) (D) (T) TOMMY BOY 7721	◆ COOLIO
22	23	35	5	OREGANO FLOW (C) (X) CRITIQUE 15571	◆ DIGITAL UNDERGROUND
23	NEW ▶		1	PAIN I FEEL (C) (T) FADER 127056/MERCURY	◆ BLAHZAY BLAHZAY
24	19	18	14	SOUL FOOD (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA	◆ GOODIE MOB
25	31	32	8	PO PIMP (C) (D) (T) CREATORS WAY 9604	◆ DO OR DIE
26	RE-ENTRY		2	THE MAD SCIENTIST (C) (T) GEFEN 19397	◆ LARGE PROFESSOR
27	26	30	6	THIS IZ REAL (C) (T) NOO TRYBE 38536/VIRGIN	◆ SHYHEIM
28	36	—	2	DON'T YOU WORRY (C) (M) (T) MCA 55094	◆ RUFFA FEATURING TASHA
29	22	21	3	I MUST STAND (C) (T) RHYME SYNDICATE 53210/PRIORITY	◆ ICE-T
30	27	22	21	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/ICHIBAN	◆ KILO
31	35	43	5	MOTHER'S PRAYER (C) CRITIQUE 15570	◆ POPPA DOO
32	28	24	10	HUSTLER'S THEME (C) (T) PROFILE 5449	◆ SMOOTHIE DA HUSTLER
33	21	20	10	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	◆ 69 BOYZ FEAT. QUAD CITY DJ'S
34	34	25	10	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	◆ DJ KOOL
35	44	40	6	DOUBLE TROUBLE (C) (D) (T) WEEDED 20189/NERVOUS	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
36	NEW ▶		1	WHERE I'M FROM (C) (D) (M) (T) MCA 55097	◆ PASSION
37	24	19	24	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	◆ FUGEES
38	25	23	13	ENVY/FIREWATER (C) (D) (T) VIOLATOR 1546/RELATIVITY	◆ FAT JOE
39	39	38	6	SOUTHERN GIRL (C) (T) PRIORITY 53207	◆ LIL H.D.
40	30	31	7	PERFECT MATCH (C) (T) (X) LOUD 64532/RCA	◆ CELLA DWELLAS
41	29	26	4	FUNK WIT THAT (C) (T) (X) RHYTHM OF ATLANTA 3601	◆ STAYHI
42	33	45	3	YOU AND YOU AND YOU (C) (D) (T) VIOLATOR 1532/RELATIVITY	◆ FRANKIE CUTLASS
43	41	41	3	GET RIGHT (C) (D) (T) RELATIVITY 1551	◆ MAC MALL
44	NEW ▶		1	L.A., L.A. (M) (T) 25 TO LIFE 1012*/DLO	◆ TRAGEDY FEAT. MOBB DEEP, CAPONE 'N NOREAGA
45	NEW ▶		1	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	◆ CYPRESS HILL
46	32	28	15	AIN'T NO PLAYA (C) (M) (T) (V) (X) CHRYSALIS 58528/EMI	◆ RAPPIN' 4-TAY
47	37	29	17	WHY YOU TREAT ME SO BAD (C) (D) (T) (X) VIRGIN 38529	◆ SHAGGY FEAT. GRAND PUBA
48	40	36	43	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	◆ COOLIO FEAT. L.V.
49	38	33	20	UKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517/EMI	◆ BAHAMADIA
50	48	48	4	WHEREVER YOU ARE (C) (T) (X) BLUNT 4920/TVT	◆ MIC GERONIMO

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	2	WHERE I'M FROM PASSION (MCA)	14	—	1	WHO COULD IT BE LUCIANO FEAT. THE JUNGLE BROS. (ISLAND JAMAICA/ISLAND)
2	—	1	TEASE ME 3T (MJJ/550 MUSIC/EPIC)	15	—	1	PLAYAH'S MODE YOUNG LAY (ATLANTIC)
3	—	1	BOOM BIDDY BYE BYE CYPRESS HILL (RUFFHOUSE/COLUMBIA)	16	14	3	DON'T STOP DOIN' WHATCHA DOIN' JEAN CARNE (MOJA)
4	4	2	L.A., L.A. TRAGEDY FEAT. MOBB DEEP, CAPONE 'N NOREAGA (25 TO LIFE/DLO)	17	13	6	MALIK GOES ON/HENNESSEE MR. MALIK (ROWDY/ARISTA)
5	9	5	WHEREVER YOU ARE MIC GERONIMO (BLUNT/TVT)	18	18	12	NO COMPLEX CHINO XL (AMERICAN/WARNER BROS.)
6	1	3	WHAT GOES AROUND COMES AROUND BOB MARLEY (JAD)	19	—	1	BOUNCE! D.J. MAGIC MIKE (CRAP)
7	3	6	SOUTHERN GIRL LIL H.D. (PRIORITY)	20	22	3	SHINE ME UP POISON CLAN (WARLOCK)
8	7	3	GET RIGHT MAC MALL (RELATIVITY)	21	—	1	SHAKE WHATCHA MAMA GAVE YA STIK-E & THE HOODS (IPHAT WAX)
9	6	4	SUMMER MADNESS JERALD DAEMYON (GRP)	22	—	1	FEEL YOUR PAIN WHITEHEAD BROS. (MOTOWN)
10	10	30	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)	23	23	2	TO DA BEAT CH'ALL MC BREED (WRAP/ICHIBAN)
11	—	2	SERIOUS GIRL CHEVELLE FRANKLYN (BLUEMOON/ATLANTIC)	24	25	4	VERBAL GLOCK DA YOUNGSTA'S (POP ART)
12	5	3	MONEY DON'T MAKE YOUR WORLD STOP PUJEGEE (PERSPECTIVE)	25	21	42	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
13	12	3	DA TRAIN DISCO AND THE CITY BOYZ (RIP-T)				

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

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JUNE 8, 1996

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1/HOT SHOT DEBUT ★★★					
1	NEW ▶	1	TOO SHORT	DANGEROUS 41526*/JIVE (10.98/16.98) 1 week at No. 1 GETTIN' IT (ALBUM NUMBER TEN)	1
2	1	15	FUGEES ▲	RUFFHOUSE 67147*/COLUMBIA (10.98/EQ/15.98) THE SCORE	1
3	2	2	THE ISLEY BROTHERS	ISLAND 524214 (10.98/16.98) MISSION TO PLEASE	2
4	NEW ▶	1	MONIFAH	UPTOWN 53004*/UNIVERSAL (10.98/12.98) MOODS...MOMENTS	4
5	3	2	SOUNDTRACK	FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98) SUNSET PARK	1
6	7	7	2PAC ▲	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
7	5	4	GETO BOYS	RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98) THE RESURRECTION	1
8	4	5	SWV	RCA 66487* (10.98/16.98) NEW BEGINNING	3
9	9	10	R. KELLY ▲	JIVE 41579* (10.98/16.98) R. KELLY	1
★★★ GREATEST GAINER ★★★					
10	13	13	BONE THUGS-N-HARMONY ▲	RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
11	6	3	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72127 (9.98/13.98) WHATCHA LOOKIN' 4	3
12	10	6	CELLY CEL	SICK WID' IT 41577*/JIVE (10.98/16.98) KILLA KALI	4
13	11	12	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3
14	8	2	LUKE	LUTHER CAMPBELL 161000* (10.98/16.98) UNCLE LUKE	8
15	12	9	BUSTA RHYMES ●	ELEKTRA 61742*/EEG (10.98/16.98) THE COMING	1
16	18	15	MARIAH CAREY ▲	COLUMBIA 66700 (10.98/EQ/16.98) DAYDREAM	1
17	14	9	SOUNDTRACK ▲	ARISTA 18796 (10.98/16.98) WAITING TO EXHALE	1
18	NEW ▶	1	DR. DRE	TRIPLE X 51226 (10.98/16.98) 1ST ROUND KNOCKOUT	18
19	16	14	SOUNDTRACK ●	JAC-MAC 46134*/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE	5
20	20	22	TOTAL ●	8AD BOY 73006*/ARISTA (10.98/15.98) TOTAL	4
21	17	18	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG	7
22	25	28	MAXWELL	COLUMBIA 66434 (7.98/EQ/11.98) MAXWELL'S URBAN HANG SUITE	22
23	15	8	SOUNDTRACK	NOO TRYBE 41533*/MIRGIN (10.98/15.98) ORIGINAL GANGSTAS	8
24	27	29	DJ KOOL CLR	7209 (10.98/15.98) (LET ME CLEAR MY THROAT)	21
25	22	21	LL COOL J ▲	DEF JAM 523845*/MERCURY (10.98/17.98) MR. SMITH	4
26	19	16	D'ANGELO ▲	EMI 32629 (10.98/15.98) BROWN SUGAR	4
27	21	17	MAC MALL	RELATIVITY 1505* (10.98/16.98) UNTOUCHABLE	6
28	NEW ▶	1	BOBBY CALDWELL	SIN-DROME 8910 (10.98/14.98) SOUL SURVIVOR	28
29	23	23	QUINCY JONES ●	QWEST 45875*/WARNER BROS. (10.98/16.98) Q'S JOOK JOINT	6
30	26	19	MC EHT FEATURING CMW	EPIC STREET 67139*/EPIC (10.98/EQ/15.98) DEATH THREATZ	3
31	37	2	KENNY LATTIMORE	COLUMBIA 67125 (10.98/EQ/16.98) KENNY LATTIMORE	31
32	30	25	SOLO ●	PERSPECTIVE 549017/A&M (10.98/16.98) SOLO	8
33	24	20	LIONEL RICHIE	MERCURY 532240 (11.98/EQ/16.98) LOUDER THAN WORDS	15
34	29	26	SMOOTHIE DA HUSTLER	PROFILE 1467* (10.98/15.98) ONCE UPON A TIME IN AMERICA	11
35	31	30	COOLIO ▲	TOMMY BOY 1141* (11.98/16.98) GANGSTA'S PARADISE	14
36	28	24	VARIOUS ARTISTS	INTERSCOPE 90060* (10.98/16.98) INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
37	33	27	SOUNDTRACK	HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98) THE GREAT WHITE HYPE	27
38	34	2	MC BREED	WRAP 8154/CHIBAN (10.98/15.98) TO DA BEAT CH'ALL	34
39	44	35	BAHAMADIA	CHRYSALIS 35484*/EMI (10.98/15.98) KOLLAGES	13
40	35	32	THE TONY RICH PROJECT ●	LAFACE 26022*/ARISTA (10.98/15.98) WORDS	18
41	40	39	JODECI ▲	UPTOWN 11258*/MCA (10.98/16.98) THE SHOW, THE AFTER PARTY, THE HOTEL	1
42	32	31	NONCHALANT	MCA 11265* (9.98/15.98) UNTIL THE DAY	20
43	47	44	RANDY CRAWFORD	BLUEMOON 92662/AG (10.98/15.98) NAKED AND TRUE	43
44	41	36	GOODIE MOB	LAFACE 26018*/ARISTA (10.98/15.98) SOUL FOOD	8
45	36	47	GENIUS/GZA ●	GEFFEN 24813* (10.98/15.98) LIQUID SWORDS	2
46	42	34	THA DOGG POUND ▲	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) DOGG FOOD	1
47	NEW ▶	1	LIL H.D.	PRIORITY 53984* (10.98/16.98) STEEL ON A MISSION	47
48	45	48	FAITH EVANS ▲	BAD BOY 73003*/ARISTA (10.98/15.98) FAITH	2

49	38	33	7	MC REN	RUTHLESS 5544*/RELATIVITY (10.98/15.98) THE VILLAIN IN BLACK	7
50	46	40	20	KRIS KROSS ●	RUFFHOUSE 67441*/COLUMBIA (9.98/EQ/15.98) YOUNG, RICH AND DANGEROUS	2
51	51	42	35	GERALD LEVERT & EDDIE LEVERT, SR. ●	EASTWEST 61859/EEG (10.98/15.98) FATHER AND SON	2
52	39	—	2	COLOR ME BADD	GIANT 24622*/WARNER BROS. (10.98/16.98) NOW & FOREVER	39
53	43	37	7	SOUNDTRACK	PRIORITY 50576 (10.98/16.98) THE SUBSTITUTE	18
54	50	61	64	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98) MIND OF MYSTIKAL	14
55	52	50	30	EIGHTBALL & MJG ●	SUAVE 1521*/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD	2
56	49	41	11	CHANTAY SAVAGE	RCA 66775 (10.98/15.98) I WILL SURVIVE (DOIN' IT MY WAY)	14
57	48	49	45	XSCAPE ▲	SO SO DEF 67022*/COLUMBIA (10.98/EQ/15.98) OFF THE HOOK	3
58	54	52	43	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS	34
59	58	56	81	SADE ▲	EPIC 66686* (10.98/EQ/16.98) THE BEST OF SADE	7
60	55	43	25	IMMATURE	MCA 11385* (9.98/15.98) WE GOT IT	14
61	60	54	6	MARVIN SEASE	JIVE 41585 (10.98/15.98) PLEASE TAKE ME	54
62	57	72	8	SOUNDTRACK	UNDERWORLD 35818/CAPITOL (10.98/16.98) DEAD PRESIDENTS VOLUME II	45
★★★ PACESETTER ★★★						
63	92	91	9	DJ SCREW	BIG TYME 1130 (10.98/15.98) 3 N THE MORNIN'	52
64	63	80	31	SOUNDTRACK ●	UNDERWORLD 32438/CAPITOL (10.98/16.98) DEAD PRESIDENTS	1
65	53	45	20	SOUNDTRACK ●	ISLAND 524146* (10.98/16.98) DON'T BE A MENACE TO SOUTH CENTRAL...	3
66	67	63	97	BONE THUGS-N-HARMONY ▲	RUTHLESS 5526*/RELATIVITY (7.98/12.98) CREEPIN ON AH COME UP (EP)	2
67	64	57	29	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
68	56	46	9	VARIOUS ARTISTS	CELL BLOCK 50556/PRIORITY (10.98/16.98) CELL BLOCK COMPIATION	12
69	NEW ▶	1	ANN NESBY	PERSPECTIVE 549022 (10.98/14.98) I'M HERE FOR YOU	69	
70	62	53	80	TLC ▲	LAFACE 26009*/ARISTA (10.98/16.98) CRAZYSEXYCOOL	2
71	65	58	40	JUNIOR M.A.F.I.A. ●	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRACY	2
72	75	71	43	TRU	NO LIMIT 53983*/PRIORITY (10.98/14.98) TRUE	25
73	59	51	77	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 72119 (9.98/13.98) KIRK FRANKLIN AND THE FAMILY	6
74	86	70	122	WU-TANG CLAN ▲	LOUD 66336*/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	8
75	71	62	29	WILL DOWNING	MERCURY 528755 (10.98/EQ/16.98) MOODS	23
76	77	68	33	DEBORAH COX	ARISTA 18781 (10.98/15.98) DEBORAH COX	25
77	80	73	18	MAZE FEATURING FRANKIE BEVERLY	THE RIGHT STUFF 35885/CAPITOL (11.98/17.98) ANTHOLOGY	57
78	66	67	13	GEORGE HOWARD	GRP 9839 (10.98/16.98) ATTITUDE ADJUSTMENT	38
79	70	55	17	EAZY-E ●	RUTHLESS 5504*/RELATIVITY (10.98/16.98) STRB OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
80	90	76	30	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98/EQ/16.98) CYPRESS HILL III (TEMPLE OF BOOM)	3
81	61	38	3	ESHAM	REEL LIFE 1040* (11.98/16.98) DEAD FLOWERZ	38
82	79	66	30	VARIOUS ARTISTS	NO LIMIT 53993*/PRIORITY (12.98/18.98) DOWN SOUTH HUSTLERS	13
83	72	59	10	RAPPIN' 4-TAY	CHRYSALIS 35509*/EMI (10.98/15.98) OFF PAROLE	10
84	78	69	9	CELLA DWELLAS	LOUD 66521*/RCA (10.98/15.98) REALMS 'N REALITY	21
85	69	60	9	ART N' SOUL	NATURE BOY/BIG BEAT 92655/AG (10.98/15.98) TOUCH OF SOUL	36
86	RE-ENTRY	26	2	THE TEMPTATIONS	MOTOWN 530568 (10.98/16.98) FOR LOVERS ONLY	43
87	82	95	42	BRIAN MCKNIGHT ●	MERCURY 528280 (10.98/EQ/16.98) I REMEMBER YOU	4
88	73	83	78	MARY J. BLIGE ▲	UPTOWN 11156*/MCA (10.98/15.98) MY LIFE	1
89	81	79	59	SOUNDTRACK ▲	PRIORITY 53959* (10.98/15.98) FRIDAY	1
90	74	81	22	JERALD DAEMYON	GRP 9829 (10.98/16.98) THINKING ABOUT YOU	35
91	93	92	32	S.O.S. BAND	TABU 530594/MOTOWN (7.98/11.98) THE BEST OF S.O.S. BAND	27
92	68	64	28	SILK	ELEKTRA 61849/EEG (10.98/16.98) SILK	10
93	88	87	4	MS. TEE	CASH MONEY 9608 (9.98/15.98) FEMALE BALLER	87
94	NEW ▶	1	VARIOUS ARTISTS	LAFACE 26026*/ARISTA (10.98/16.98) RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	94	
95	85	77	87	BRANDY ▲	ATLANTIC 82610/AG (9.98/15.98) BRANDY	6
96	RE-ENTRY	8	8	THE ISLEY BROTHERS	LEGACY 57860/EPIC (7.98/EQ/11.98) BEAUTIFUL BALLADS	67
97	RE-ENTRY	38	38	BUJU BANTON	LOOSE CANNON 524119*/ISLAND (10.98/14.98) 'TIL SHILOH	27
98	97	65	29	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98) GAME RELATED	3
99	RE-ENTRY	18	18	KILO	WRAP 8147/CHIBAN (10.98/15.98) GET THIS PARTY STARTED	57
100	91	—	88	THE NOTORIOUS B.I.G. ▲	BAD BOY 73000*/ARISTA (9.98/15.98) READY TO DIE	3

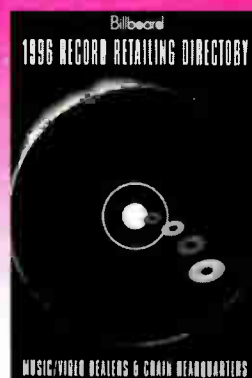
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. * 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.

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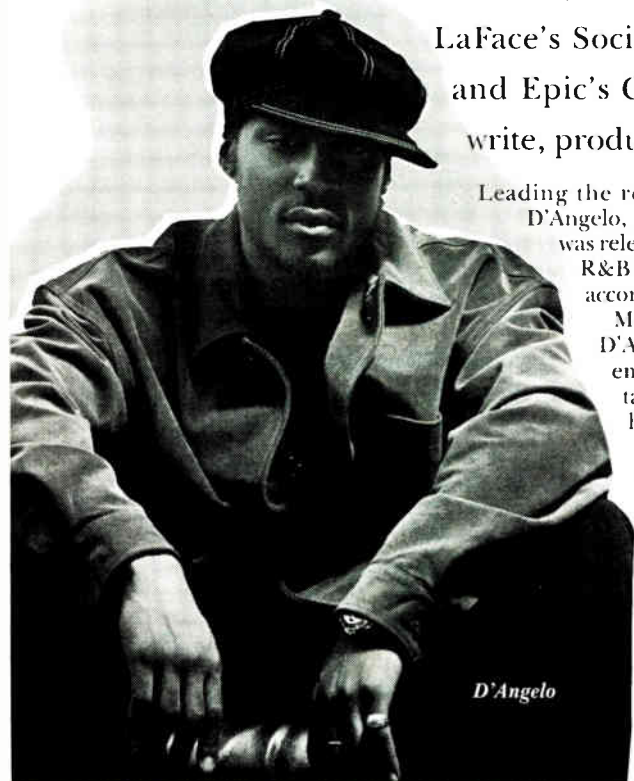
Return Of The "Total" Artists

In the wake of the hit-and-run "image acts," a new breed of writing-and-producing performers is emerging. Are these left-of-center artists the harbingers of a creative renaissance, or just another blip on the screen?

BY J.R. REYNOLDS

In an era where producer-driven recording projects seem to reign supreme, a growing number of R&B acts are being signed who have a fuller creative package, or can do it all.

The past 12 months have seen the release of recording acts such as Groovetown/RCA's Brooklyn Funk Essentials, LaFace's Society Of Soul, Columbia's Maxwell and Epic's Groove Theory—all acts who can write, produce and perform.



D'Angelo

Leading the resurgence of R&B acts who do it all is EMI's D'Angelo, whose platinum-certified debut, "Brown Sugar," was released last June. The set peaked at No. 4 on the Top R&B Albums chart and has sold a million albums, according to SoundScan.

Manager Kedar Massenburg, who represents D'Angelo, says a person who possesses multiple talents has a better chance of doing well in the entertainment business because of the various avenues he or she can pursue.

"We launched D'Angelo initially as a producer and songwriter with 'You Will Know' [from the 'Jason's Lyric' soundtrack]," comments Massenburg, who says that was the song that earned D'Angelo his recording deal with EMI. The song became a Top 5 hit on the Hot R&B Singles chart in 1994 for Mercury.

The concept of well-rounded artists is not new. Curtis Mayfield, Sam Cooke and Smokey Robinson are just a few of the many soul artists who were successful singers, writers and producers. In the past few years, such acts as Babyface, R. Kelly and Shai have emerged as

Continued on page 44

ARTIST SUPPORT GROUPS

The new breed of career-conscious artists gets up for the show with professional coaching on everything from diction and etiquette to interview skills.

BY MARLYNN SNYDER

With an increased focus on breaking artists via radio and video airplay, and the constant pressure of record labels to score hit records, many wonder whether the process of artist development is a priority or a thing of the past.

According to Angelo Ellerbee, founder and president of New York-based Double XXposure (which the *New York Times* recently called a "publicity, management and image-control company that is often described as a charm school for rap artists"), artist development is the top priority.

Ellerbee, who started his full-service firm in 1987, immediately draws a distinction between what he calls "record development" and artist development. The former, he says, "is basically preparing an artist for the video: find the stylist, find the wardrobe person, the director and get the budget together." The key factors of the latter, he believes, explain best what Double XXposure is about: "Education, stimulation, motivation and finding out the who, what, why, when and wheres of the music industry. These are the fundamentals that will carry artists through and give them longevity."

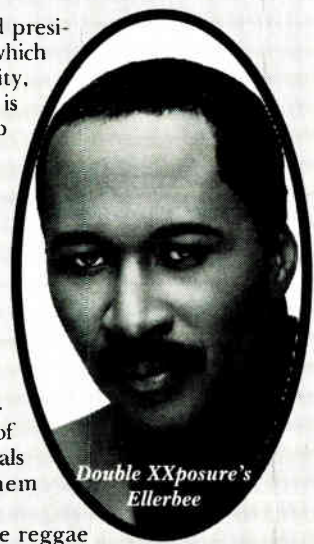
Some artists Ellerbee has worked with are reggae singer Yvond, Portrait, Shabba Ranks, Patra, and hip-hop/R&B diva Mary J. Blige.

GORDIAN UNIVERSALISM

Ellerbee says his inspiration came from soul music back in the day, when labels like Stax, Volt, Chess and Motown made it a point to refine the sound, style and public image of their artists: "I was always fascinated with [former Motown chairman] Berry Gordy's ability to take soul music and make it a universal music. How did he do it? His ingredients were [teaching the artists] charm, speech, diction and social etiquette."

A systemic problem Ellerbee says he is trying to address is the fact that everything is looked at in the short-term. "Many times, record companies aren't look-

Continued on page 44



Double XXposure's Ellerbee

A man is shown from the back, shirtless, pulling a cord that hangs from a single lit light bulb. The background is a solid, warm brown color. The overall mood is contemplative and dramatic.

imagine a world without black music

fugees
mariah carey
xscape
cypress hill
da brat
nas
kris kross
nancy wilson
maxwell
branford marsalis
dionne farris
kenny lattimore
puff johnson
supercat
diana king
kino
whodini
asanté
so so def bass all-stars
hyenas in the desert
buckshot lefonque
trey lorenz
wynton marsalis
playa poncho
kaycee grogan
grover washington
big L
kulcha don
kirk whalum
mr. black
terence blanchard
neena lee
flip
johnny mathis
jena si qua
destiny
son of melquan



R&B

Year-To-Date Charts

The singles and album recaps in this issue are based on each title's performance on Hot R&B Singles and Top R&B Albums charts from the start of the chart year (Dec. 2, 1995) through the May 11 Billboard.

They offer a year-to-date glimpse of how races in each category are shaping up for the 1996 Year In Music issue.

The Hot R&B Singles standings reflect accumulated points from Broadcast Data Systems impressions, SoundScan sales totals and small-market playlist reports for each week a title appears on the chart. Similarly, the album recap is determined by accumulated SoundScan sales totals for each week a title appeared on Top R&B Albums.

The recaps were prepared by R&B chart manager Theda Sandiford-Waller with assistance from Michael Cusson and Paul Page.

Top R&B Albums

Pos. TITLE—Artist—Label

- 1 **WAITING TO EXHALE**—Soundtrack—Arista
- 2 **ALL EYZ ON ME**—2Pac—Death Row/Interscope
- 3 **R. KELLY**—R. Kelly—Jive
- 4 **THE SCORE**—Fugees—Ruffhouse
- 5 **DAYDREAM**—Mariah Carey—Columbia
- 6 **DOGG FOOD**—Tha Dogg Pound—Death Row/Interscope
- 7 **MR. SMITH**—LL Cool J—Def Jam
- 8 **BROWN SUGAR**—D'Angelo—EMI
- 9 **Q'S JOOK JOINT**—Quincy Jones—Qwest
- 10 **THE RESURRECTION**—Geto Boys—Rap-A-Lot/Noo Trybe
- 11 **MISS THANG**—Monica—Rowdy
- 12 **THE COMING**—Busta Rhymes—Elektra
- 13 **SOLO**—Solo—Perspective
- 14 **DON'T BE A MENACE TO SOUTH CENTRAL...**—Soundtrack—Island
- 15 **SOUL FOOD**—Goodie Mob—LaFace
- 16 **YOUNG, RICH AND DANGEROUS**—Kris Kross—Ruffhouse
- 17 **OFF THE HOOK**—Xscape—So So Def
- 18 **FAITH**—Faith Evans—Bad Boy
- 19 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
- 20 **A THIN LINE BETWEEN LOVE & HATE**—Soundtrack—Jac-Mac
- 21 **TOTAL**—Total—Bad Boy
- 22 **LIQUID SWORDS**—Genius/GZA—Geffen
- 23 **GANGSTA'S PARADISE**—Coolio—Tommy Boy
- 24 **CRAZYSEXYCOOL**—TLC—LaFace
- 25 **GAME RELATED**—The Click—Sick Wid' It
- 26 **ON TOP OF THE WORLD**—Eightball & MJG—Suave
- 27 **FATHER AND SON**—Gerald Levert & Eddie Levert, Sr.—EastWest
- 28 **STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON**—Eazy-E—Ruthless
- 29 **1990 SICK**—Spice 1—Jive
- 30 **FUNKMASTER FLEX: 60 MINUTES OF FUNK**—Various Artists—Loud
- 31 **WE GOT IT**—Immature—MCA
- 32 **THE SHOW, THE AFTER PARTY, THE HOTEL**—Jodeci—Uptown
- 33 **CONSPIRACY**—Junior M.A.F.I.A.—Undeas/Big Beat
- 34 **THIS IS CHRISTMAS**—Luther Vandross—LV
- 35 **SILK**—Silk—Elektra
- 36 **MIND OF MYSTIKAL**—Mystikal—Big Boy
- 37 **CYPRESS HILL III (TEMPLE OF BOOM)**—Cypress Hill—Ruffhouse
- 38 **DESIGN OF A DECADE 1986/1996**—Janet Jackson—A&M
- 39 **I REFUSE TO BE LONELY**—Phyllis Hyman—PIR
- 40 **DEAD PRESIDENTS**—Soundtrack—Underworld
- 41 **THE REMIX COLLECTION**—Boyz II Men—Motown
- 42 **SUNSET PARK**—Soundtrack—Flavor Unit/EastWest
- 43 **DEATH THREATZ**—MC Eht Featuring CMW—Epic Street
- 44 **WORDS**—The Tony Rich Project—LaFace
- 45 **GROOVE THEORY**—Groove Theory—Epic
- 46 **I REMEMBER YOU**—Brian McKnight—Mercury
- 47 **MOODS**—Will Downing—Mercury
- 48 **DOUBLE OR NOTHING**—Erick Sermon—Def Jam/RAL
- 49 **DANGEROUS MINDS**—Soundtrack—MCA Soundtracks
- 50 **RATED G**—Top Authority—Trak



"Waiting To Exhale"

Hot R&B Singles

Pos. TITLE—Artist—Label

- 1 **ONE SWEET DAY**—Mariah Carey & Boyz II Men—Columbia
- 2 **SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE)**—Brandy—Arista
- 3 **DOWN LOW (NOBODY HAS TO KNOW)**—R. Kelly Featuring Ronald Isley—Jive
- 4 **NOT GON' CRY (FROM WAITING TO EXHALE)**—Mary J. Blige—Arista
- 5 **ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)**—Joe—Island
- 6 **BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT**—Monica—Rowdy

- 7 **EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)**—Whitney Houston—Arista
- 8 **SOON AS I GET HOME**—Faith Evans—Bad Boy
- 9 **NO ONE ELSE**—Total—Bad Boy
- 10 **HEY LOVER**—LL Cool J—Def Jam
- 11 **LADY**—D'Angelo—EMI
- 12 **TONITE'S THA NIGHT**—Kris Kross—Ruffhouse
- 13 **I WILL SURVIVE**—Chantay Savage—RCA
- 14 **LOVE U 4 LIFE**—Jodeci—Uptown
- 15 **NOBODY KNOWS**—The Tony Rich Project—LaFace
- 16 **WHERE DO U WANT ME TO PUT IT**—Solo—Perspective
- 17 **WHO CAN I RUN TO**—Xscape—So So Def
- 18 **I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)**—Monifah—Uptown
- 19 **ALWAYS BE MY BABY**—Mariah Carey—Columbia
- 20 **A THIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE...)**—H-Town—Jac-Mac
- 21 **YOU REMIND ME OF SOMETHING**—R. Kelly—Jive
- 22 **WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW**—Busta Rhymes—Elektra
- 23 **WE GOT IT**—Immature (Featuring Smooth)—MCA
- 24 **GET MONEY**—Junior M.A.F.I.A. Featuring The Notorious B.I.G.—Undeas/Big Beat
- 25 **DOIN' IT**—LL Cool J—Def Jam
- 26 **TELL ME**—Groove Theory—Epic
- 27 **WHO DO U LOVE**—Deborah Cox—Arista
- 28 **DIGGIN' ON YOU**—TLC—LaFace
- 29 **WHERE EVER YOU ARE**—Terry Ellis—EastWest
- 30 **5 O'CLOCK**—Nonchalant—MCA
- 31 **FU-GEE-LA**—Fugees—Ruffhouse
- 32 **COUNT ON ME (FROM WAITING TO EXHALE)**—Whitney Houston & CeCe Winans—Arista
- 33 **KEEP ON, KEEPIN' ON (FROM SUNSET PARK)**—MC Lyte Featuring Xscape—Flavor Unit/EastWest
- 34 **YOU'RE THE ONE**—SWV—RCA
- 35 **YOU PUT A MOVE ON MY HEART**—Quincy Jones Introducing Tamia—Qwest
- 36 **CRUISIN'**—D'Angelo—EMI
- 37 **FANTASY**—Mariah Carey—Columbia
- 38 **CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...)**—Mona Lisa Featuring Lost Boyz—Island
- 39 **HOOKED ON YOU**—Silk—Elektra
- 40 **CAN'T HANG/DO YOU WANT TO**—Xscape Featuring MC Lyte—So So Def
- 41 **EVER SINCE YOU WENT AWAY**—Art N' Soul—Nature Boy/Big Beat
- 42 **KEEP TRYIN'**—Groove Theory—Epic
- 43 **RENEE (FROM DON'T BE A MENACE...)**—Lost Boyz—Island
- 44 **ALREADY MISSING YOU**—Gerald Levert & Eddie Levert, Sr.—EastWest
- 45 **STAIRWAY TO HEAVEN**—Pure Soul—Step Sun
- 46 **VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)**—Shawn Stockman—Polydor
- 47 **EVERYDAY & EVERYNIGHT**—Yvette Michelle—Loud
- 48 **CELL THERAPY**—Goodie Mob—LaFace
- 49 **STILL IN LOVE**—Brian McKnight—Mercury
- 50 **ANYTHING**—3T—MJJ



Mariah Carey

Boyz II Men

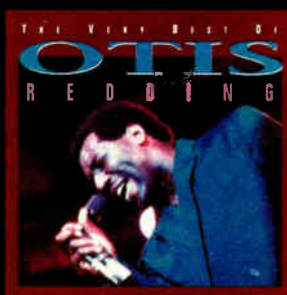


MASTERS of the Old School



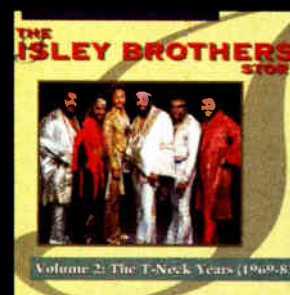
**ADDS
UP
TO
PLATINUM**

**Smooth Grooves,
Volumes 1-7**



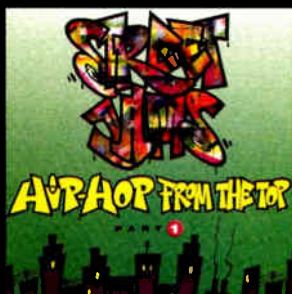
**NEARING
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**The Very Best Of
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**OVER
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Story, Vol. 2: The T-Neck
Years (1969-1985)**



**OVER
700,000***

**Street Jams: Electric
Funk & Hip-Hop From
The Top, Volumes 1-4**



**OVER
165,000***

**The Very Best Of
Spinners**



**OVER
125,000***

**Pickin' Up The Pieces:
The Best Of Average
White Band**



**OVER
750,000***

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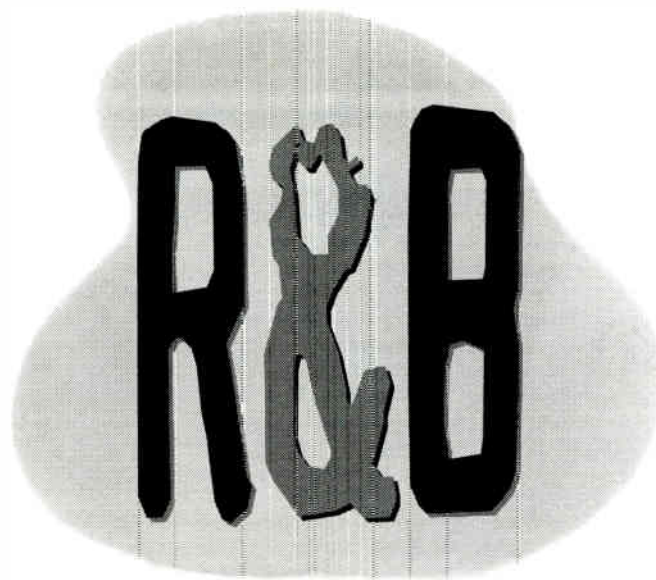
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14. Jimmy Jam and Terry Lewis 15. Ashford & Simpson 16. Queen Latifah
17. TLC 18. Jodeci 19. Quincy Jones 20. Stevie Wonder 21. Naughty by Nature
22. Dallas Austin 23. Sean "Puffy" Combs 24. Marvin Gaye 25. Branford Marsalis
26. Brian McKnight 27. Montell Jordan 28. Gladys Knight 29. LL Cool J
30. The Notorious B.I.G. 31. Redman 32. SWV 33. Luther Vandross
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—How They Do It Abroad—

The U.S.-To-Tokyo Express: More R&B Acts Are Taking It, And Making It Big In Japan

Artists cite creative freedom and a lack of pressure to conform to “**flavor-of-the-week**” trends as big reasons to look East.

BY STEVE McCLURE

TOKYO—Independent record company Avex, which in the past few years has almost single-handedly created a market for dance music in Japan, has also branched out into R&B as part of its effort to become an all-round record company.

In early 1995, the Tokyo-based company signed a worldwide master-rights deal with American R&B artist Cheryl Lynn. Last December, Lynn released her first Avex album, “Good Time,” which sold 100,000

Continued on page 46



Earth, Wind & Fire

Brit Rhythm: Getting Better All The Time

Current and upcoming sets highlight a return to polished form.

BY KWAKU

LONDON—After years of developing a reggae-influenced, sparsely arranged, drum-and-bass-dominated soul style, the Brits are increasingly adding more polished American-styled R&B to their mix. Pundits who have long declared that British R&B could achieve significant pop success were proven right again this spring, when the playlists of commercial radio and BBC Radio 1 FM were dominated by Gabrielle’s comeback hit “Give Me A Little More Time” and Mark Morrison’s “Return Of The Mack.” This overview of current and upcoming R&B releases in the U.K. gives a flavor of the scene.

WEA U.K. launched Morrison’s “Return Of The Mack” album in April following single sales of 400,000-plus for the title track, which spent several weeks at No. 1. WEA’s other R&B priority is Martin Okasili, whose album “The Invincible History Of The Black Celt” is due in July, preceded by the single “Survival.”

With Gabrielle’s single still getting strong airplay in late spring, Go Discs pushed back the release of her sophomore album, “Forget About The World,” produced by Trevor Horn, until May 13. A week later, Lisa Morrish was set to bow with her debut album, “I’ve Got To Have It All.”

NEW-JILL DEBUT

Polydor’s Wild Card label saw the Lighthouse Family’s re-released single “Lifted” hit the Top 10 and become the most-played single on radio in the first quarter of the year. The group’s soulful “Ocean Drive” album is now a Top 30 hit. Nu Colour’s uplifting single, “Desire,” released in mid-May, re-established the gospel/R&B group prior to the late May arrival of their eponymous sophomore album. The label’s “new jill trio,” Montage, is on tap for a debut album later this year.

Sony U.K. expects to establish ex-Chimes singer Pauline Henry as an album-seller with the May release of her covers album, “Do Over.” Jamiroquai have an album planned for September.

DROPPING BENZ

Two young female debutants, MCA’s Rebekah Ryan and PWL’s Bianca Kinane, display Whitney Houston/Mariah Carey-style R&B flavors on their upcoming albums. PWL makes a strong bid in the R&B sector with the glorious sounding

Continued on page 46

Currency Exchange: American-fronted, German-Produced Acts Score In Modern R&B, Dance Genres

BY WOLFGANG SPAHR

HAMBURG—American performers in R&B, dance and rap have often launched their careers in Germany, where their role in German productions often guarantees a place in the country’s charts.

One of the most prominent recent examples of American-fronted, German-produced acts is the duo La Bouche from Frankfurt. Released via the Hansa label in Berlin and subsequently picked up by RCA in the U.S., La Bouche is produced by Frank Farian, the man behind such international acts as Boney M. and Milli Vanilli. Last year, La Bouche sold more than 4 million records worldwide.

The performers fronting La Bouche are D. Lane McCray Jr. from Anchorage, Alaska, and his partner, Melanie Thornton, from Charleston, S.C. McCray came to Germany with the U.S. Army; Thornton moved to Frankfurt because her sister was already living there.

“I wanted to get away from the gigantic anonymity of my U.S. home,” says Thornton. She and McCray met producers Ulli Brenner and Amir Sarf, who introduced them to Farian, who launched La Bouche with the hit single “Sweet Dreams.” Both the single and the album of the same name have gone gold in the U.S.

Farian sees differences in the attitudes of German and U.S. performers. “Americans have a more professional attitude towards their job,” he says. “They see entertainment as a profession and therefore attach greater importance to proper training. In Germany, on the other hand, most artists have a regular job and are seldom willing to give it up.”

One reason why U.S. artists try their luck in Germany is because of the difficulty of getting a recording contract in

Continued on page 50

Inter
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La Bouche

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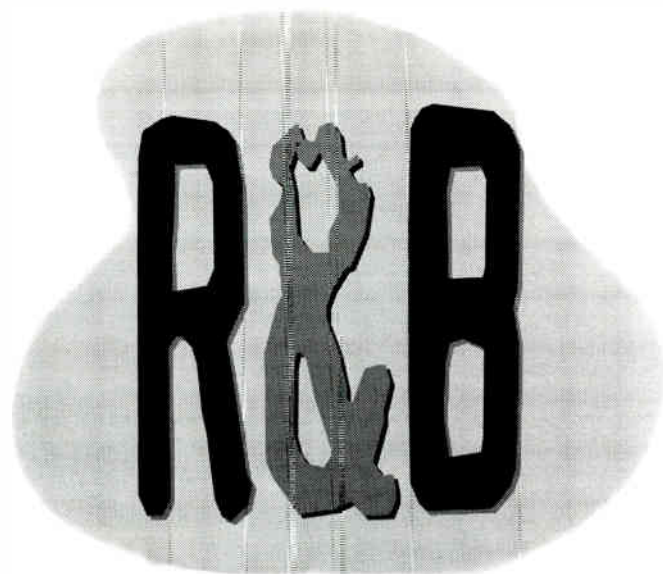


MESA / BLUEMOON



QUADRADA





'96 AT HALFTIME

Continued from page 28

nontraditional R&B acts because consumers are ready.

"Because we're starting to see tour packages that feature rhythm-alternative acts," says Johnson, "the consumer market is slowly being more and more exposed to music forms that blur what radio defines as black music."

GATEWAY TO THE MASSES

Rhythm-alternative music may be described as rhythm-based, African American-rooted music that uses nontraditional R&B riffs or melodies.

Proponents of rhythm alternative say the big challenge is to break its artists on black stations, which traditionally have been cautious when programming music forms that are unfamiliar to its listeners.

Most observers agree that, with acts such as Seal and Dionne Farris beginning to gain airplay on black radio, combined with the commercial success of broad-reaching Ruffhouse act the Fugees, some programmers are relaxing their attitudes toward 'alternative' black music.

R&B/mainstream KPRS Kansas City PD Sam Weaver is encouraged by recent label releases and has programmed songs by such progressive acts as Maxwell, Tony Rich and Groove Theory. "But I hope it doesn't get to the point where everybody puts out only this kind of music because they think it's the only sound consumers want," says Weaver. "Because



acts are gaining a foothold, but says the music may take a while to reach mainstream consumers. "Some of that stuff is winning, and as a musician myself, I really respect the musicianship that acts like Maxwell and [Interscope's] Xavier have," he says. "But that kind of creative music can test the average consumer, who's most of the time just looking for something simple and pure to listen to."

Brooks says EMI's D'Angelo hit with consumers because of

in the right direction as it relates to the creation of records.

"There have to be some [R&B] radio stations out there that realize that there are listeners who like [rapper] KRS-ONE, [dancehall artist] Capleton, Anita Baker and Norman Brown. It can all be programmed together," says Harewood.

LOADING THE DICE

The kind of diversity Harewood describes can often be found on various-artists compilations, which often appear on the market in the form of soundtracks.

Currently, there are 16 soundtracks and various-artists sets on the Top R&B Albums chart. Among recent retail successes are Island's "Don't Be A Menace To South Central," which was certified gold, and MCA's "Dangerous Minds" and Arista's "Waiting To Exhale," which were certified platinum.

"It was a pretty fun project to make, considering the number of artists I had to work with, which often causes a lot of logistical problems," says Kenneth "Babyface" Edmonds, who produced "Waiting To Exhale." "I made a conscious effort with each artist to create songs that were tailored especially for them.

Some observers say economics is the reason many consumers are bypassing single-artist album releases in favor of albums that feature tracks from R&B's hottest performers—past and present.

ATLANTIC'S BOB JOHNSON SAYS THE TIME IS RIGHT FOR LABELS TO PROMOTE NONTRADITIONAL R&B ACTS BECAUSE CONSUMERS ARE READY: "BECAUSE WE'RE STARTING TO SEE TOUR PACKAGES THAT FEATURE RHYTHM-ALTERNATIVE ACTS, THE CONSUMER MARKET IS SLOWLY BEING MORE AND MORE EXPOSED TO MUSIC FORMS THAT BLUR WHAT RADIO DEFINES AS BLACK MUSIC."

then we'll be back where we started."

R&B POTPOURRI

While the influence of rap continues to make a growing impact on black music, such traditionally styled R&B acts as Gerald Levert & Eddie Levert, Sr., Lionel Richie, After 7, Boyz II Men, Brian McKnight and Toni Braxton have managed to retain a significant market share.

The hybrid blend of R&B and rap has gained increasing favor, especially among young listeners. R&B acts such as MCA's Jodeci, Bad Boy's Faith Evans, LaFace's TLC and So So Def's Xscape are dominating the airwaves by using catchy hip-hop grooves and rap-like vocal cadence to accent basic R&B melodies.

Says Virgin's Brooks, "If you look at the current [R&B] hits, you'll see that there's some kind of [hip-hop] subtext or fundamental rap merging with traditional R&B music. At the same time, rap music is becoming more melodic and musical. I regard it as the perfect marriage."

Brooks shares Johnson's thoughts that rhythm-alternative

the artist's subject matter, which made it easier to accept the different direction the artist took musically.

R&B/mainstream WGGI Chicago MD Don E. Cologne describes D'Angelo's music as "compelling" and agrees that it reaches a broad spectrum of listeners. "Initially, we thought the music was adult, but [the single] 'Cruisin' really opened things up," says Cologne. "If he was older, I don't think his music would have made it through, but because he's so young [21-years-old], the kids could relate."

360-DEGREE FORMAT

However, Correct Records GM Kevin Harewood says some radio stations and major labels are selling consumers short and are more conservative in taste than the consumers they service.

"An R&B radio format like the kind back in the '60s and '70s, that would program 360 degrees of black music, could win today," he says. "Artists like D'Angelo and the Fugees are steps

Photos, from left: Rhino Records' Ron Wiggins, WGGI music director Don E. Cologne, Elektra chairman Sylvia Rhone

"People are not laying out their \$16 for a CD of untested music these days, when they can buy a compilation of old-school music that features all hits," says Ron Wiggins, national director of urban sales and marketing for Rhino Records, an acknowledged industry leader in compilation albums.

Various-artists albums and soundtracks appear to be gaining more importance as the line blurs between labels and film companies.

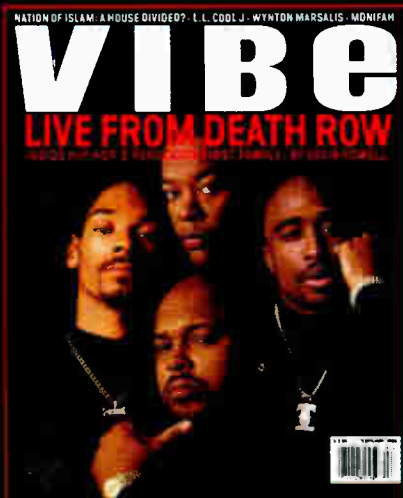
As part of its recent restructuring (Billboard, April 27), Motown formed a soundtrack department, headed by Cassandra Mills, who had previous soundtrack success with Giant's "New Jack City."

Underworld Entertainment—co-founded by film directors Albert and Allen Hughes, and partner Darryl Porter—recently pactured with Interscope (Billboard, April 20), and in addition to releasing regular product, the trio's label will serve as Interscope's soundtrack arm. "With this new relationship, we'll be able to launch our new artists from soundtracks," says Porter, underscoring a key reason for the move toward various-artist sets. ■

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R&B

RETURN OF THE "TOTAL" ARTISTS

Continued from page 50

self-contained R&B acts.

Traditionally, major labels have consistently signed large numbers of rock acts who write, produce and perform their own music. However, in recent months, a bumper crop of R&B



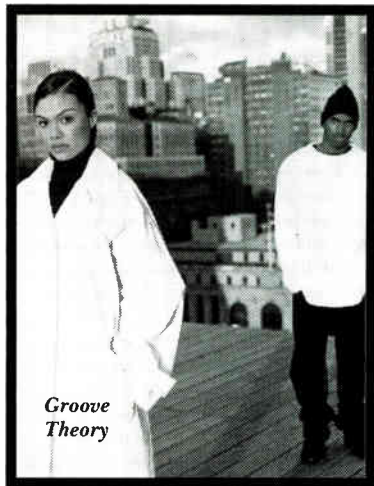
Solo

whose debut set, "Brainchild," was released in April, is composed, in part, of the hot production trio known as Organized Noize. As members of the producer collective, Rico Wade, Ray Murray and Patrick "Sleepy" Brown have used their studio skills for such acts as TLC and Outkast.

One of the reasons that Motown has recently beefed up its A&R staff to include a dozen positions was to be able to identify and sign recording acts with more to offer than just a good look and the ability to carry a tune.

Says Motown executive VP Mark Siegal, "Our A&R and publishing departments work hand-in-hand because we're looking for acts that are self-contained and can make immediate contributions—not just on their own projects, but on other Motown acts as well."

Adds Motown A&R executive VP Eddie "F" Ferrell, "The more complete a package you have, the better the ability artists have to express themselves. We don't want one-dimensional artists that depend solely on their producers' vision, because if that happens, then usually the artist becomes invisible to the consumers."



Groove Theory



Brooklyn Funk Essentials

do-it-yourselfers have been making their mark on the industry.

As the taste of mainstream R&B consumers continues its drift toward musicality and originality, A&R executives are finding it easier to sign acts who have more than just vocal talent.

"One of the benefits of having such an artist is that you don't have to wait in line for a hot producer or to get a good writer,"

LEFT-OF-CENTER ACTS LEAD CHARGE

Possessing performing skills that reach beyond singing to track when performing is another growing trend, and acts like Perspective's Solo are seeing returns from their live shows in spades.

"Says BMG Music Publishing creative director Derrick

THE CONCEPT OF WELL-ROUNDED ARTISTS IS NOT NEW. CURTIS MAYFIELD, SAM COOKE AND SMOKEY ROBINSON ARE JUST A FEW OF THE MANY SOUL ARTISTS WHO WERE SUCCESSFUL SINGERS, WRITERS AND PRODUCERS. IN THE PAST FEW YEARS, SUCH ACTS AS BABYFACE, R. KELLY AND SHAI HAVE EMERGED AS SELF-CONTAINED R&B ACTS.

says Columbia A&R VP Mitchell Cohen, who signed Maxwell. "I was pretty much convinced that [Maxwell] had something to say lyrically. He has a distinctive voice and musical direction. And he had enough [creative focus and material] to record a full-length album."

"Maxwell's Urban Hang Suite," was released April 2 and was entirely written by Maxwell, who produced five of the album's tracks.

"The thing about this creative artist renaissance is that it's not a big race," says Maxwell. "There's plenty of room for acts and different music."

ARTISTS HELPING ARTISTS

Some recording acts have creativity to spare. Society Of Soul,

Thompson, "The industry is [signing] more acts that can deliver the kind of live dates that consumers want to pay for—and those are the ones that feature true showmanship."

Thompson says R&B acts who are left of center creatively are leading the do-it-yourself charge. "Artists like [Sire's] Seal, [Interscope's] Xavier, and Maxwell, are acts that have been really demonstrating true musicianship," he says. "But I hope that this is a real change and not just a blip on the screen."

"Bassy" Bob Brockman, instrumentalist and producer for Brooklyn Funk Essentials, says the ability to perform live creates opportunities for acts whose music might otherwise be unable to gain exposure through broad sources, such as radio.

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ARTIST-SUPPORT GROUPS

Continued from page 30

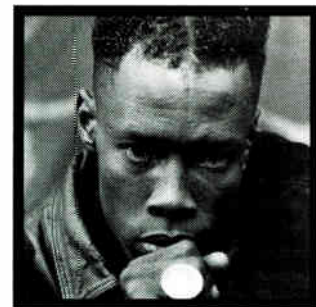
ing at the issue of longevity," he explains. "It's a machine; there's often a pimp mentality. If a record hits, they can deal with artist development later."

In an effort to diversify Double XXposure, Ellerbee recently hired music-industry veterans Ken Winnik and Pablo Diaz, who will head Double XXposure 2, a new division focusing on the Latin-music market. Clients include vocalist Lisa Lisa, WQHT-Hot 97 (New York) radio personality Angie Martinez and former adult film star Vanessa Del Rio.

PRE-GAME COACHING

For labels or artist managers looking to sharpen their artists' media image, David Nathan is another name often discussed in the industry. The London native, based in Los Angeles since 1984, started his interview-coaching service in 1990.

Nathan is the U.S. editor of *Blues & Soul* magazine, a reissue producer and a frequent contributor to *Billboard*. As a journalist, he says, he kept encountering artists who didn't know how to



Clockwise from top left: Patra, Shabba Ranks, Portrait

respond to interview questions.

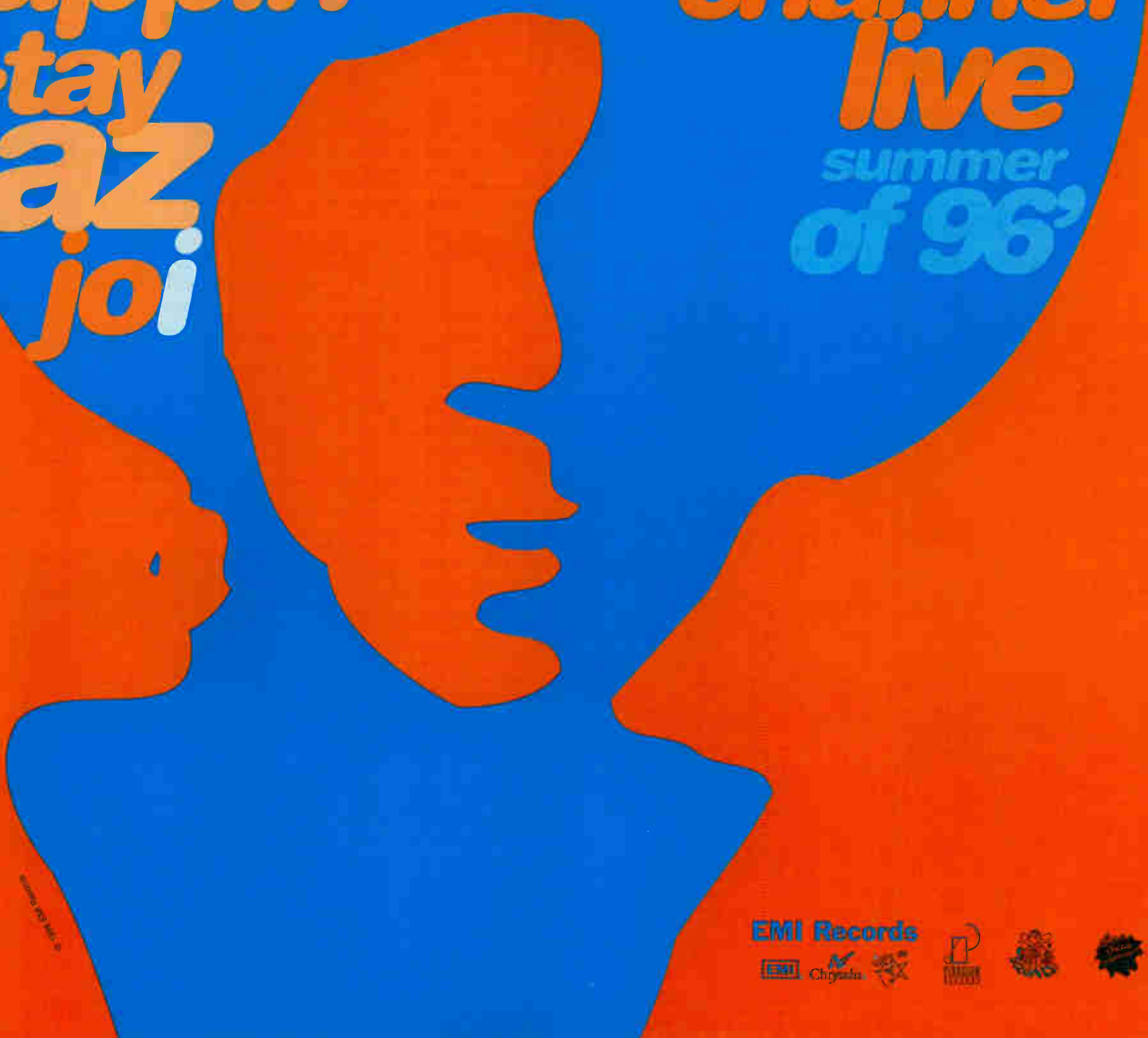
"What I do definitely falls under the umbrella of artist development. If you have an artist that looks good, sounds good and can express himself articulately, it works for everyone," Nathan says. He, like Ellerbee, feels that the record-label mentality is often about getting immediate results. "A lot of times," Nathan observes, "they're not sure if an artist will be around for a second or third album."

After working with Arista artist Jeff McBride, Nathan was hired by Motown executives to coach artists Shanice and Another Bad Creation on interview skills. Word-of-mouth referrals within the industry led Nathan to assignments with a wide range of urban talent including Toni Braxton, Chante Moore, Boyz II Men, Tony Rich and Brian McKnight.

Nathan says that the artists' main job is to promote themselves and project the best image possible. "It's important that they go into an interview prepared," he says. "They should realize that media—whether it's print, radio or television—is an important channel for reaching the public." ■

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U.S.-TO-TOKYO EXPRESS

Continued from page 38

copies—mainly in Japan. Avex Chairman Tom Yoda says Lynn's powerful stage presence is one of the key reasons the label signed her. "Her professionalism and personality suit the stage," says Yoda. Such a "hyper-aggressive diva," in Yoda's words, is the perfect artist for Avex's state-of-the-art Velfarre disco in Tokyo's Roppongi nightlife district. Besides "Good Time," Lynn has released a total of three remix albums and maxi-singles on Avex.

The Japanese label's highest-profile R&B signing is veteran band Earth, Wind & Fire, which, like Lynn, finalized a worldwide deal with the Japanese label in 1995. After working on several projects as a producer for various Japanese record labels, group leader Maurice White and EW&F's business manager Art Macnow began having conversations with companies in Japan after EW&F left Warner Bros. Records in 1995 (in the wake of Mo Ostin's departure). They finally concluded a deal with Avex, who released a live EW&F album six months ago. "Live in Velfarre" sold 200,000 copies, mainly in Japan and Britain. Currently, the band is working on a new studio album, which will be released by Avex in Japan this summer. Avex provided the budget for the project and, under the terms of the global agreement, EW&F is free to place the album with licensees in all other territories (including the U.S.) outside the Pacific Rim.

"It's going to give Earth, Wind & Fire an updated, contemporary image," says Yoda. EW&F's continuing popularity with its loyal Japanese fan-base made the band a natural choice for Avex to sign, adds Yoda, who wants to position the band as "high-quality dance artists" in this market.

Maurice White remarks that "Because of the climate in the music industry here [in the U.S.], many of the artists from the '70s and '80s have had to look elsewhere to get record deals. In the U.S., you are expected to walk the line and come up with music that fits the flavor of the week. With Avex, it's a matter of 'Here's the budget, go make a record.' That's how I've worked in the past, and that allows us the total creative freedom to do what we do best." ■

(Assistance in preparing this report was provided by David Nathan in Los Angeles.)

BRIT RHYTHM

Continued from page 38

vocal group 5 A.M., whose single, "Heaven," was released in May.

RCA's hip-hop/R&B groups Original Son and AKA have singles set for release this month, while Benz drops its "3 Men Called Ben" album June 14. Martine Girault releases her debut album, "Revival," in June or July, preceded by a new version of the classic title track. Omar has an album out later this year, and Steven Dante has a set produced by Danny D. planned for fall release on Delirious/RCA.

WOMAN'S POWER, LEO'S LOVE

EMI released Dana Dawson's debut album, "Black



Soul diva Beverley Knight

Butterfly," on May 13, and the label will issue an as-yet-unspecified single from Eternal's double-platinum album, "Power Of A Woman," this summer. Cooltempo A&R manager Trevor Nelson is looking to re-establish Mica Paris with a new album and single in late summer. That's the same time frame for singer-songwriter Lynden David Hall, whom Nelson describes as falling somewhere

between D'Angelo and Seal.

Two former EMI artists with indie releases are Think Twice, who are supporting their debut album, "Joy Is Free," on

Continued on page 48

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BRIT RHYTHM

Continued from page 46

Internal Bass with a June single, and Phillip Leo, who released "No Temporary Love" in May on his Pacific Sound/Sharma label, with an album, "Down 2 Earth," due this fall.

Big Life released another single, "Where Is The Love," on June 3, from gospel/R&B female trio Truce's fine album, "Nuthin' But The Truce." Labelmates Damage continue to build a following with the single "I'd Do Anything," released May 29. Sixteen-year-old R&B underground star Celetia's sexually upfront debut album on Diesel is a strong seller. An album of new and remixed tracks from Diesel swing band Kruez, titled "Street But Neat," is due this summer.

LOW LIGHTS, BLUES SKIES

Soultown Records introduces Ebony's "R.E.S.P.E.C.T." album in late June. There's a buzz on the street-soul scene for Jill Francis' re-promoted "Changes" single, while Rick Clarke releases his "Perfect Lady" album this summer, preceded by the "Turn The Lights Down Low" E.P.

Singer-producer Ray Hayden releases his second album,

"(I've Never Seen A) Sky So Blue," on the Opaz label, and an as-yet-untitled album by seasoned vocalist Patrick Jean-Paul Dennis, between September and October. Intimate Records has a trio of summer album releases: "Deeper Than That" by Lex; "Do It Right" by the much-touted soul vocalist Chris Ballin, and "The Intimate Sound Vol. 2."

MANCUNIAN SOUL



Back with the Mack: Mark Morrison

The compilation series "U.K. Pressure" on Pressure Records and "Soul Pressure" on Passion Music both broaden the exposure of independently released British R&B records. In addition, the recently released "New Flava" album (Excess) showcases new R&B acts, and "Voices In Control" (Expansion) features a collection of Manchester's soulful voices, including Victor Haynes, who produced the project.

Other indie R&B albums worth noting are "The B-Funk" (Dome) by the critically ac-

claimed soul diva Beverley Knight; the eponymous debut by new classic-soul trio Troi on Juice; "The Diary" (Soultown) by Maxeen, and "More Soul Than Sense" (Rugged Ram) by soul crooner Ola. Other names (and labels) to watch from the indie British R&B scene: Desire (Props), Maxine Brahams (BKO), Aldin Birdette (Dur), Stacey Phipps (ex-EMI), Diane Marsh (EBS), Jive (Expansion) and C223 (Rotating).

The 18-month-old R&B charts set up by the British R&B Association (BRBA) and its related syndicated radio show are a useful window of exposure for the genre in the U.K.

"People like Celetia and Beverley Knight are in the R&B chart for a period of time that retailers can actually look at," says Colin Barlow, head of the Wild Card label and a BRBA board member. As noted by Daddy Bug, R&B presenter on London's Kiss FM and A&R exec at the Rhythm Series label, "British R&B is improving all the time." ■

Q: What do the following artists have in common?

ANGELA BOFILL, JEAN CARNE, ROGER HATCHER, HOWARD HEWETT
NICOLE JACKSON, REBBIE JACKSON, JOSIE JAMES, EVELYN 'CHAMPAGNE' KING
FATHER MC, RODNEY MANNSFIELD, RONNIE MCNEIR, GARY TAYLOR, LEON WARE.

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Monica

Madonna

Brandy

Silk

2Pac

Lisa (Soulpower/Elektra)

Brownstone

Nikki (Soulpower/Elektra)

For Real

TLC

Barry White

Seal

Patra

Brand New Heavies

Simply Red



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The Chi-Lites
Includes

Inner City Blues
Inner City Blues
A Lonely Man
Yes I'm Ready
The 12th Of Never
Living In The Footsteps
Of Another Man



The Artistics
Includes

The Best Of
The Price Of Love
Walking Tall
I'm Gonna Miss You
Girl I Need You
Make My Life Over
Yesterday's Girl



Barbara Acklin
Includes

Greatest Hits
Am I The Same Girl
Love Makes A Woman
Just Ain't No Love
Portrait Of A Broken Heart
Stop Look And Listen
I Did It



Young Holt Unlimited
Includes

The Best Of
So Much Soul
Waxf Waxf
The In Crowd
Light My Fire
Who's Making Love
Dig Her Walk



Jackie Wilson
Includes

Live At The Copa
Lonely Teardrops
That's Why I Love You So
Doggin' Around
Danny Boy
Night
To Be Loved



Gene Chandler
Includes

The Soul G
I Still Don't Care
Good Times
From The Teacher
To The Preacher
If You Can't Be True
There Goes The Lover



The Jackson 5
Includes

Pre-History
Never Had A Girl
Big Boy
Let Me Carry Your Schoolbooks
We Don't Have To Be Over 21
You've Changed
Michael The Lover



T-Bone Walker
Includes

The Legendary
Treat Your Daddy Well
I Don't Be Jiving
I Ain't Your Fool No More
Let Your Hair Down Baby
You Don't Love Me And I Don't Care
Hate To See You Go



Lillo Thomas
Includes

The Best Of
You're A Good Girl
I'm In Love
Holding On
Sexy Girl
Down Town



The Brunswick Years - Volume 1

Tyrone Davis - Turn Back
The Hands Of Time
The Chi-Lites - Oh Girl
Jackie Wilson - Higher And Higher
Barbara Acklin - Love Makes A Woman
The Lost Generation - The Sly The
Slick & The Wicked
And 35 Other Great R&B Classics



MUSIC YOU GREW UP WITH

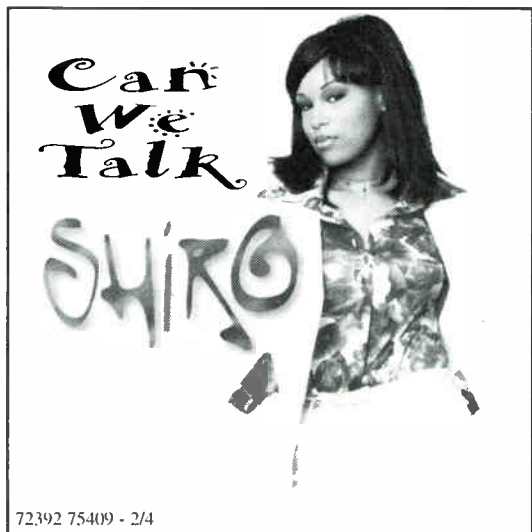
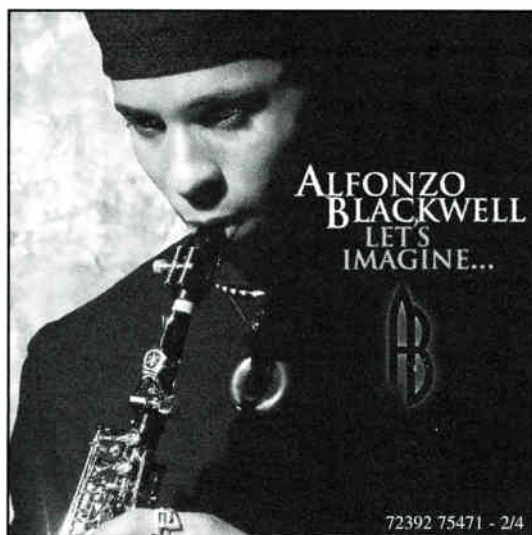
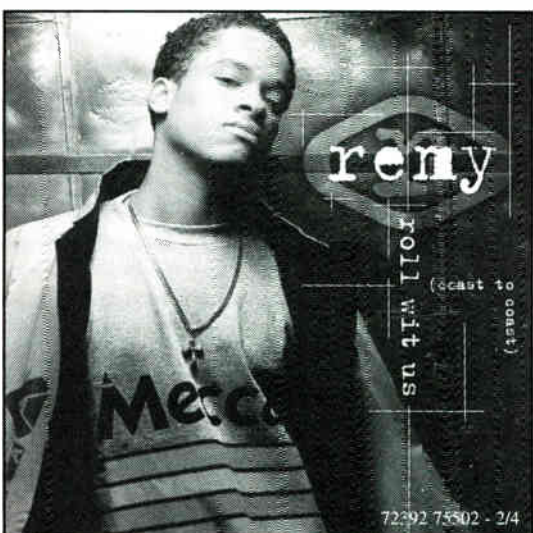
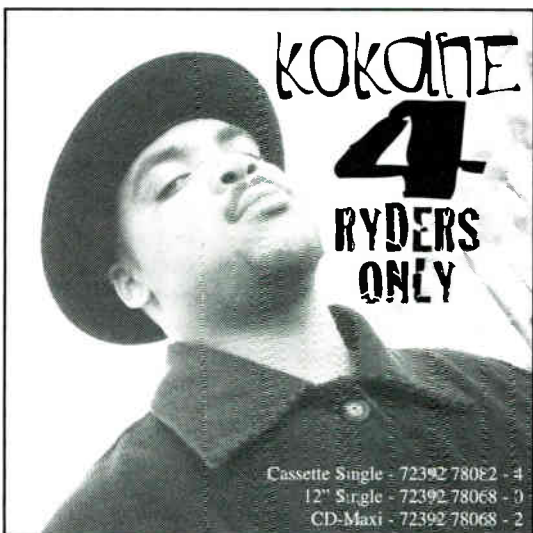
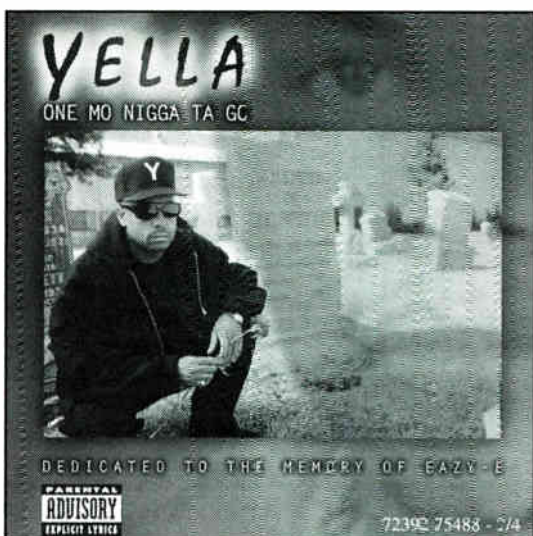
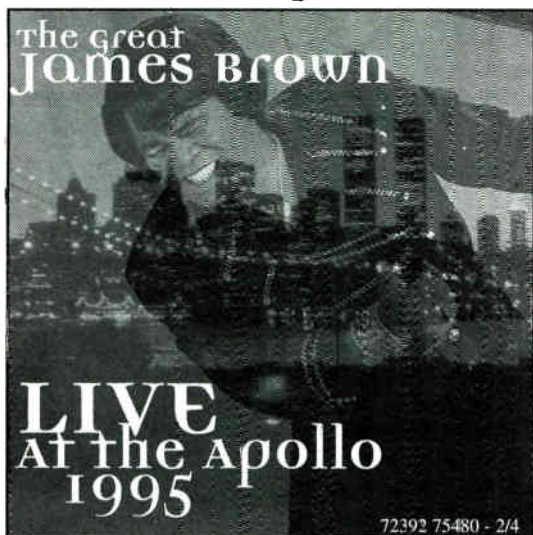
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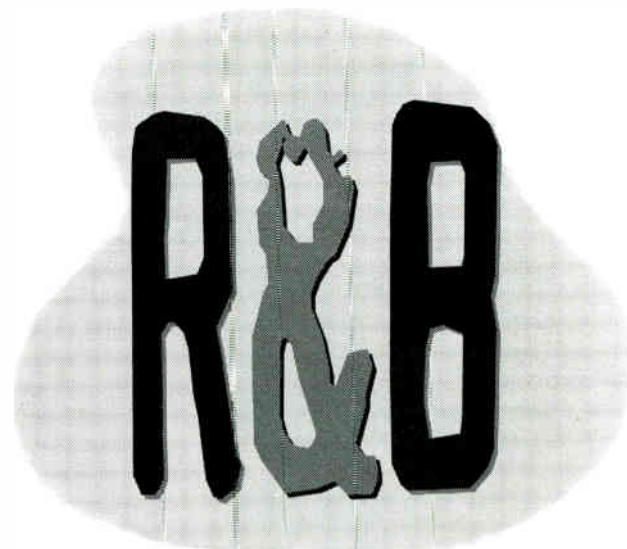
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RETURN OF THE "TOTAL" ARTISTS

Continued from page 44

Despite a lukewarm domestic reception to "Cool, Steady And Easy," the band's debut set which was released last August, BFE has been able to earn a living touring and selling records abroad. "We've been doing a lot of festivals and club dates, especially in Europe," Brockman says.

Because of its more favorable international reception, Brooklyn Funk Essentials is currently recording a seven-cut EP for Europe-only to help promote the act's next tour of concert dates. The act's next domestic album is scheduled for release sometime in 1997. ■



Producing and performing: Society Of Soul

AMERICANS IN GERMANY

Continued from page 38

America, suggests Farian. In Germany, there are numerous songwriters and producers looking for American performers.

"Black artists in particular frequently have extremely good voices—which make a pleasant change from the monotonous voices of German singers," says Dirk Schombs, head of promotion at Hansa Musik in Berlin. "As they also look different, success is almost guaranteed."

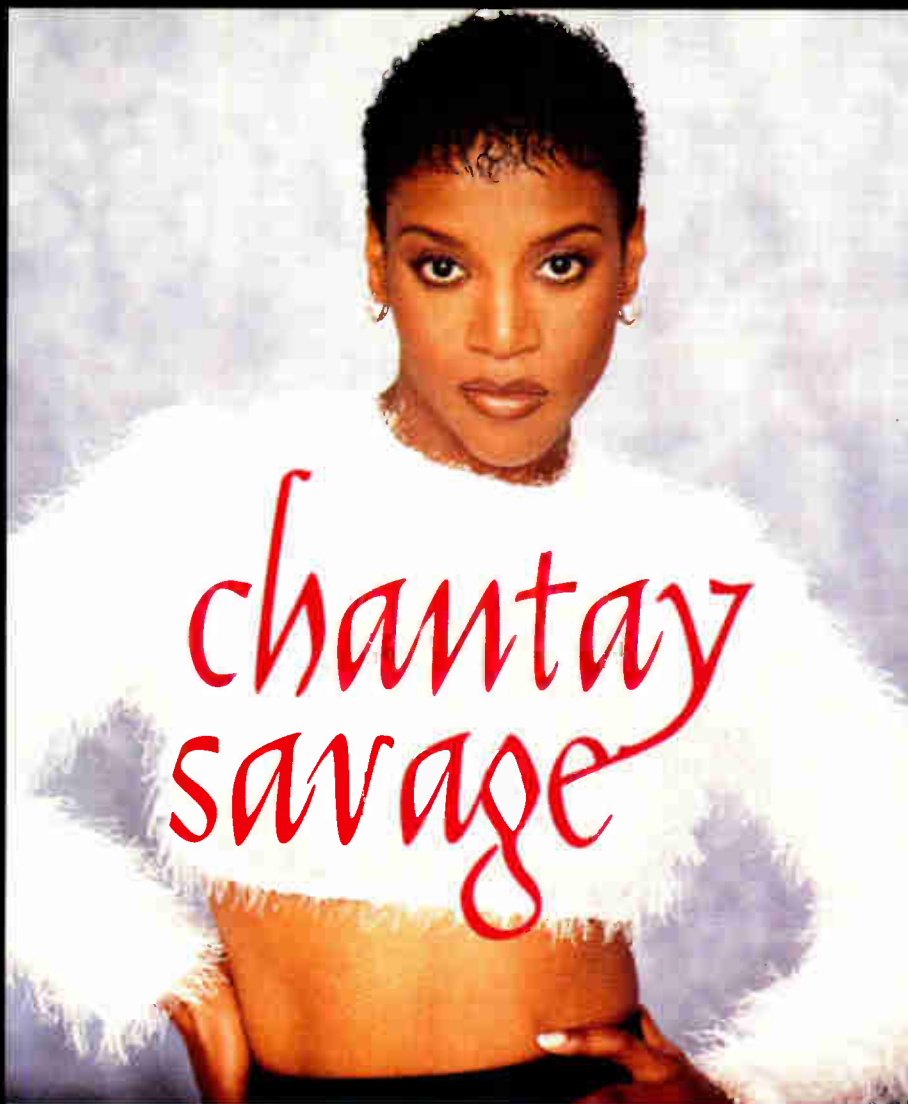
Numerous American artists are enjoying great success with German R&B and dance productions. Snap has the singer Summer from Los Angeles. Magic Affair is fronted by Anita Davis, a vocalist from the South. J. Supreme from California is with Culture Beat, and Fun Factory has Rod D., the rapper from New York. ■

OUR R&B COVER PHOTOGRAPHER



Joseph A. Rosen is a professional photographer based in New York City. He began combining his photography with his love of blues and jazz over 20 years ago. He has amassed an archive of performance and portrait photos of hundreds of artists. For

the last three years, he has worked closely with the Rhythm & Blues Foundation of Washington, D.C., to produce the "Preserving America's Soul" Calendar. The calendar features artists who have received the Foundation's prestigious Pioneer Award. Proceeds from the calendar benefit the Doc Pomus Fund For Emergency Relief. Rosen's photography regularly appears on CD covers as well as in numerous local and national publications, and he will be having an exhibit of his blues and jazz photography at the WBGO Gallery in Newark, N.J., starting this November.



*chantay
savage*

1 R&R UC

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AND RETAIL!



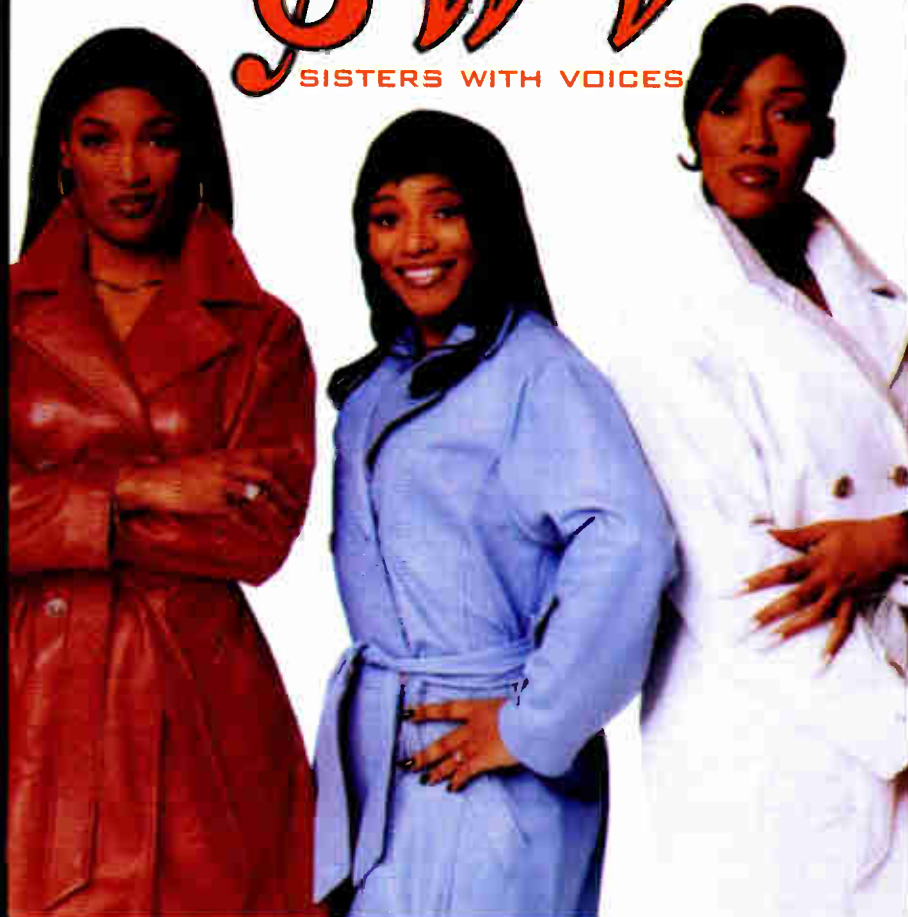
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Reliving Studio 54's Glory Days; GLAMAS Plays

LAST DANCE: As a 14-year-old lad glued to WKTU New York for the disco hits of 1977, we found few things as important as gaining access into Studio 54. It was like Dorothy reaching the land of Oz. No place epitomized the glory and flash of that era more—and we had to get there at all costs.

Memories of those days came rushing back to us as the May 23 date of the famed venue's last all-night bash approached. After 10 years of aborted attempts to revive Studio 54 as a haven for the house music generation, the club is due to be pummeled into history forever by the proverbial wrecking ball. So before it is replaced by a McDonalds or a parking lot, why not fire up those smoke machines and strobe lights once more for old time's sake?

Tied in with the recently resurrected WKTU for promotional purposes (talk about everything coming full circle), the hotly touted "last dance" proved to be a veritable cattle call of clubland luminaries. Gloria Gaynor, Crystal Waters, Cher, Billie Ray Martin, Sweet Sensation, Seduction, the Cover Girls, Robin S., France Joli, Martha Wash, La Bouche, Jocelyn Brown, and Real McCoy all took to the stage. Actually, with the exception of Donna Summer and one or two oth-



Futuristic Groovin'. German producer/beatmaster Diferenz, right, chills with compatriot and collaborator Jazz Con Bazz (aka Roey Marquis II) during a recent trip to New York to promote their first stateside album, "More Noize Please." Due Thursday (6) on Shadow Records, the set showcases the pair's unique style of blending ambient-dub, old-school soul, and acid-jazz elements. Diferenz also keeps busy producing underground German hip-hop acts, while Jazz Con Bazz runs his Tribes of the Underground fanzine and spins weekly at Germany's popular Funkadelic nightclub. Look for the two to spend a portion of the summer in the States, touting "More Noize Please" and laying down tracks for new projects.



by Larry Flick

ers, any act that ever issued a major dance record was there.

Breezing through the press entrance of the club was quite a different experience from that humid Saturday night 18 years ago when we decided to brave the notoriously discriminating velvet rope with our then girlfriend, Vicki, and fake I.D. to finally experience dance nirvana.

Decked out in black chinos, a shiny grey acrylic shirt (that was covered with charcoal-colored seagulls), and suede platform shoes that added roughly four inches to our 6'2" frame, we were ready for action. All we had to do was pray that our perfectly blow-dried and sprayed John Travolta hairdo would hold up in the heat.

That first experience at Studio 54 was a brilliant, life-altering blur. It did not matter that the sound system at the dear, departed Xenon was a little more powerful or that the mod interior design of the long-forgotten New York, New York nightclub was more aesthetically pleasing. Studio 54 was the promised land of soaring grooves, fiercely sequined divas, and seductively gyrating bodies. The intangible magic of the room was addictive—as was the rush of faux stardom we felt when, under a sky of laser lights, we dipped and twirled Vicki better than ol' Johnny T. did in "Saturday Night Fever."

That was just one of countless moments that contributed to a night we will never forget. The icing on the cake was grinning and waving with smug bliss as we walked past the older braggarts from our Bronx, N.Y., neighborhood still trying in vain to get into the club as we strolled out on our way home.

Re-entering Studio 54 as an admittedly jaded 32-year-old journalist was an entirely different experience. Yeah, some of that old rush did come back—how could it not? For a fleeting second, we could almost see that 14-year-old in the middle of the dancefloor again, surrendering all control to the groove under the big mirrored ball. But it was hard to fully embrace those memories without acknowledging the melancholy that comes with an event like this.

Once again standing in the middle of Studio 54, we could not help but think about all of those whose unfairly shortened lives would not allow them to be there. We also reflected on the investment of heart and creativity of the artists who contributed to the art form that gave birth to this venue. The media may be crediting boundless kitsch and cyclical fashion trends for the resurgence of disco, but we believe

it is the purity of spirit inherent in the music that has people compelled all over again. In fact, we'd argue that such spirit has remained a key ingredient of dance music from disco to hi-NRG and house, and every other form in between.

In any case, disco is an art form that has affected far more people than has been accurately documented to date. Any required proof was provided by the seemingly endless line of prospective punters hoping for access into the venue for one last dance. Some clearly wanted to revisit the past, while others were bent on getting to Oz for the first time before it was too late.

As we walked passed the throng on our way home, we smiled at their patience and energy—and we hoped that they would carry some of the venue's remaining magic into the future.

OUT MUSIC: In a move to heighten mainstream awareness of their efforts, organizers of the Gay and Lesbian American Music Awards (aka the GLAMAS) are planning a series of events around the U.S. to showcase promising young queer acts. Dubbed Come Out and Play, the series will be launched in Chicago on Saturday (8) at the Metro.

The talent bill offers fairly broad genre representation, with the dance music banner being carried by Poi Energy Inc., an ambient/techno outfit comprising members from alterna-pop act Poi Dog Pondering and glam troupe Boys Entrance. The evening will be hosted by actress Paula Killan and cabaret performer Honey West. A portion of the proceeds from the show will go to Stop AIDS, a local Chicago relief/awareness group.

Future Come Out and Play events will occur in New York on July 11 and in Los Angeles on Aug. 8, when the nominees for the first GLAMAS



Dreams Of Gold. Logic/RCA act La Bouche visited radio station WWBM (B-96) Chicago recently to celebrate the gold-certified success of its single "Be My Lover," which is featured on the act's debut album, "Sweet Dreams," also gold-certified. The act will spend much of the summer in the States, visiting radio and retail outlets between club gigs. Pictured, from left, are Andy Kemp, promotion manager, RCA; Melanie Thornton, La Bouche; Terry Foxx, air personality, WWBM; Erik Bradley, music director, WWBM; and Lane McRay, La Bouche.

ceremony will be announced. Awards will be handed out on Oct. 6 at a venue still to be confirmed in New York. For more information, call the GLAMAS office in New York.

BOOGIE WONDERLAND: What a pleasure it is to see Tommy Boy Records get back into the dance game. The hip-hop-heavy label appears to be on the verge of a much-deserved multiformat hit with "This Is Your Night" by Amber. This is Euro-NRG of the highest and most festive quality. The protégé of the Berman Brothers, she oozes with endearing girlish charm and a squeaky-cute voice. The track, which has an immediately infectious chorus, has been remixed to suit every possible format by the Bermans. Junior Vasquez, and DJ Ernie, with even more versions in the offing by the Lisa Marie Experience, Deep Dish, and Mousse T.

Bolstered by a videoclip directed by Jeff Kennedy, this single has smash stamped all over it. Tommy Boy has not officially begun soliciting airplay on the cut, and it is already getting spins on WWBM (B-96) Chicago, KTFM San Antonio, Texas, and WKTU. "This Is Your Night" previews the album "Colour Of Love," which is tentatively slated for release Aug. 20.

New York's Dance Baby! Records has been kinda quiet lately, so it's nice to see the label back in full operation with "Burn," which gathers the 2-year-old indie's singles output into a solid beat-mixed CD. Label head Dean Landrew produced and co-wrote nearly every cut (and he's quite good), so there is a seamless flow that makes this set particularly appealing.

Added pleasure comes from the

parade of divas featured, most notably the saucy and soulful Michelle Weeks. Actually, Weeks has not been the most visible figure on the dancefloor in recent times either. Where are you hiding, girl? We miss ya!

Another compilation well worth a whirl is "House Blend: Good To The Last Beat," which shows Chicago DJs Alex "Peace" Martinez and Kevin Halstead flexing their turntable skills with a spree of singles previously released by Strictly Hype Records. The emphasis here is as much on the agile fingers of Martinez and Halstead as it is on the quality of the music. Lots of cool tricks and blends employed here. Check it out.

We often report on the excitement surrounding a stateside label making room for a fab European import, so it is gratifying to note that the oh-so-potent "Get Another Plan" by New York's Abstract Plan has been picked up for worldwide distribution by Talkin Loud Records in the U.K. Previously available here on Wave Records, the track is an acid-jazz kicker soaked in retro-soul. Francois Kervorkian and Eric Kupper have both completed remixes for the record's summer release abroad.

Freeze Records continues to hang tough in the underground with "It's Over Me" by Jahkey B. Featuring Lydia Rhodes, a rugged houser that makes the most of a solid vocal and a sing-along chorus. Sharp minds will recall Rhodes from a long-ago collaboration with pre-superstar Junior Vasquez on an album that included several choice pop baubles and a kinky cover of A Taste Of Honey's "Boogie Oogie." Small world, eh?

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING JUNE 8, 1996
CLUB PLAY

1. LOVE DON'T LIVE HERE ANYMORE MADONNA MAVERICK
2. LET THIS BE A PRAYER ROLLO GOES SPIRITUAL CHEEKY
3. CHA CHA ARMAND VAN HELDEN LOGIC
4. ONE OF US OUTTA CONTROL INTERHIT
5. IT FEELS LIKE LOVE NEW RELIGION FEATURING DIAN SORRELL RAM

MAXI-SINGLES SALES

1. WHO COULD IT BE LUCIANO FEAT. JUNGLE BROTHERS ISLAND JAMAICA
2. TEASE ME 3T MJJ
3. FEEL DA MUZIK SNEAK ESSENTIALS VOL. 3 STRICTLY RHYTHM
4. THIS IS YOUR NIGHT AMBER TOMMY BOY
5. FIESTA CALIENTE ILEGALES ARIOLA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	3	8	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	◆ FULL INTENTION 2 weeks at No. 1
2	6	12	6	CHILDREN ARISTA 1-3007	◆ ROBERT MILES
3	5	7	7	REACH EPIC 78286	◆ GLORIA ESTEFAN
4	3	4	8	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
5	2	2	9	MOVIN' STRICTLY RHYTHM 027	MONE
6	8	10	8	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
7	4	1	9	ONE MORE TRY CHAMPION 64528/RCA	◆ KRISTINE W
8	9	14	7	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
9	11	16	6	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
10	14	22	4	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
11	7	9	9	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	◆ CANDY GIRLS FEAT. SWEET PUSSY PAULINE
12	18	30	3	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
13	13	5	11	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
14	12	8	12	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
15	20	27	4	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
16	23	35	3	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
17	10	6	11	MAKE THE WORLD GO ROUND CHAMPION 322	SANDY B.
18	15	19	7	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
19	21	28	5	CHECK THIS OUT MAXI 2036	CEVIN FISHER
20	27	33	4	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
21	31	43	3	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
22	16	11	9	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEEZE JOHN
23	24	29	5	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
24	30	37	3	ONE BY ONE REPRISE 43643	◆ CHER
25	22	24	6	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
26	26	26	6	NEVER STOP SUB-URBAN 22	REFLEXION FEATURING LAURA ALFORD
27	38	—	2	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
28	17	17	8	1979 VIRGIN 38541	◆ THE SMASHING PUMPKINS
29	33	34	5	THEY DON'T CARE ABOUT US EPIC 78212	◆ MICHAEL JACKSON
30	35	44	3	WAVE SPEECH PAGODA 281001	PETER LAZONBY
31	40	—	2	GET ON UP MCA 55125	◆ JODECI
★★★Power Pick★★★					
32	45	—	2	BEFORE ATLANTIC PROMO	◆ PET SHOP BOYS
33	29	18	11	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
34	37	46	3	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
35	28	20	9	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
36	41	45	3	HARVEST MUSIC PLANT 034	MIXX VIBES
37	36	40	5	REMEMBERING THE FIRST TIME EASTWEST PROMO/EEG	◆ SIMPLY RED
38	44	—	7	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
39	25	15	13	SWEET DREAMS RCA 64504	◆ LA BOUCHE
40	46	—	2	HALLO SPACEBOY VIRGIN PROMO	◆ DAVID BOWIE
41	19	13	12	THE SOUND LOGIC 59039	X-PRESS 2
42	47	—	2	FOR THE LOVE OF YOU 143 85506/ATLANTIC	◆ JORDAN HILL
43	42	31	14	NO REASON TO CRY QPM 2502/PROFILE	JUDY TORRES
★★★Hot Shot Debut★★★					
44	NEW	1	1	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
45	NEW	1	1	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
46	43	42	5	AS I WATCH U DANCE ICHIBAN 355	TIA
47	32	21	23	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
48	NEW	1	1	X-FILES THEME NEXT PLATEAU 1443	DADO
49	NEW	1	1	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
50	34	23	11	VICIOSA ZYX 8078	SUENO LATINO FEATURING VALERIA VIX

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	1	4	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. 3 weeks at No. 1
★★★Greatest Gainer★★★					
2	2	2	13	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
3	4	15	8	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
★★★Hot Shot Debut★★★					
4	NEW	1	1	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	◆ MICHAEL JACKSON
5	NEW	1	1	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	◆ 112
6	6	—	2	GET ON UP (M) (T) (X) UPTOWN 55125/MCA	◆ JODECI
7	5	—	2	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
8	3	3	3	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
9	8	4	13	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
10	7	6	4	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
11	NEW	1	1	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3-5073/ARISTA	◆ MONICA
12	9	11	4	TOUCH ME, TEASE ME (T) DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
13	NEW	1	1	OPERATION LOCKDOWN/DA WIGGY (T) DUCK DOWN 53232/PRIORITY	◆ HELTAH SKELTAH
14	NEW	1	1	BOOM BIDDY BYE BYE (T) RUFFHOUSE 78338/COLUMBIA	CYPRESS HILL
15	NEW	1	1	CHA CHA (T) (X) LOGIC 59042	ARMAND VAN HELDEN
16	NEW	1	1	CAFE CON LECHE (T) (X) OUT OF CONTROL 13507	EL PRESIDENTE
17	15	9	15	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
18	16	16	6	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95651/ATLANTIC	◆ QUAD CITY DJ'S
19	14	23	5	THEME FROM MISSION: IMPOSSIBLE (T) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
20	NEW	1	1	AIN'T NOBODY (WHO COULD LOVE ME)/KISSING YOU (M) (T) (X) BAD BOY 7-9068/ARISTA	◆ FAITH EVANS
21	NEW	1	1	HANG 'EM HIGH (T) LOUD 64559/RCA	◆ SADAT X
22	23	14	13	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
23	17	13	14	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
24	18	7	5	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195	REBA MCENTIRE
25	10	5	10	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
26	11	10	11	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
27	12	8	12	RELEASE ME (T) (X) UPSTAIRS 0115	ANGELINA
28	NEW	1	1	PAIN I FEEL (T) FADER 120084/MERCURY	◆ BLAHZAY BLAHZAY
29	21	24	4	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
30	NEW	1	1	L.A., L.A. (M) (T) 25 TO LIFE 1012/DOLO	◆ TRAGEDY FEAT. MOBB DEEP, CAPONE 'N NOREAGA
31	22	—	2	IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU) (M) (T) (X) SIRE MUSIC 78289/EPIC	◆ GEORGE CLINTON & THE P-FUNK ALLSTARS
32	13	17	4	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
33	19	33	5	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
34	40	29	19	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
35	30	27	12	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
36	27	19	12	DOIN IT/I SHOT YA (T) DEF JAM 576121/MERCURY	◆ LL COOL J
37	26	12	4	MOVE YOUR BODY (T) MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
38	41	40	11	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
39	28	21	7	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	◆ KRIS KROSS
40	20	20	14	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
41	32	—	2	IT'S ALL THE WAY LIVE (NOW) (T) TOMMY BOY 731	◆ COOLIO
42	35	35	3	PARTY 2 NITE (T) (X) MOTOWN 860515	◆ LADAE!
43	39	36	15	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
44	NEW	1	1	DOUBLE TROUBLE (T) WEEDED 20189/NERVOUS	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
45	NEW	1	1	FASTLOVE (T) DREAMWORKS 58001/GEFFEN	◆ GEORGE MICHAEL
46	RE-ENTRY	7	7	THE MAD SCIENTIST (T) WILD PITCH 22215/GEFFEN	◆ LARGE PROFESSOR
47	NEW	1	1	SHAME, SHAME, SHAME! (T) (X) MAXI 2041	MISS LADY BUNNY
48	33	—	2	SURVIVE (T) EMOTIVE 788	SAUNDRA MARQUEZ
49	NEW	1	1	TALULA (X) ATLANTIC 85504/AG	◆ TORI AMOS
50	36	30	28	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN

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.

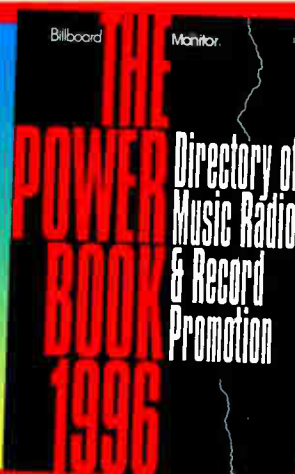
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Jason Petty Lends Flesh To Legend Of Hank Williams Singer Hopes To Parlay Stage-Show Success Into Recording Career

BY CHET FLIPPO

NASHVILLE—Some are predicting that 1996 will be the year of Hank Williams, and one big reason for that is the startling success of the re-creation of Williams' tragically brief life and meteoric career, presented onstage in the hall where he burst into country music stardom.

On June 11, 1949, Williams debuted on the Grand Ole Opry in the Ryman Auditorium with an unprecedented six encores for "Lovesick Blues."

Now, three nights every week in that same historic tabernacle, Jason Petty is drawing encores and standing ovations for his portrayal of Williams in "Lost Highway: The Music And Legend Of Hank Williams."

"Lost Highway" is the second dra-

matic musical production staged at the Ryman. "Always... Patsy Cline," which ran for the 1994 and '95 summer seasons, also playing three nights a week, drew 250,000 customers during its run. It's now a roadshow production, and its star, Mandy Barnett, has gone on to a recording career on Asylum. "Lost Highway" is slated to play Thursday, Friday, and Saturday nights through Oct. 26.

The Williams revival is something Petty feels he partly foretold when, as a fledgling singer and actor in productions at Opryland, he told Ted Swindley, the director of "Always... Patsy Cline," that when he got around to doing Williams' show, Petty would be ready to star in it. Meanwhile, the Manchester, Tenn., native was portraying Garth Brooks, Elvis Presley, and Archie Bunker in "I Hear America Singing" and playing Williams, Buck Owens, Bill Monroe, and Jim Reeves in "Country Music U.S.A." in productions in Opryland U.S.A.

Petty says that while working at Opryland in such shows as "Hee Haw

Live," he often thought of quitting and trying to start a writing and singing career in Nashville. Now, he's glad he persevered. "Opryland was a great place to get my voice into shape and to get my stage presence in shape," he says.

Those who had seen Williams perform are impressed by the way Petty adds flesh and blood to the legend. Guitarist James Burton, who saw Williams play a number of times in the late '40s and early '50s, finds it eerie how Petty manages to resemble, sound like, and move like Williams. "The only thing he doesn't do that Hank did was that Hank would sometimes stand at the microphone with both feet together and pat time with both

feet at the same time," he says.

One reason for that may be that the one surviving clip of Williams performing—from the Kate Smith TV show—is what Petty used as the pattern for his stage movements. Petty also used tales from surviving friends of Williams and musicians who worked with the artist.

"I studied the Williams biographies," Petty says, "and the files at the Hall of Fame [and] at the Country Music Foundation. I went down to Hank's grave in Montgomery [Ala.], went over to his hometown of Georgiana [Ala.], met his friends, and did everything I could to emulate his mannerisms."

He also lost about 20 pounds in order

to resemble the gaunt Williams. "The stage clothes help with getting the Hank Williams slump," he says. "I usually wear a 42 long; they've got me in a 48 long."

Otherwise, he says, he strives nightly to become Williams. "I'm not a professional actor," he says. "You just have to become Hank for a night. If that's method acting, then that's what I'm doing. I get there at 6:30 for an 8 o'clock show, and by 7:30 I'm in character. When I get onstage, when that spotlight hits and I turn and start singing 'Hey, Good Lookin',' and I slowly come out of the shadows and that crowd starts cheering, that's when I'm in it big time."

(Continued on page 56)



PETTY

TBS Series Documents Roots Of Country; Terri Clark Does Windows

THE SIX-HOUR EPIC "America's Music: The Roots Of Country" is without a doubt the best documentary yet produced about country music. It's being presented in two-hour segments on TBS. Part one premieres Sunday (2), part two June 9, and part three June 16; all will be aired at 7-9 p.m. EDT. The segments will again be televised on Monday (3), June 10, and June 17. The documentary will be shown in its entirety June 29 at 12:05 p.m. A book from the series will be released Saturday (1), and the videos will go on sale this fall after the entire series is rebroadcast prior to Country Music Assn. Awards week in October.

This sprawling, sometimes profound, and sometimes exasperating extravaganza will not fail to entertain and educate viewers. Marty Stuart, who acts as spokesman for the project, says he got on board after a phone call from Nashville author and commentator Robert K. Oermann. "After I talked to him, I could see that he was really after the heart and soul of country," says Stuart, a country historian himself. "He wanted artists and writers and guitar players, but he also wanted bus drivers and all the rest."

Oermann says he got involved more than two years ago when producer Tom Neff called him. Neff, a Nashville native, had seen Life magazine photos of Appalachia from 1941, and the images inspired him to produce a country documentary. He and Oermann wrote a treatment, and Neff shopped it around until TBS agreed to bankroll a six-hour original production.

Oermann says TBS was "marvelously supportive. I mean, a history of country music is not an original idea, but the support to make it work is. It's a huge logistical project." Oermann adds that TBS wanted a full script before filming began but then provided complete backing. The producers conducted more than 200 original interviews for the project, filming everywhere from Appalachia to New Orleans to Memphis to Kentucky to Bakersfield, Calif.—wherever country was.

"We wanted it to be more than a dry history," Oermann says. "And I wanted to show that all these historic styles of music are still alive. It's not dead music. People still perform Carter Family songs, Dave Macon, and Jimmie Rodgers music and bluegrass and all the rest. It's still living and breathing music. Then we broadened it: What about the fans, what about car racing, what about the costuming, what about club life, what about Music Row, what about the whole lifestyle that surrounds the music?"

Some vignettes that stay in the mind: Merle Haggard

passionately defending country music; a young Bob Dylan lovingly singing Hank Williams; a haunted Ray Price dismissing modern country as '70s rock'n'roll, a happy Freddy Fender thanking country music for "putting a T-bone steak next to my pinto beans."

IN ANOTHER HISTORICAL NOTE, Terri Clark is now the happy owner of the original front windows of the venerable Tootsie's Orchid Lounge. Her label, Mercury Nashville, bought the windows for \$13,000 in an auction benefiting the Monroe Harding Children's Home for abused and neglected children. Clark used to perform in front of those windows in her scuffling days, and Mercury couldn't imagine a better gift for her... Upcoming performances in the Nashville On Stage series at Opryland's Chevrolet/Geo Celebrity Theater include Collin Raye June 15; Willie Nelson June 22; the Kraft Country Tour with Pam Tillis, Lorrie Morgan, and Carlene Carter June 29; Patty Loveless July 1-2; the Oak Ridge Boys July 3-4; the Charlie Daniels Band July 5; and Merle Haggard July 6

... Nashville songwriter Lori Fischer stars in the musical comedy "Cowgirls" at the Minetta Lane Theatre in New York... Also in New York, Jeff Carson will perform at the Museum of Television and Radio Tuesday (4). The show will be recorded for the syndicated radio series "Acoustic Country"... Mindy McCready arrived by helicopter for her appearance last month at North Fort Myers, Fla.'s Wal-Mart. It's her hometown, and more than 1,000 fans welcomed the BNA artist.

SIGNINGS: Johnny Rodriguez to HighTone Records. He is reunited with producers Jerry Kennedy and Roy Dea, who produced the Texas singer's many hit singles... Also new to HighTone is Marty Brown. In the early '90s, Brown signed with MCA and released three critically acclaimed albums but suffered an almost fatal overdose of critical acclaim, especially after CBS-TV adopted him... Local A&R whiz Mary Martin inks a consulting deal with Asylum and Elektra... John Michael Montgomery forms his own company to handle booking and PR. The JMM Co. Inc. has opened offices on Broadway, staffed by Jim Mayo and Donna Hysmith... Ty England has been appointed "national spokesperson" for the Future Farmers of America... Naomi Judd was awarded the Shining Spirit Award by Annual Share Inc. Last year's recipient was Bob Hope.

Mercury's Terri Clark Knows How To Wrangle Endorsement Deals

BY DEBORAH EVANS PRICE

NASHVILLE—Of the many components that go into making an artist's career successful, the music is the obvious one. But exposing that music to the widest possible audience is crucial.

Country acts are finding more and more that endorsement deals that increase their presence in the marketplace can be tremendous assets. Just ask Mercury's Terri Clark, who has struck successful deals with Wrangler jeans, Justin boots, and Resistol hats.

Clark, whose debut album has been certified gold by the Recording Industry Assn. of America and who was named Billboard's top new female artist for 1995, has been garnering added exposure through her associations with the three companies. Resistol is creating a poster for in-store use, and Clark recently did a photo session for in-store advertisements and promotional materials for Justin boots.

The biggest campaign she's involved in is with Wrangler jeans, which is gearing up for a major promotion involving Clark, Tracy Byrd, and Neal McCoy in conjunction with the Country Music Assn. Awards show in the fall.

The campaign will officially get under way Aug. 16, the day after the CMA nominations are announced, with a retail sweepstakes that consumers can enter at participating Wrangler retailers affiliated with the Professional Rodeo Cowboys Assn. The first 50 consumers in each store to sign up for the sweepstakes will receive a free sampler cassette featuring two hits each from Byrd, McCoy, and Clark. At the end of three weeks, each store will draw a winner and award a framed, autographed poster of the three artists. One winner from each store will also receive an autographed tour jacket from one artist.

The grand-prize drawing will award two trips to the CMA Awards show. One winner will be chosen from the

eastern part of the U.S. and one from the West. The prize package includes airfare, hotel, tickets, passes to the rehearsal show, and dinner with Byrd, McCoy, and Clark.

Retailers will receive teaser cards, banners, posters, sampler cassettes, and other promotional materials. Clark and the other Wrangler endorsees stand to benefit from the additional exposure. "I think that getting your face out there is great," Clark says. "I just did a poster for Justin boots also, and they are going to put those up in western stores. I think it all ties in—country music, boots, and jeans."

Clark says that she's excited about her involvement with Wrangler. "Wrangler is the biggest-selling jeans company," she says, "and I've always wanted to work with Wrangler. We contacted them before my record came out, and it was still a little too soon to do a whole bunch of stuff, [but] they have been sending me free jeans from the very beginning... They've been really good to us."

One of the key components of a successful endorsement deal is that the artist and product they are endorsing are a good fit. With Clark's cowgirl image, she's a natural to endorse western wear, particularly since she's the only female artist to wear a cowboy hat on a consistent basis. "When I was a teenager singing around my hometown, I would wear a hat. Then I moved to Nashville and waited tables, then I got a job selling boots, so I started wearing a hat again. I walked into [producer and Sony/ATV Tree Publishing VP] Don Cook's office one day and I was wearing a hat, and he

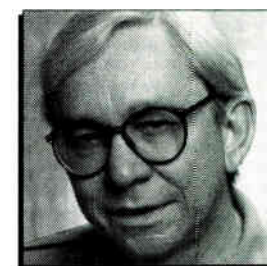
(Continued on page 56)



CLARK



by Chet Flippo



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	6	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
2	3	3	68	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	2	2	5	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	4	4	18	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
5	5	5	31	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
6	6	6	27	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
7	7	7	76	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	11	11	6	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
9	9	9	9	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
10	8	8	36	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
11	10	12	15	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
★ ★ ★ Hot Shot Debut ★ ★ ★						
12	NEW		1	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
13	12	10	39	FAITH HILL ▲ WARNER BROS. +5872 (10.98/16.98)	IT MATTERS TO ME	4
14	13	13	42	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
15	16	17	40	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
16	14	14	35	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
17	18	19	4	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	17
18	19	16	19	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
19	15	18	27	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
20	20	20	61	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
21	17	26	3	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
22	29	27	45	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
23	26	23	18	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
24	21	15	16	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
25	22	21	34	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
26	24	28	103	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
27	23	22	32	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
28	27	29	114	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
29	30	30	7	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
30	28	24	49	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
31	36	41	15	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	31
32	NEW		1	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98) HS	SEMI CRAZY	32
33	31	33	37	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
34	25	25	37	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
35	34	31	68	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
36	33	34	103	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
37	32	32	37	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4

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	38	54	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
39	37	37	193	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
40	35	36	35	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
41	40	39	7	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
42	41	40	139	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
43	52	67	3	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	43
44	39	42	33	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
45	54	54	124	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
46	59	55	97	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
47	42	35	8	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
48	43	47	250	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
49	48	49	87	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
50	60	61	29	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
51	45	44	13	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
52	61	62	80	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
53	44	43	87	BROOKS & DUNN ▲ ³ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
54	56	58	30	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
55	47	56	35	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
56	51	50	31	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
57	46	48	48	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
58	58	53	121	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
59	55	51	8	DOLLY PARTON COLUMBIA 67582/SONY (10.98 EQ/15.98)	I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS	47
60	64	63	10	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	33
61	50	45	25	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
62	49	46	29	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
63	57	57	7	HANK WILLIAMS, JR. MCG CURB 77833/CURB (10.98/15.98)	A.K.A. WHAM BAM SAM	40
64	66	65	35	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
65	65	64	121	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
66	63	59	159	BROOKS & DUNN ▲ ³ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
67	53	52	45	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
★ ★ ★ Pacesetter ★ ★ ★						
68	72	72	30	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
69	62	60	109	REBA MCENTIRE ▲ ⁴ MCA 10994 (10.98/15.98)	READ MY MIND	2
70	67	69	90	PATTY LOVELESS ▲ EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
71	68	70	122	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
72	NEW		1	RICKY SKAGGS ATLANTIC 82834 (10.98/15.98)	SOLID GROUND	72
73	RE-ENTRY		200	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
74	RE-ENTRY		63	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
75	71	73	73	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING JUNE 8, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁸ MCA 12* (7.98/12.98)	GREATEST HITS	264
2	—	PATSY CLINE PAIR 1236/VDX (12.98 CD)	THE LEGENDARY PATSY CLINE	1
3	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	76
4	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	45
5	7	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	63
6	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	243
7	6	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ ² RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	4
8	8	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	262
9	4	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	262
10	9	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	260
11	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	89
12	11	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	29
13	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	258

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	19	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	20
15	15	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	127
16	16	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
17	14	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	110
18	13	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	22
19	17	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	26
20	18	BILLY RAY CYRUS ▲ ⁶ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	54
21	23	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	11
22	25	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	114
23	24	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	25
24	20	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	28
25	21	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	80

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

MERCURY'S TERRI CLARK WRANGLES DEALS

(Continued from page 54)

really liked it and said, "There aren't any girls doing that. The guys are all doing that. It looks real natural. You ought to get your pictures taken in it."

"Terri is the only female hat act, and she always wears Wrangler," says Jonathan Agin, Wrangler's manager of western wear. "There really aren't that many female artists that wear jeans during their shows. We do a lot of research, and Terri is a natural for us. She emulates the western lifestyle. She's from western Canada, which is very cowboy and rancher-oriented, and it just seemed a perfect fit."

"Just by her being out there wearing our 14MWZ jeans, the women's design of the cowboy cut... during her shows and mentioning Wrangler, is really an image enhancement."

Agin sees the endorsement agreement as beneficial to both Wrangler and the artists who are affiliated with

the company. "These three artists are at the level where getting their image out more and more is going to be a great benefit to them as they reach the point of becoming a headliner," he says. "Their likeness being featured in these western stores is an untapped market for them, as opposed to being in a record music store. [In a western-wear store], there's no other music competition around there. When you walk into a music store that's all you see, but we're offering country music in a western store, and there's a lot less competition for that product. I think that's a great benefit to the artist."

Mercury director of marketing Kim Markovchick agrees with Agin. "Endorsement deals are great. It's added visibility. It's added awareness," she says. "It ties in obviously so well because it fits her look and her image. She's on this George Strait tour, and

Wrangler is one of his biggest things [Strait also endorses Wrangler.]

"We're hoping at some point Wrangler will look at doing some advertising with her like they do with George to get her even more visible. We want them to do with her what they've done with George Strait—to put her face everywhere, national TV spots on the CMA Awards, and ads in all the country publications. Ultimately, I want Terri in all those places."

Early in Clark's career, Markovchick says, Mercury began courting companies it thought would provide appropriate endorsement opportunities. "We started setting that up early," she says. "We had her go sign at the Wrangler booth during Fan Fair [which she'll do again this year]. We had her meet them and get to know the people. We convinced them this is a viable artist who is about to hit the big time."

JASON PETTY

(Continued from page 54)

Since "Lost Highway" opened May 2, there has been a marked increase in street singers performing Williams tunes in downtown Nashville. Coincidentally, other Williams activity is on the horizon. The Country Music Hall of Fame will mount a major exhibit of Williams memorabilia, "The Treasures Of Hank Williams," which will open this year on the anniversary of Williams' birthday, Sept. 17. One prize exhibit will be Williams' Packard touring car, on loan from its owner.

Much of the exhibit will come from the private collection of singer Marty Stuart (see story, page 12). He bought the collections of Williams' late sister, Irene, and of a major collector in the Northwest. Original song manuscripts, guns, clothing, and all manner of private memorabilia

will be on exhibit.

Petty and the "Lost Highway" band have recorded a cast album that will go on sale in June at the Ryman. Williams reissues are in the wings from PolyGram, and there is talk of a trio production uniting the late Hank Sr. with his son, Hank Jr., and grandson Hank III.

Of the remaining Williams family, says Petty, Hank Jr., Hank III, and Williams' second wife and surviving widow, Billie Jean Horton, have not been to see "Lost Highway," but Williams' stepdaughter Lyrencia and his illegitimate daughter Jett have been. They liked it very much, he reports. "Jett told me that this allowed her to finally see her father onstage."

"This story really is the Hamlet of the South," Petty adds.

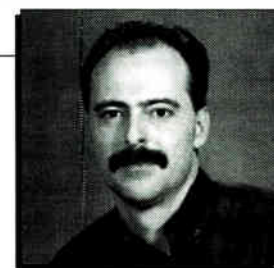
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 43 4 TO 1 IN ATLANTA (Tom Collins, BM/Brownsouth, BMI) WBM
- 28 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI) HL/WBM
- 41 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL
- 1 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL
- 32 BLUE (Trio, BM/Fort Knox, BMI)
- 26 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM
- 60 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 49 CATS IN THE CRADLE (Story Songs, ASCAP)
- 40 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL/CLM
- 51 CHECK PLEASE (McClames, BMI/Will Bacon, BMI/Irving, BMI/Check Please, ASCAP/Almo, ASCAP) WBM
- 50 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudacaster, ASCAP) WBM/HL
- 52 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Gim Williams, ASCAP) HL/WBM
- 17 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL
- 69 DANCIN' WITH THE WIND (Magnasonic, BM/Red Ouil, BM/Craig Bickhardt, ASCAP/Almo, ASCAP) WBM

- 6 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BM/Tokco, BMI/Bill Green, BMI) HL
- 27 DON'T GET ME STARTED (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL
- 61 EVERYTHING I OWN (Stroudacaster, BM/Give Reese A Chance, BM/Baby Mae, BMI) WBM
- 11 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
- 65 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Meg-O-Music, ASCAP/Banty Bay, BMI)
- 74 FREEDOM (BMG, ASCAP/Bash, ASCAP/Cooter, ASCAP) HL
- 64 GIVE ME SOME WHEELS (Loyal Duchess, ASCAP/Famous, ASCAP/August Wind, BMI/Longitude, BMI/Great Broad, BMI/Georgan Hills, BMI) WBM
- 39 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL
- 73 GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methvin, BMI/EMI Blackwood, BMI) HL/WBM
- 71 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, BMI/Wild-dawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)
- 19 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 15 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Arto Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL

- 57 HEAVEN IN MY WOMAN'S EYES (Gitterfish, BM/Carpad, BMI)
- 12 HIGH LONESOME SOUND (Benefit, BMI) WBM
- 13 HOLDIN' ON TO SOMETHING (Kicking Bird, BM/Thomahawk, BM/Hamstein Cumberland, BM/Diamond Struck, BM/Mike Curb, BM/Tom Shapiro, BMI) WBM/CLM
- 9 HOME (WB, ASCAP) WBM
- 24 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BM/Marty Party, BMI) WBM
- 72 I AM THAT MAN (Warner-Tamerlane, BM/Constant Pressure, BM/Acuff-Rose, BMI) WBM
- 44 I DON'T THINK I WILL (Sydney Erin, BMI)
- 75 I DO (Warner-Tamerlane, BM/Pollywog, BM/Socan, BMI)
- 8 IF I WERE YOU (Sony/ATV Tree, BMI) HL
- 5 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
- 3 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
- 59 I THINK WE'RE ON TO SOMETHING (Almo, ASCAP/Bamatuck, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 58 IT'S LONELY OUT THERE (Little Big Town, BM/American Made, BM/Sony/ATV Tree, BM/Ben's Future, BMI)
- 67 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fencas, ASCAP/Careers-BMG, BM/A Hard Day's Write, BMI) WBM/HL
- 10 IT'S WHAT I DO (Hamstein Cumberland, BM/Tom Shapiro, BM/Mike Curb, BM/Diamond Struck, BMI) WBM
- 56 JACOB'S LADDER (Hamstein Cumberland, BM/Baby Mae, BM/Co-Heart, BMI)
- 46 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP)
- 25 LONG AS I LIVE (Maypop, BM/Wildcountry, BM/Makin' Chevys, BM/Wonderland, BM/Will Robinsons, BMI) HL/WBM
- 38 A LOVE STORY IN THE MAKING (Mighty Nice, BM/AI Andersons, BM/Blue Water, BM/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 66 MAYBE (Mighty Nice, BM/Laudersongs, BM/Blue Water, BM/Lav-A-Tunes, ASCAP/Sony/ATV Tunes, ASCAP/Cookwell, ASCAP) HL
- 18 MEANT TO BE (Sony/ATV Tree, BM/Chris Waters, BM/Maypop, BM/Wildcountry, BM/Makin' Chevys, BMI) WBM/HL
- 20 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BM/Pollywog, BM/Socan, BMI) WBM/HL
- 2 MY MARIA (Duchess, BM/Bug, BM/Prophecy, BMI) HL
- 14 NO ONE NEEDS TO KNOW (Loon Echo, BM/Zomba, ASCAP) WBM
- 31 ON A GOOD NIGHT (Sony/ATV Tree, BM/Tenlee, BM/Don Cook, BM/Sony/ATV Cross Keys, ASCAP) HL
- 34 ONLY ON DAYS THAT END IN Y (OF Music, ASCAP)
- 21 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL
- 48 REDNECK GAMES (Max Laffis, BM/Songs Of PolyGram, BM/Virgin Timber, BMI)
- 35 THE RIVER AND THE HIGHWAY (Housesnotes, BM/New Don, ASCAP/New Hayes, ASCAP) WBM
- 47 RAINBOW AWAY WITH MY HEART (Sony/ATV Tree, BM/Katy's Rainbow, BM/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 42 SAY I (Rancho Belita, BM/Jeff Stevens, BM/Warner-Tamerlane, BMI) WBM
- 54 SEE YA (Kicking Bird, BM/Thomahawk, BM/Bud Dog, ASCAP) CLM
- 16 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
- 21 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BM/Earbone, BMI) HL
- 62 STRANGER IN YOUR EYES (Sony/ATV Tree, BM/Sony/ATV Cross Keys, ASCAP) HL
- 63 TELL ME AGAIN (Rick Hall, ASCAP/Watertown, ASCAP/Songs Of PolyGram, BM/Songs Of McRide, BMI) WBM/HL
- 7 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Fier Five, BMI) HL
- 30 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BM/A Hard Day's Write, BM/Rio Bravo, BMI) WBM/HL
- 37 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM
- 36 THERE'S A GIRL IN TEXAS (Sawing Campney, ASCAP/Vip-Perman, ASCAP)
- 23 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 4 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
- 22 TREAT HER RIGHT (Integrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
- 68 WHO'S THAT GIRL (Careers-BMG, BM/Zomba, BM/G.I.D., ASCAP) WBM/HL
- 55 WILD AT HEART (LaSongs, ASCAP/Almo, ASCAP/Mighty Nice, BM/AI Andersons, BM/Blue Water, BMI) WBM
- 53 WORGIN' IT OUT (Big Giant, BM/Irving, BM/Nyama, BMI) WBM
- 45 WRONG PLACE, WRONG TIME (Millhouse, BM/EMI Tower Street, BM/EMI Blackwood, BMI) HL
- 70 YOU STILL GOT ME (Supernaw, ASCAP)
- 33 YOU WIN MY LOVE (Zomba, ASCAP) WBM



by Wade Jessen

FIFTY-YARD LINE: Of the 55 titles charted by George Strait on Hot Country Singles & Tracks, more than half have peaked at No. 1, as "Blue Clear Sky" becomes his 28th trip to the top of the page. This chart-topper is the title cut from Strait's latest set, which moves 42,000 units but dips slightly (2-3) on Top Country Albums.

Strait has enjoyed immense national popularity since his 1981 chart debut, and Mark Carillo of KCFY San Antonio, Texas, says his appeal is spreading in Strait's native territory. Carillo says tickets for Strait's annual Labor Day George Strait Music Festival go on sale in late June, with a crowd in excess of 45,000 expected at the Alamodome. "It's hard to find anybody down here who isn't in love with this guy," says Carillo. "His records please everyone."

Meanwhile, Dave Weigand, VP of sales and marketing at MCA Nashville, says "Carried Away," the upcoming single from Strait's album, should spur an upward sales trend. Scott Borchetta, MCA senior VP of promotion, says that despite frequent complaints from country radio programmers that follow-up singles are released too quickly from most albums, early action on Strait's "Carried Away" prompted the label to push its release up by two weeks. That cut is receiving airplay at 27 of our monitored stations, including KYCW Seattle, KKBQ Houston, KILT Houston, and KYNG Dallas, fueling a 64-60 jump on our airplay list.

CHECKERED FLAG: David Lee Murphy ropes the Hot Shot Debut at No. 12 on Top Country Albums with his sophomore set, "Gettin' Out The Good Stuff," which moves more than 9,500 pieces. Murphy's prior title, "Out With A Bang," entered that chart June 3, 1995, with more than 2,500 units and peaked at No. 10 on the chart. That set holds at No. 38 with sales of more than 4,000.

MCA Nashville's Dave Weigand says Murphy has been working exhaustively to promote the new set. Weigand says MCA and Murphy have sponsored a NASCAR racing automobile, which was featured at the recent Busch Grand National race. Murphy and his car were featured on The Nashville Network's coverage of that event May 19. That appearance was supplemented by a radio interview on MRN Radio, a racing network with affiliates nationwide. Weigand also cites a series of in-stores during the past two weeks as a factor.

GREETINGS, Y'ALL: Jeff Foxworthy (Warner Bros.) bags Hot Shot Debut honors on Hot Country Singles & Tracks at No. 48 with "Redneck Games," a track featuring Alan Jackson. Foxworthy and Jackson team for a rural-flavored spoof on the 1996 Summer Olympic Games, suggesting that the kayak event will be held on the same river where the film "Deliverance" was filmed. This is Foxworthy's fourth appearance on our airplay list. His highest-charting single to date is "Redneck 12 Days of Christmas," his hayseed reading of the classic holiday tune, which peaked at No. 18 in January.

JUNIOR HIGHER: Junior Brown (MCG Curb) enters Top Country Albums at No. 32 with "Semi-Crazy," with more than 4,500 units. His only other charting title, the EP "Junior High," entered in August '95 with 2,500 pieces. Brown's prior title (an EP) earns our Pacesetter award at No. 68. "Semi-Crazy" features a duet with Red Simpson, best known for his 1971 trucker's anthem "Hello, I'm A Truck," a top five entry that year.

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Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	2	10	BLUE CLEAR SKY T.BROWN,G.STRAIT (M.D. SANDERS,J.JARRARD,B.DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
2	1	1	10	MY MARIA D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
3	3	6	14	I THINK ABOUT YOU J.HOBBS,E.SEAY,P.WORLEY (D.SCHLITZ,S.SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
4	5	8	12	TIME MARCHES ON D.COOK (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	4
5	4	7	15	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER,JR.,K.LEHNING (S.EWING,D.KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	4
6	8	9	14	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN,T.KEITH (T.KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	6
7	9	13	19	TEN THOUSAND ANGELS D.MALLOY,N.WILSON (S.D.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	7
8	10	14	14	IF I WERE YOU K.STEGALL,C.WATERS (T.CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	8
9	15	17	8	HOME K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	9
10	6	5	19	IT'S WHAT I DO T.SHAPIRO (C.JONES,F.SHAPIRO)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58526	5
11	14	16	12	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	11
12	13	15	9	HIGH LONESOME SOUND T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55188	12
13	19	22	15	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH,T.SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	13
				★★★ AIRPOWER ★★★		
14	23	36	5	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	14
15	18	21	7	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNONNA (V) CURB 55194/MCA	15
16	7	3	16	SOMEONE ELSE'S DREAM S.HENDRICKS,F.HILL (C.WISEMAN,T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	3
				★★★ AIRPOWER ★★★		
17	24	32	7	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	17
				★★★ AIRPOWER ★★★		
18	21	28	12	MEANT TO BE K.STEGALL (C.WATERS,R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	18
19	12	4	20	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS)	◆ JO DEE MESSINA (C) (D) (V) CURB 76982	2
20	22	26	14	MY HEART HAS A HISTORY J.LEO (M.D. SANDERS,P.BRANDT)	◆ PAUL BRANDT (C) (V) REPRIS 17683	20
21	20	23	11	STARTING OVER AGAIN T.BROWN,R.MCENTIRE (D.SUMMER,B.SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	20
22	26	29	12	TREAT HER RIGHT M.A.MILLER,M.MCANALLY (L.LEBLANC,A.ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	22
23	27	31	9	A THOUSAND TIMES A DAY E.GORDY,JR. (G.BURR,G.NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	23
24	29	34	8	HONKY TONKIN'S WHAT I DO BEST T.BROWN,J.NIEBANK (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	24
25	17	11	15	LONG AS I LIVE S.HENDRICKS (R.BOWLES,W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
26	38	49	3	BLUE W.RIMES (B.MACK)	LEANN RIMES (C) (D) (V) MCG CURB 76959	26
27	30	33	11	DON'T GET ME STARTED M.WRIGHT (R.AKINS,S.HOGIN,M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	27
28	11	12	16	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	11
29	33	37	10	PHONES ARE RINGIN' ALL OVER TOWN M.MCBRIDE,P.WORLEY,E.SEAY (M.BEESON,K.VASSY,D.MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	29
30	34	39	6	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	30
31	37	40	5	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK,L.BOONE)	◆ WADE HAYES (C) (V) COLUMBIA 78312	31
32	35	38	10	BY MY SIDE J.STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	32
33	28	20	16	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
34	45	56	3	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	34
35	32	27	20	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE,D.SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	8
36	39	41	9	THERE'S A GIRL IN TEXAS S.HENDRICKS (T.ADKINS,V.VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	36
37	41	44	4	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	40	42	9	A LOVE STORY IN THE MAKING J.GUESS (A.ANDERSON,C.WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	38
39	46	47	4	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	39
40	25	19	13	THE CHANGE A.REYNOLDS (T.ARATA,W.TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
41	42	43	10	BACK IN MY ARMS AGAIN B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	KENNY CHESNEY (C) (V) BNA 64523	41
42	43	46	4	SAY I E.GORDY,JR.,ALABAMA (S.BOGARD,J.STEVENS)	ALABAMA (V) RCA 64543	42
43	48	61	3	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	43
44	49	51	5	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	44
45	51	65	4	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	45
46	63	—	2	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	46
47	57	73	3	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D. SANDERS)	LONESTAR (V) BNA 64549	47
				★★★ Hot Shot Debut ★★★		
48	NEW ►	—	1	REDNECK GAMES S.ROUSE (J.FOXWORTHY,S.ROUSE,R.SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	48
49	47	45	8	CAT'S IN THE CRADLE R.SKAGGS,B.AHERN (H.CHAPIN,S.CHAPIN)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	45
50	50	50	6	CIRCLE OF FRIENDS E.SEAY,S.BUCKINGHAM (D.BALL,B.SPENCER)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17639	50
51	54	54	4	CHECK PLEASE G.FUNDIS (P.JEFFERSON,J.MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	51
52	44	30	15	C-O-U-N-T-R-Y J.SLATE,J.DIFFIE (E.HILL,R.HARBIN,D.DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
53	53	59	5	WORKIN' IT OUT J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON,B.JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	53
54	56	63	3	SEE YA B.BECKETT (T.MCHUGH,C.WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	54
55	55	60	4	WILD AT HEART J.LEO,L.WHITE (L.WHITE,A.ANDERSON)	◆ LARI WHITE (V) RCA 64520	55
56	NEW ►	—	1	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	56
57	52	48	19	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	14
58	NEW ►	—	1	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 1-0505	58
59	58	58	5	I THINK WE'RE ON TO SOMETHING B.BECKETT (J.PENNING,B.REGAN)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	58
60	64	71	4	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT MCA ALBUM CUT	60
61	62	—	2	EVERYTHING I OWN S.GIBSON (R.WILSON,T.MARTIN)	AARON TIPPIN (V) RCA 64544	61
62	59	55	7	STRANGER IN YOUR EYES J.CUPIT (M.BARNES,J.CHAMBERS,L.JENKINS)	KEN MELLONS (V) EPIC 78240	55
63	69	—	3	TELL ME AGAIN B.BECKETT (W.ALDRIDGE,T.MCBRIDE)	◆ TAMMY GRAHAM (V) CAREER 1-2953	63
64	65	—	2	GIVE ME SOME WHEELS T.BRUCE,S.HENDRICKS (S.BOGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGUSS (C) CAPITOL NASHVILLE 58564	64
65	NEW ►	—	1	EVERY TIME SHE PASSES BY R.BENNETT (G.DUCAS,M.HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58565	65
66	66	72	4	MAYBE B.SCHNEE,K.LEHNING (J.LAUDERDALE,J.LEVENTHAL,R.CROWELL)	◆ MANDY BARNETT (C) (V) ASYLUM 64280	66
67	70	75	20	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	63
68	60	52	19	WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	32
69	72	69	3	DANCIN' WITH THE WIND B.MAHER,GREAT PLAINS (J.SUNDRUD,C.BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	69
70	NEW ►	—	1	YOU STILL GOT ME R.LANDIS (D.SUPERNAW,K.KING)	DOUG SUPERNAW GIANT ALBUM CUT/REPRISE	70
71	NEW ►	—	1	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	MINDY MCCREADY BNA ALBUM CUT	71
72	71	—	3	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	BROOKS & DUNN ARISTA ALBUM CUT	71
73	74	74	8	GRAVITATIONAL PULL G.BROWN (B.CURRY,R.METHUN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
74	RE-ENTRY	—	2	FREEDOM C.BROOKS (B.RICE,S.RICE,M.LAWLER)	RAY HOOD CAPTION PROMO SINGLE/CURB	73
75	NEW ►	—	1	I DO J.LEO (P.BRANDT)	PAUL BRANDT REPRISE ALBUM CUT	75

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

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	9	MY MARIA ARISTA 1-2993 7 weeks at No. 1	BROOKS & DUNN
2	2	2	13	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
3	3	6	12	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
4	4	5	13	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
5	5	3	13	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
6	10	10	5	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
7	9	9	10	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
8	6	4	15	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
9	7	7	20	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
10	8	8	42	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
11	11	12	7	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
12	13	13	7	TREAT HER RIGHT CURB 76987	SAWYER BROWN
13	14	—	2	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	18	16	7	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
15	17	18	3	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
16	NEW ►	—	1	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHET
17	16	14	28	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
18	NEW ►	—	1	CIRCLE OF FRIENDS WARNER BROS. 17639	DAVID BALL
19	12	11	28	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
20	15	15	50	ANGELS AMONG US RCA 62643	ALABAMA
21	21	17	5	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
22	19	20	18	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
23	20	19	50	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
24	23	23	30	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
25	22	25	3	BACK IN MY ARMS AGAIN BNA 64523	KENNY CHESNEY

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.

John Eliot Gardiner Brings Beethoven To Lincoln Center

REVOLUTION: Deutsche Grammophon's best-selling conductor, John Eliot Gardiner, is making a rare U.S. appearance in July. He is bringing his period-instrument *Orchestre Révolutionnaire Et Romantique* to New York for its U.S. debut at the Lincoln Center Festival. The orchestra will play four Beethoven concerts: the Ninth Symphony, the *Missa Solemnis*, and two concert performances of "Leonore," an early version of "Fidelio."

The July 27 performance of the Ninth Symphony will be telecast on PBS' "Live From Lincoln Center," and DG is taking marketing advantage of this high-visibility occasion. Lincoln Center and the label are collaborating on a radio/retail contest promotion: a pair of winners will be brought to New York for the July 27 concert from each of eight markets (New York, Los Angeles, San Francisco, Chicago, Philadelphia, Boston, Miami, and



by Heidi Waleson



Washington, D.C.). Lincoln Center is providing concert tickets and hotel rooms; PolyGram will pick up the round-trip transportation. DG's Gardiner radio spots are running in all markets except New York in June; local commercial classical stations append their own contest information to the spots, referring listeners to participating retailers for contest entry. Since no travel is required for New York winners, those radio spots will run in July, and the winners will receive a preconcert dinner in lieu of transportation and housing.

DG is not only calling attention to Gardiner's concert, of course, but to its Archiv single "Beethoven The Revolutionary," released May 14. The single is Gardiner's and the ORR's

recording of the Ninth, pulled from their much-praised 1994 complete set of the Beethoven symphonies. (The single includes an advertising insert card about the Lincoln Center Festival, with a phone number for information.) The CD booklet—which boasts breathless liner notes that stress Gardiner's focus on the revolutionary aspects of Beethoven's music and a time line that puts Beethoven at the beginning of a continuum of musical revolutionaries that includes Charles Ives, Elvis Presley, and Sid Vicious—also includes a pitch for the complete set. Print ads in New York stress the five-CD set, which includes an interview on CD with Gardiner. As of May 19, the set had sold 15,000 copies, according to SoundScan.

Additional Gardiner activity includes a cocktail reception co-hosted by the New Yorker, a Gardiner speech at the Music Critics' Assn. conference lunch, and an appearance on "Around New York" on local radio station WNYC. And DG will have plenty more Gardiner to sell: The next Gardiner/ORR release, Beethoven's "Emperor" Concerto and "Choral Fanta-

sy" with pianist Robert Levin, is slated for August.

LOTS OF FELDMAN: The Lincoln Center Festival is not limiting its offerings to dead composers, however revolutionarily presented. Also on the schedule is a four-concert salute to composer Morton Feldman (1926-1987), whom John Cage called a "poetic extremist." Among the festival offerings is the Kronos Quartet playing Feldman's six-hour *Quartet II* Aug. 3.

New Albion, which already has two recordings of Feldman's music, is getting into the act with "Only," a new recording of music for voice and instruments by Feldman, in stores June 10.

ARCHIVAL CHICAGO: The Chicago Symphony is offering two two-disc sets of archival recordings featuring Fritz Reiner leading the ensemble. "The Reiner Era" (performances from the 1957-58 season) and "The Reiner Era II" (from 1954-60) offer many performances that have never before been commercially available; none has appeared on CD. Music by Berlioz, Wagner, Schumann, and Beethoven is included; Yehudi Menuhin is soloist in a 1957 performance of Bartók's second violin concerto. The discs were produced as premiums for the CSO's 1996 radiothon; they are available via direct mail through the CSO's patron services for \$60 per set or \$100 for both, plus \$5 shipping.

PIANO AND TRUMPET: Two welcome new releases deserve a mention: on RCA, Peter Serkin plays Bach (the Italian Concerto and the Goldberg Variations) in an expansive, almost Romantic manner. And on Sony Classical, Wynton Marsalis displays his spectacular way with a trumpet in 15 short works, including transcriptions. "In Gabriel's Garden" (as in that biblical trumpeter; the angel Gabriel) is a tour of Baroque bravura, beginning with Mouret's "Rondeau" (the "Masterpiece Theater" theme) and ending with Bach, with Marsalis ornamenting fluently all the way. Anthony Newman and the English Chamber Orchestra are the trumpeter's able partners.

Coleman Lays Down Hot Brass In France

STEVE COLEMAN spent part of March 1995 in France recording a full palette of his multidimensional improv, and the results have begun to trickle out in the U.S., with the May 21 release of "Curves Of Life" on RCA Victor. The alto saxophonist works in myriad contexts, and during a weeklong engagement at Paris' Hot Brass Club, he documented three of his ensembles.

"Curves" was made with the well-known group *Five Elements*, which has recorded not only for RCA, but for JMT and Pangaea as well. Tenor saxophonist David Murray guested on the set. The club stint garnered a melange of idiosyncratic funk and rap by *Metriacs* that will be issued under the title "The Way Of The Cypher," as well as the quixotic "Myths, Modes And Means" by the *Mystic Rhythm Society* (whose instrumental makeup ranges from koto to keyboards). Both are due in the U.S. in late fall. A boxed set of all three discs is available in Europe under the title "Live At The Hot Brass." Though no release date has been set, it too will be made available in the U.S., according to RCA.

Coleman's output is going to increase again soon. "I'm off to Cuba now to finish up work on an album we recorded down there," he says. "It is supposed to be released in the fall, but we'll see. That's a lot of releases in the U.S. in one year: RCA Victor is trying to catch up with my output."

For a broader picture of Coleman's oeuvre, check his World Wide Web site on the Internet (<http://www.mbase.com/>). *Five Elements* plays the Knitting Factory's What Is Jazz? festival June 29.

BAKER AT WORK: Drummer Ginger Baker's follow-up to "Going Back Home," his well-received jazz move from 1994, again finds him in the company of guitarist Bill Frisell and bassist Charlie Haden. "Falling Off



by Jim Macnie



The Roof" was recorded in Los Angeles and Seattle and has other novel instrumentalists involved, such as banjo player Béla Fleck and guitarist Jerry Hahn. It streets Oct. 1. Tracks include Charlie Parker's "Au Privave" and Monk's "Bemsha Swing."

In other Haden news, the bassist has turned to the songbook of his son Josh. The younger Haden is a guitarist in the pop band *Spain*, which records for the Restless label. The band's "Spiritual" was cut as a duet between the elder Haden and guitarist Pat Metheny and is due for release by Verve at the start of 1997. Charlie Haden and his band *Quartet West* will play the music from his "Now Is The Hour" disc on Verve at the Montreal Jazz Festival July 3. The show will be a world premiere of the record's program performed in tandem with a string orchestra. Quartet West pianist Alan Broadbent arranged the charts for the record.

In other Metheny news, the guitarist accepted an honorary doctorate of music degree from the Berklee College of Music May 12 in Boston. He also addressed 3,500 listeners as guest speaker for the school's commencement ceremony. This summer, he will participate in shows with alto saxist Kenny Garrett, whose ultra-vital June 25 release, "Pursuance: The Music Of John Coltrane," is being issued by Warner Bros. The pair will present the music at several concerts, including the Montreal Jazz Festival June 27 and What Is Jazz? June 28.

LISTEN TO LES: The release of Les

McCann's "Listen Up!" June 18 should dovetail nicely with another disc headed for the retail racks. McCann's iconic collaboration with saxist Eddie Harris, "Swiss Movement," is being issued from Rhino in a deluxe package the same day. "Listen Up!" on the MusicMasters label, will be right there to soak up some of the press attention and radio play that will inevitably accompany "Swiss Movement." McCann suffered a stroke in early 1995, and some of the riffs on the radio-friendly new record (his 44th!) were born of the keyboard exercises that he does for finger rehabilitation. More than a few of McCann's admirers helped out on the session; "Listen Up!" includes work by George Duke, Dori Caymmi, Andy Narell, Billy Preston, and Ernie Watts. By the way, Harris' latest—released in April—is on the Enja label and titled "Dancing By A Rainbow."

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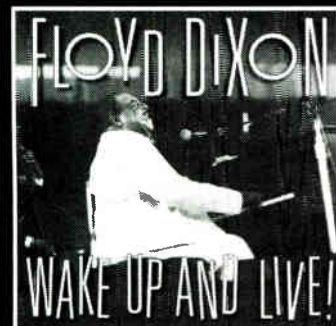


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Billboard

FOR WEEK ENDING JUNE 8, 1996

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	61	★★ NO. 1 ★★ THE BEST OF THE GIPSY KINGS NONESUCH 79358/AG	GIPSY KINGS 22 weeks at No. 1
2	1	11	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
3	3	80	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
4	4	13	LORE ATLANTIC 82753	CLANNAD
5	5	14	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
6	6	15	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
7	7	5	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
8	8	16	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
9	9	41	CESARIA EVORA NONESUCH 79379/AG HS	CESARIA EVORA
10	10	37	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
11	12	66	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871	LEBO M
12	11	70	THE LONG BLACK VEIL RCA VICTOR 62702	THE CHIEFTAINS
13	13	26	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
14	15	16	LEI HALI'A PUNAHOLE 0003 HS	KEALI' REICHEL
15	RE-ENTRY		FLAMENCO FIRE & GRACE NARADA 63924	VARIOUS ARTISTS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	46	★★ NO. 1 ★★ BOOMBASTIC VIRGIN 40158*	SHAGGY 46 weeks at No. 1
2	2	53	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
3	3	3	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
4	NEW▶		SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
5	4	45	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
6	6	28	THE BEST OF- VOLUME ONE VIRGIN 41009	UB40
7	5	29	THE BEST OF- VOLUME TWO VIRGIN 41010	UB40
8	7	4	VALLEY OF DECISION GOTEE 4501/WORD	CHRISTAFARI
9	8	41	SCENT OF ATTRACTION 550 MUSIC 67094* HS	PATRA
10	9	123	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
11	10	29	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND HS	CAPLETON
12	13	46	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
13	11	17	RESISTANCE GIANT 24633/WARNER BROS. HS	BIG MOUNTAIN
14	12	49	TOUGHER THAN LOVE WORK 64189*/COLUMBIA HS	DIANA KING
15	RE-ENTRY		PROMISES & LIES VIRGIN 88229	UB40

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	29	★★ NO. 1 ★★ LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD 13 weeks at No. 1
2	2	30	GREATEST HITS EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	13	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
4	4	8	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
5	5	6	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE HS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
6	6	41	FROM THE CRADLE DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	7	8	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
8	NEW▶		A MAN AMONGST MEN CODE BLUE 82896/AG	BO DIDDLEY
9	8	41	BLUES MCA 11060	JIMI HENDRIX
10	9	41	KEB' MO' OKEH 57863/EPIC	KEB' MO'
11	11	9	BLUES FOR GREENY POINTBLANK 40507/VIRGIN	GARY MOORE
12	12	2	HEAVEN'S PRISONERS- A BLUES COMPILATION CODE BLUE 82848/ATLANTIC	SOUNDTRACK
13	10	3	YA THINK I'D KNOW BETTER BLIND PIG 5033	COCO MONTOYA
14	15	40	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
15	14	8	HOT BISCUITS-HOUSE OF BLUES SAMPLER HOUSE OF BLUES 87008	VARIOUS ARTISTS

○ 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.

Timeless renderings of timeless songs.

On his new album, Charlie Watts explores the superb song craft of musicians like Duke Ellington, Hoagy Carmichael, the Gershwins, Cole Porter and Louis Armstrong.

The Charlie Watts Quintet is accompanied by The London Metropolitan Orchestra on 14 classic songs from the '20s, '30s and '40s, complete with Bernard Fowler's romantic vocals.

Charlie Watts

Long Ago & Far Away



Available June 11 at record stores everywhere

©1996 Virgin Records America, Inc., marketed by Pointblank

Newsmakers



Nixons Come To Town. MCA Records artists the Nixons stopped by the label's Universal City, Calif., headquarters for a visit recently. "Sister," the current single from the band's album "Foma," is starting to attract attention at stations across the country. Pictured, from left, are Jesse Davis, Nixons guitarist; Abbey Konowitch, executive VP, MCA Records; John Humphrey, Nixons drummer; Zac Maloy, Nixons vocalist/guitarist; Beth Halper, manager of A&R, MCA; Jay Bobberg, president, MCA; Ricky Brooks, Nixons bassist; Robbie Snow, VP, product management, MCA; and Paul Nugent, the Nixons' manager



Hocus Pocus. Letters To Cleo's cover of the Cars' "Dangerous Type" is the first single off the Columbia Records soundtrack to the upcoming occult thriller "The Craft." Pictured, from left, are album producer Ralph Sall, Letters To Cleo, and, at the keyboard, Greg Hawkes of the Cars.



Cracker's Golden Age. Virgin Recording act Cracker recently stopped by the label's Los Angeles office to celebrate its latest release, "The Golden Age." Pictured in the back row, from left, are Andy Factor, director, A&R, Virgin; band members Bob Rupe and David Lowery; Julie Bruzzone, director of product development, Virgin; Ken Pedersen, CFO, Virgin; Jackson Haring, Cracker's manager; and Bob Frymire, senior director of operations, promotion and marketing, Virgin. Pictured in the front row, from left, are Amy Stanton, VP, video production, Virgin; Kaz Utsunomiya, executive VP, A&R, Virgin; and band member Johnny Hickman.



August's Night. Pulitzer-prize winning playwright August Wilson recently read some of his poems and excerpts from his Broadway play "Seven Guitars" to a packed house at Harlem, N.Y.'s Aaron Davis Hall. Blues player Olu Dara provided the musical accompaniment. Pictured, from left, are Wilson; David D. Rodriguez, executive director, Aaron Davis Hall; and Dara.



Love That Modern Rock. Daniel Ash, left, and Kevin Haskins, second from right, of American Recordings act Love And Rockets were guests recently on the "Modern Rock Live" national radio program. Shown, from left, are Ash; Karen Glauber, executive producer, "Modern Rock Live"; Haskins; and Tom Calderone, host, "Modern Rock Live."



The Nields Sign On. The Nields recently celebrated signing a contract with the Razor & Tie label. Their first release is "Gotta Get Over Greta." Pictured in the back row, from left, are guitarist David Nields, manager Dennis Oppenheimer, Razor & Tie co-owner Cliff Chenfeld, and drummer Dave Hower. Shown in the front row, from left, are singer Katryna Nields, singer/guitarist Nerissa Nields, and bassist Dave Chalfant.



Shake It Up. On July 16, Rhino Records will release "Prototypes: Raw Hits And Rare Tracks," a disc of demos, alternate versions, and otherwise previously unreleased tracks from the Cars' 1978-1985 studio sessions. Pictured, from left, are Emily Cagan, product manager, Rhino; Ric Ocasek, Cars lead vocalist/songwriter; and Dave McLees, managing director of A&R, Rhino.



Marsalis' Magic. Wynton Marsalis, right, shares a few secrets with 15-year-old Robbie Beck, center, and Beck's friend Jeremy Gordon backstage during a performance on Marsalis' Jazz at Lincoln Center tour. Beck is a cancer patient and trumpet player whose request to meet Marsalis, his favorite musician, was fulfilled by the Magic of Music's Ray Ray Denton Music Hotline Program.



All Together Now. Capitol recording act Everclear celebrates its first gold record with the staff at the label's Hollywood office.



DIANA ROSS
Lifelong Contribution to the Music Industry

THE
1996
WORLD MUSIC AWARDS



MICHAEL JACKSON
World's best-selling Male Pop Artist of the year
World's best-selling R & B Male Artist of the year
World's best-selling American Male recording-artist of the year
World's overall best-selling Male recording-artist of the year
World's best-selling Album of all Time



HOOTIE & THE BLOWFISH
World's best-selling Rock Artists/Group of the year
World's best-selling American Group of the year
World's best-selling Newcomers of the year
World's overall best-selling Group of the year



CHRISTINE DION
World's best-selling Canadian recording-artist of the year



MARIAH CAREY
World's best-selling Pop Female Artist of the year
World's best-selling R & B Female Artist of the year
World's best-selling American Female recording-artist of the year
World's overall best-selling Female recording-artist of the year



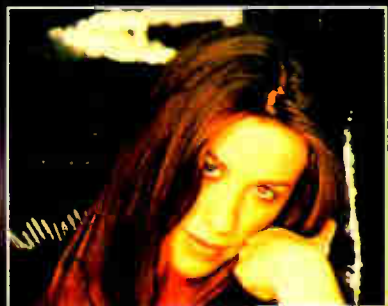
TINA ARENA
World's best-selling Australian recording-artist of the year



DEEP FOREST
World's best-selling French Group of the year



SEAL
World's best-selling British recording-artist of the year



ALANIS MORISSETTE
World's best-selling Female Rock Artist of the year
World's best-selling Female New Artist of the year



TLC
World's best-selling Pop Group of the year
World's best-selling R&B Group of the year



JACKY CHEUNG
World's best-selling Chinese recording-artist of the year



SHANIA TWAIN
World's best-selling Female Country Artist of the year



PHILIPP KIRKOROV
World's best-selling Russian recording-artist of the year



LOS DEL RIO
World's best-selling Spanish Group of the year



ACE OF BASE
World's best-selling Scandinavian Artists/Group of the year



LUCKY DUBE
World's best-selling African recording-artist of the year



MOMENTS AT THE TAPING OF THE 1996 WORLD MUSIC AWARDS

MONTE-CARLO-The 1996 World Music Awards were taped at the Monte-Carlo Sporting-Club on May 8, and featured the year's chart-topping artists and hottest performers. The winners performed their greatest selling hit before an enthusiastic live audience of 1,000 people with 10,000 excited fans following the show on a giant screen on Larvrotto Beach just outside the Sporting Club.



Legend award winner Diana Ross performs a medley of her greatest hits



Grammy winning superstar Seal performs «Kiss from a Rose»



African top seller Lucky Dube performs «Arie» after winning his award



Lead singer Darius of Hootie and the Blowfish performs «Be The One» after winning 4 awards



Canadian superstar Celine Dion performs «Because you loved me»



Switzerland's best-selling recording-artist DJ BOBO performs «Freedom»



Italian rockstar Zucchero performs his number one hit «Il volo»



Michael Jackson performs the «Earth song»



David Fine makes an appeal for continued support from the public to assist IFTI in its battle against Piracy



Fellow countrymen Julian Lennon and Naomi Campbell onstage together to present the British award



French TV personality Linda Lacoste and Peter Gabriel present French award together



Country wonder Shania Twain performs «If you're not in it for love, I'm outta here»



Tina Arena performs «Chains»



H.S.H. Princess Stephanie presents Michael Jackson with a special award for «Thriller»



Nadja Auerman and Haddaway announce the German winning band Real McCoy



Superstar hosts Jean-Claude Van Damme and Natalie Cole enjoy a laugh onstage



Chinese heartrob Jacky Cheung performs his hit song «True Love»



The world's best-selling Spanish group Los Del Rio perform «Macarena»



Tony Bennett teams up with Bo Derek to present the Canadian award

PEOPLE AT THE 1996 WORLD MUSIC AWARDS

The 1996 World Music Awards provided a rare occasion for Royalty, Superstars, Supermodels and top executives to meet friends and associates. Seen here are a few of the guests who attended the event this year.



Tina Arena and Paul Burger, Chairman and CEO Sony Music Entertainment UK with Celine Dion, Bob Bowlin, President of Sony Music International, Melissa Corken, Executive Producer of the World Music Awards, Jochem Leuschner, Managing Director of Sony Music Germany and Paul-René Albertini, President and MD of Sony Music France.



John Frankenheimer, Rob Dickins, President of Warners UK, and Bob Cavallo, manager of Seal



Bert Cohen, President of Worldvision, with wife Janice and U.S.H. Prince Albert



David Wigg, Michel Turini, Head of Events at British Allfands, Annick Geisler, Head of International at Sony Music France, Deep Forest and Paul-René Albertini



Bob Jones, Head of Communication at MJI Productions, John Hamlin, Senior Vice President of ABC Entertainment, Ursula Andress and Rob Dickins receive awards for their outstanding contribution to the World Music Awards



Monica Marin, Vice President marketing Polygram Continental Europe with Zucchero's manager Henri Padovani, Paul Burger, Epic's Mitch Vanoni, Kim Jackwerth, Dave Platel and Carole Benny, marketing manager Polygram Continental Europe.



Melissa Corken, Diana Ross and Executive producer for ABC, Gary Padney



Jennifer Brown, Chris Noel, Kristine Sully and Jean-Claude Kawalec representing AT&T at the Worldvision table with Mary Montanus and hosts Janice and Bert Cohen and Gary Montanus



Tom Oesterle, Head of Event Marketing at DePue with master of ceremonies Jean-Claude Van Damme, his wife Darcy and Bob



Top Spanish promoter Pino Sudrioco with TV host Kay Sandvik, Giorgio Sturlon, Spanish Flamenco star Joaquin Cortes, Italian filmstar Maria Grazia Cucinotta with husband and World skiing champion Alberto Tomba



Top model Tyra Banks with Claudine Smurfit of Jefferson Smurfit Group, Seal and Birgitta Smurfit



Bernard Lackner, General manager of the hotel Plaza Athenée New York with Celine Dion, Moussa Al Rashid and U.S.H. Prince Alabt at a private cocktail on Moussa's boat the night before



Mercedes-Benz representatives from Stuttgart included Wolfgang Rolli, Werner Schwarzer, Uwe Block, Christian Kappel, Wolfgang Riecke, Mr. Gilmartin, Mr Stodolyski and Mr & Mrs Rieger



Patti Cromer with Argentinian top model Valeria Mazza at the MJC cocktail



Jean Claude Van Damme salutes open a magnum of Piper Heidsieck champagne with Robert Viale of the Pirate restaurant while Alain Rouille looks on



Bo Derek arrives at the show with Ray Cabliero, Vice President of North West Airlines



Alan Bregman, President of Caesar's Palace Las Vegas, Florence Chan of Polygram Far East, Gary Padney and Jacky Cheung at the After Awards bash



African winner Lucky Dube with David Fine and Eresla Lowe of Gallo Records



Dutch superstar Andre Rien and Tony Mandlrich



Gary Montanus, Head of Sales at Worldvision Enterprises with Celine Dion and Chinese superstar Jacky Cheung



Patrick Ellis, Carole Davis, Cheryl Howard, Manager of Blakes hotel London, Executive Producer John Martimotti, April Turney, Head of Sales at Virgin Atlantic Airways and Lisa Hagan, Head of Sales for the Sunset Marquis Hotel Los Angeles



Delhine Allen with Joel Briskin and Natalie Cole



Jo Rigby of Action Time with Richard Holloway, Head of Entertainment at Carlton Television and Mr Mark Lawrence, Head of acquisitions of Granada Television with Diane Lawrence

A portrait of Jacky Cheung, a Chinese singer, wearing a bright red jacket over a plaid shirt. He is resting his chin on his hand and looking towards the camera with a slight smile.

THE WORLD OF CHINESE MUSIC HAS FINALLY FOUND ITS VOICE.

The voice belongs to Jacky Cheung,
1995's Best Selling Chinese
Recording Artist in the World.

On May 8, at the 1996
World Music Awards
in Monte-Carlo, Jacky took
his place alongside
some of the greatest names
in popular music -
Michael Jackson,
Hootie and the Blowfish,
Seal, TLC and Ace Of Base.

We're pleased to say
that we're on top
of the world...
cos *Jacky* is
on top of the world.

PolyGram

Latin Notas



by John Lannert

ROCK EN PUERTO RICO: Though the loudest state-side supporters of *rock en español* seem to come from California, the upstart genre (at least in the U.S.) continues to roll strongest in Puerto Rico, an always kinetic record market that is open to new musical grooves. Indeed, it was Puerto Rico's Spanish stations that broke ground for such rock acts as EMI Latin's Los Enanitos Verdes and MP's Girasoles.

And on Aug. 17, the second Pop/Rock Latino World Concert is set to be staged on the grounds surrounding the Hiram Birthon stadium in San Juan, Puerto Rico. Produced by Poly Events, the Latin rock megafest is expected to draw about 20 bands from Latin America and Spain. The inaugural event last year was a soggy, at times disorganized affair that nonetheless attracted 25,000 fans, as well as the praise of many Latino record labels.

In addition, a Latin rock concert featuring only local talent is tentatively scheduled to take place at Hiram Birthon stadium June 30. Several of the homegrown acts slated to perform at the event appear on a solid compilation album titled "Puerto Rock."

The 14-song set, released last month on Brokunion/CDT, showcases a diverse array of sounds, ranging from the Caribbean rock of Radio Pirata ("El Loco") to the peppy, straight-ahead rock of all-female Portfolio ("Sal De La Calle") and the souped-up ska/rock of Los Inconformes ("23 De Septiembre").

Fernando Ramos, GM of prominent Puerto Rican retailer Casa De Los Tapes, or CDT, helped assemble the lineup for "Puerto Rock."

An avid supporter of Spanish-language rock who set up a sales stand at the Pop/Rock Latino World Concert last year, Ramos says, "Puerto Rico has opened a big door for rock en español. A lot of independent bands are heading into the recording studios, because the Latino majors have said they are going to sign local rock bands." One of the majors, PolyGram Latino, already has signed P.R. rockers Sol De Menta.

Ramos adds that all 14 bands on "Puerto Rock" have signed three-year record deals with Brokunion/CDT. He does not rule out cutting an agreement with a major, but he insists that such a company must "make a commitment to break the act throughout Latin America."

Ramos notes that a second volume of "Puerto Rock" will come out later this year. Expect other like-minded packages to follow.

FONOVISIA STAYS PUT: After being courted by several major suitors (MCA, EMI, Sony, Warner, and Disney), Fonovisa has announced that it is not for sale.

The decision is due, in part, to first-quarter sales data released by Mexican trade group AMPROFON that show Fonovisa leading all other record companies in market share, with 18%. Fonovisa is owned by Mexico's TV network giant Televisa.

EMI PROMOTES GIL: Rafael Gil has been appointed regional director of EMI Latin America. Gil was president of EMI/Hispanavox España. EMI's regional headquarters, set to open in August, will be located in Miami Beach, Fla.

(Continued on next page)

Hot Latin Tracks



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

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

LATIN TRACKS A-Z

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

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

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POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	63 STATIONS
1 CRISTIAN FONOVISIA AMARTE A TI	1 TONY VEGA RMM ESPERARE A QUE TE DECIDAS	1 LOS TIGRES DEL NORTE FONOVISIA EL CIRCO
2 ENRIQUE IGLESIAS FONOVISIA POR AMARTE	2 MANNY MANUEL RMM WANNA HOLD YOUR...	2 ENRIQUE IGLESIAS FONOVISIA POR AMARTE
3 OLGA TANON WEA LATINA BASTA YA	3 DOMINGO QUINONES RMM SI TU TE VAS	3 INTOCABLE EMI LATIN NO TE VAYAS
4 SORAYA POLYGRAM LATINO DE REPENTE	4 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	4 LIBERACION FONOVISIA UNA NOCHE MAS
5 EROS RAMAZZOTTI ARIOLA/BMG LA COSA...	5 OLGA TANON WEA LATINA BASTA YA	5 MICHAEL SALGADO JOEY SIN ELLA
6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	6 DLG SIR GEORGE/SONY NO MORIRA	6 LA MAFIA SONY YO TE AMARE
7 SHAKIRA SONY DONDE ESTAS CORAZON	7 LIMI-T XXI MERENGAZO/RMM QUE TE PASA CONMIGO	7 BRONCO FONOVISIA TRAICION A LA MEXICANA
8 DIEGO TORRES ARIOLA/BMG PENELOPE	8 CRISTIAN FONOVISIA AMARTE A TI	8 EZEQUIEL PENA FONOVISIA EBRIO DE AMOR
9 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA	9 MARC ANTHONY RMM LLEGASTE A MI	9 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
10 AMBRA SAFIRO/BMG TE PERTENEZCO	10 EROS RAMAZZOTTI ARIOLA/BMG LA MAS...	10 LA MAFIA SONY UN MILLON DE ROSAS
11 SELENA EMI LATIN NO QUIERO SABER	11 VICTOR MANUEL SONY TODO QUEDO, QUEDO	11 LOS TUCANES DE TIJUANA EMI LATIN 6 PIES BOCA...
12 DONATO & ESTEFANO SONY NATURALEZA	12 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI...	12 VICENTE FERNANDEZ SONY NO TE VAYAS
13 DYANGO POLYGRAM LATINO INGLES, FRANCES, PIANO...	13 TITO ROJAS M.P. CLARO	13 BANDA EL RECODO FONOVISIA SI QUIERES
14 MARC ANTHONY RMM ASI COMO HOY	14 GISELLE RCA/BMG PESADILLA	14 BOBBY PULIDO EMI LATIN DESVELADO
15 MANNY MANUEL RMM I WANT TO HOLD YOUR...	15 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	15 BOBBY PULIDO EMI LATIN TE VOY A AMAR

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

Artists & Music

LATIN NOTAS

(Continued from preceding page)

VOTING TEJANO: In a bid to appease the Tejano industry, the trustees of NARAS have approved changing the name of the Grammy category for best Mexican-American performance to "best Mexican-American/Tejano music performance" (Billboard, June 1). This move clearly illustrates the power of the membership of NARAS, the organization that sponsors the annual Grammy Awards. NARAS' Texas branch, not coincidentally, houses the largest number of Latino members. The Texas branch is based in Austin.

The voting clout of the Latino members of the Texas branch was on full display earlier this year. You may recall that four of the five nominees at this year's Grammys in the Mexican-American category are from Texas. The eventual Grammy winner in that category, Flaco Jiménez, is from San Antonio. Also, one of the Latin pop nominees records for a label based in Texas.

In addition, two of the nominees in the Mexican-American category are signed to Freddie Records, a Corpus Christi, Texas, Tejano label whose VP/director of A&R, Freddie Martínez Jr., has just been elected president of the Texas branch of NARAS.

The California labels involved in the regional Mexican business, particularly Fonovisa, which has been a vocal critic of NARAS, will likely be incensed with the trustees' decision. Indeed, a Mexican-American/Tejano category sounds redundant. After all, Tejano music, by definition, is a

Mexican-American genre that merges Mexican-rooted *norteña* and conjunto styles with U.S.-influenced R&B, pop, and rock sounds.

The point, however, is that Californian record companies must plainly understand that if they want to effect change within NARAS, they need to sign up members who want to actively participate in NARAS projects on their behalf. Otherwise, Texas labels and their artists will continue to dominate the proceedings.

Who knows, with increased membership from Californian record companies and other labels involved in regional Mexican music, NARAS trustees might eventually vote to add yet another new category: best Mexican-American/Tejano/regional Mexican music performance.

In other NARAS news, the organization is moving ahead with the formation of a Latin Academy of Recording Arts and Sciences. No formal launch date has been announced, however.

VOCÊ, ETHERIDGE: Melissa Etheridge's hit Island/PolyGram single "I Want To Come Over" will be included on the upcoming soundtrack to the TV Globo soap opera "Quem É Você" (Who Are You). What's more, PolyGram is getting busy with EMI in Brazil with the joint release of the second volume in the English-language rock compilation series "Planet Hits—Now That's What I Call Music." That volume is known in Spanish Latin

America as "Now That's What I Call Music II." That compendium has been released in Venezuela by PolyGram Venezuela and EMI.

Further, PolyGram is selecting material for a dance series that will be called "Dance Zone" in all territories in Latin America, save Mexico, where the series is titled "Dance-mania." The initial sets will be released in October or November, after which the collections will be issued every two or three months.

MEXICO NOTAS: April 27, 2000, will be a special date for Juan Gabriel. That is when the Mexican singer/songwriter superstar gains copyright control of his hundreds of songs... Two great interpreters of *música ranchera*, Aida Cuevas and her brother, Carlos, have put aside their solo careers to jointly record "Duetto Del Siglo," which was just released on Mexico City indie IM. The 12-song set, which features covers of such well-known hits as "Vuélveme A Querer" and "Un Tequila, Dos Tequilas," was produced by ace guitarist Chamín Correa.

Alejandro Fernández's May 31-Sunday (2) stint at Mexico City's Metropolitan closed the promotional campaign for his latest album, "Que Seas Muy Feliz," which has sold 280,000 units in Mexico, according to his record label, Sony. Fernández will soon begin recording his fourth album. Some of the material for the set will be composed by Musart's noted singer/songwriter Joan Sebastian and José Guadalupe Esparza, front man for Fonovisa's famed grupo Bronco.

Fonovisa songstress Ana Barbara is in the studio cutting her third record, which will be helmed by hot producer Jorge Avendaño Luhrs. The as-yet-untitled album will be released by Fonovisa in June... Warner Mexico's El Tri, one of the most important Mexican rock bands of all time, has released "Hoyas En La Bolsa," the band's 28th album. El Tri is one of the few acts from that country that does not require radio airplay to sell 100,000 units. As usual, band leader/composer Alex Lora delves into social issues, such as safe sex ("El Enmascarado De Latex"), undocumented aliens ("Trabajo Pesado"), and Mexico's former president, Carlos Salinas de Gortari ("Qué Regrese Salinas").

STATESIDE BRIEFS: After much disharmony, Sony Discos star Chayanne and his longtime manager, Gustavo Sánchez, have finally parted ways... Sony Discos heart-throb Ricky Martin is set to make his Broadway bow June 24 as Marius in the play "Les Misérables." Also, Sony has re-signed underrated Tejano veteran Ram Herrera. His next release is due out in late August or early September... José García, former marketing and sales manager for BMG U.S. Latin, is now GM of PKG Music, the music arm of Los Angeles-based entertainment firm PKG Corp. PKG Music has been tapped by Rhino Records as a consultant for several compilations, including the recently released

(Continued on next page)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
★ ★ ★ No. 1 ★ ★ ★								
1	1	30	ENRIQUE IGLESIAS	FONOVISA 0506 [HS]	3 weeks at No. 1 ENRIQUE IGLESIAS			
2	2	45	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU			
★ ★ ★ GREATEST GAINER ★ ★ ★								
3	5	61	GIPSY KINGS ●	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS			
4	7	47	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX			
5	4	11	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA			
6	3	5	LOS TIGRES DEL NORTE	FONOVISA 6049 [HS]	UNIDOS PARA SIEMPRE			
7	9	2	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS			
8	6	7	OLGA TANON	WEA LATINA 13667 [HS]	NUEVOS SENDEROS			
9	8	4	INTOCABLE	EMI LATIN 37449 [HS]	LLEVAME CONTIGO			
10	11	12	SHAKIRA	SONY 81795 [HS]	PIES DESCALZOS			
11	10	35	GLORIA ESTEFAN ●	EPIC 67284/SONY	ABRIENDO PUERTAS			
12	12	18	CRISTIAN FONOVISA	0510 [HS]	EL DESEO DE OIR TU VOZ			
13	15	114	SELENA ▲	EMI LATIN 28803 [HS]	AMOR PROHIBIDO			
14	13	8	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES			
15	14	19	BOBBY PULIDO	EMI LATIN 34166	DESVELADO			
16	19	36	RICKY MARTIN	SONY 81651	A MEDIO VIVIR			
17	16	17	LA MAFIA	SONY 81722 [HS]	UN MILLON DE ROSAS			
18	26	23	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO			
19	23	4	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA			
20	21	48	JULIO IGLESIAS	SONY 81604	LA CARRETERA			
21	18	29	PETE ASTUDILLO	EMI LATIN 32263 [HS]	COMO TE EXTRANO			
22	17	24	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ			
23	25	3	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR			
24	24	32	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO			
25	20	5	VARIOUS ARTISTS	POLYGRAM RODVEN 314531	CARNAVAL DEL MERENGUE '96			
26	28	153	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA			
27	22	20	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL			
★ ★ ★ HOT SHOT DEBUT ★ ★ ★								
28	NEW ▶		EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA			
29	27	37	MAZZ	EMI LATIN 30913 [HS]	SOLO PARA TI			
30	37	37	THALIA	EMI LATIN 35217	EN EXTASIS			
31	30	7	VARIOUS ARTISTS	PROTEL/RTP 7010/SONY	MERENGUE EN LA CALLE 8 '96			
32	29	92	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE			
33	41	153	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE			
34	35	3	ILEGALES	ARIOLA 32416/BMG	ILEGALES			
35	NEW ▶		VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES			
36	50	152	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS			
37	32	57	LOS TIGRES DEL NORTE ●	FONOVISA 6030	EL EJEMPLO			
38	NEW ▶		RUBEN VELA	HACIENDA 204	EL COCO RAYADO (EP)			
39	47	29	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA			
40	NEW ▶		DLG SIR GEORGE	81694/SONY	DLG			
41	33	13	LA DIFERENZIA	ARISTA-TEXAS 18811/BMG	FUE MUCHO MAS QUE AMOR			
42	31	34	CARLOS VIVES	POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO			
43	46	152	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE			
44	38	36	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE			
45	36	74	SELENA	EMI LATIN 30907	12 SUPER EXITOS			
46	RE-ENTRY		MARC ANTHONY	RMM 81582 [HS]	TODO A SU TIEMPO			
47	42	11	VARIOUS ARTISTS	RMM 82011	TROPICAL TRIBUTE TO THE BEATLES			
48	39	52	INTOCABLE	EMI LATIN 32632	OTRO MUNDO			
49	48	7	VARIOUS ARTISTS	RHINO/AG	SALSA FRESCA: DANCE HITS OF THE '90'S			
50	RE-ENTRY		GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	ENRIQUE IGLESIAS	FONOVISA	1	GLORIA ESTEFAN	EPIC/SONY	1	LOS TIGRES DEL NORTE	FONOVISA
2	SELENA	EMI/EMI LATIN	2	VARIOUS ARTISTS	POLYGRAM RODVEN	2	INTOCABLE	EMI LATIN
3	GIPSY KINGS	NONESUCH/AG	3	GLORIA ESTEFAN	EPIC/SONY	3	SELENA	EMI LATIN
4	VARIOUS ARTISTS	ARIOLA/BMG	4	VARIOUS ARTISTS	PROTEL/RTP/SONY	4	VARIOUS ARTISTS	EMI LATIN
5	GIPSY KINGS	NONESUCH/AG	5	SOUNDTRACK	ELEKTRA/EEG	5	BOBBY PULIDO	EMI LATIN
6	VARIOUS ARTISTS	EMI LATIN	6	DLG SIR GEORGE	SONY DLG	6	LA MAFIA	SONY
7	OLGA TANON	WEA LATINA	7	CARLOS VIVES	POLYGRAM LATINO	7	MICHAEL SALGADO	JOEY
8	SHAKIRA	SONY	8	KINITO MENDEZ	J&N/EMI LATIN	8	JENNIFER Y LOS JETZ	EMI LATIN
9	CRISTIAN FONOVISA	0510	9	MARC ANTHONY	RMM	9	PETE ASTUDILLO	EMI LATIN
10	RICKY MARTIN	SONY	10	VARIOUS ARTISTS	RMM TROPICAL TRIBUTE TO THE BEATLES	10	COMO TE EXTRANO	PEDRO FERNANDEZ
11	JULIO IGLESIAS	SONY	11	VARIOUS ARTISTS	RHINO/AG	11	GRUPO LIMITE	POLYGRAM LATINO
12	LUIS MIGUEL	WEA LATINA	12	VARIOUS ARTISTS	POLYGRAM RODVEN	12	LA TROPA F	EMI LATIN
13	EROS RAMAZZOTTI	ARISTA	13	JUAN LUIS GUERRA	440	13	MAZZ	EMI LATIN
14	THALIA	EMI LATIN	14	KAREN/BMG	GRANDES EXITOS	14	VICENTE FERNANDEZ	SONY
15	LUIS MIGUEL	WEA LATINA	15	FRANKIE RUIZ	POLYGRAM	15	LOS TIGRES DEL NORTE	FONOVISA

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

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HIGHER GROUND



by Deborah Evans Price

CELEBRATING 20 YEARS: EMI Christian Music Group's two labels, Sparrow Communications Group and Star Song Communications, are celebrating their 20th anniversaries this year. To commemorate the occasions, the labels are joining forces to release a limited-edition CD sampler titled "Hear And Beyond." The labels plan to give away more than 400,000 copies of the CD with the purchase of select Sparrow and Star Song titles sale-priced at \$8.99 cassette/\$13.99 CD this summer at Christian and mainstream retail outlets.

Distributed by Chordant Distribution and EMI Music Distribution, the sampler will ship June 15 and will be available while supplies last. "Hear And Beyond" features 17 songs by some of Sparrow's and Star Song's most popular acts, including **CeCe Winans**, **Charlie Peacock**, **Sierra**, **Cheri Keagy**, **Newsboys**, **Lisa Bevell**, **Aaron Jeoffrey**, **Brian Barrett**, and **Phillips, Craig & Dean**. New artists, such as **Michelle Tumes**, **Chris Willis**, and **Linnae Reeves**, are also included on the sampler.

Sparrow and Star Song are putting the push on at the retail level, providing participating merchants with a floor display that holds not only "Hear And Beyond" but sale-priced Sparrow and Star Song titles as well. According to information from the labels' publicity departments, the in-store merchandising will include a video loop, shelf talkers, and back drops. To help spur additional sales, the "Hear And Beyond" packaging will contain coupons good for \$2 off the purchase of any current album by the artists featured on the sampler.

WILLIS DEBUTS: One of the new artists featured on the sampler is **Chris Willis**, who recently stopped by the Billboard Nashville office to chat about his Star Song debut. It's the culmination of a lifelong dream for the Dayton, Ohio, native, who began singing with his siblings in church. He later joined the **Heritage Singers** for a two-year stint before moving to Nashville in 1991. Before inking his Star Song deal, Willis cut an album for Warner Bros. that was never released. "It's still in the vault," he says of the Warner project. "Looking back now, I just don't think it was the right time. Five years later, I feel like a whole chapter of my life has been rewritten now that I'm at Star Song."

Willis' smooth, rich vocal style has invited comparisons to **Larnelle Harris**, which he considers a great compliment, but he says he feels like he has developed his own style as a result of doing a great deal of demo work. "The thing about doing sessions in the past couple of years was that there were less producers that asked me to do voices. They hired me for my own voice." In many ways, he says, singing demos has made it a lot easier for him to prepare for his career. "I think it's enhanced my own personality.

I've done some backup singing also, but I think I've always had a lead-type personality."

Willis' first single, "Mighty Love," is doing well at Christian radio, and fans across the country got an early taste of the album this spring when Willis toured with **Clay Crosse** and **Anointed** on the *Time to Believe* tour. "I was blessed to be on tour with Clay Crosse and Anointed," Willis says. "I shared some of these songs with listeners, and even though the record wasn't out, people responded so well to the songs."

Willis recently performed at the Impact Convention in Nashville during a special showcase to expose urban radio programmers and industry personnel to gospel music. **CeCe Winans**, **Daryl Coley**, and **Kirk Franklin** were among the other artists who performed. In the fall, look for Willis to be on tour with Christian music's leading funnyman **Mark Lowry**.

NEWBOYS NEWS: **Newsboys** and **Star Song** have teamed with **CharismaLife Publishers** and its **Cross Training** youth resources to produce a youth study course based on the **Newsboys'** current album, "Take Me To Your Leader." The course will be available through **Spring Arbor Distributors** beginning in August and will be directly available through **CharismaLife**.

In other news, **Tooth & Nail** recording act **PlankEye** will be the opening act for the **Newsboys** on their *Take Me To Your Leader* tour. The three-band tour will feature **Geoff Moore & the Distance** in the middle slot. The tour will kick off Sept. 14 in Knoxville, Tenn., and will continue through **Gospel Music Assn.** week in April 1997. The tour is set to cover 65 shows before the acts break for the Christmas holidays and another 75 dates after the new year in 1,500- to 12,000-seat venues across the U.S., Canada, and Europe. **Vanguard Entertainment Agency's Scott Huie** is booking the tour. In other **PlankEye** news, the band has signed a long-term management agreement with **First Company Management**.

NEW NOTES: More than 3,000 people attended the ninth annual **Levis Family Homecoming & Bluegrass Festival** in the family's hometown of **Lincolnton, Ga.**, May 2-4. **The Osborne Brothers**, former Louisiana governor **Jimmie Davis**, **Mac Wiseman**, **Jim & Jesse & the Virginia Boys**, **Doyle Lawson & Quicksilver**, the **Good Shepherd Quartet**, the **Sunshine Boys**, and, of course, **Thoroughbred** recording act the **Lewis Family** were among those performing. "ABC World News Tonight" was on hand to tape a segment for broadcast... Look for **Absolute Records' Paul Q-Pek** and **Believable Picnic** to perform during Nashville's **Summer Lights Festival**... **Two Or More**, a four-man group based in Southern California, has signed with **Star Song**. Its label debut, "Life In The Diamond Lane," is due in July... **Phillips, Craig & Dean** are in the studio with producer **Paul Mills** working on a Christmas album scheduled for release in September. It will include such standards as "O Holy Night" and "Angels We Have Heard On High," as well as three new tunes penned by **PC&D**.

LATIN NOTAS

(Continued from preceding page)

"Salsa Fresca—Dance Hits Of The '90s" and an upcoming Latino rock collection, due in late August or early September... Spain's flamenco/pop duo **Azúcar Moreno** has signed with industry veteran **D'Alto Romano** for representation in North and South America. Alluring sisters **Encarna** and **Toñi Salazar** are slated to kick off an extensive pan-American tour in October in San Juan.

CHILE NOTAS: On June 10, EMI Chile will drop "Bandido," a traditional pop ballad album by famed balladeer **Alberto Plaza** that he hopes will break outside of Chile. "All of the promotion [for the record]

begins at home," says Plaza, "but one of the goals for this album is to [hit] in other countries, like Mexico and Colombia."

Plaza, along with Chilean songstress **Isabel Parra**, has been invited by Ecuador's government to perform later this month in a concert called *Todas Las Voces, Todas*. Among the other highly regarded invitees are **Mercedes Sosa**, **Joan Manuel Serrat**, and **Silvio Rodríguez**.

BMG Argentina's super rock act **Soda Stéreo** is in the studio mixing its forthcoming unplugged album, which is also its second disc *en vivo*. The record, which contains tracks from an acoustic program on **MTV**

Latino, plus several previously unreleased studio sides, is scheduled to ship in late July or early August. The concept, says bandleader **Gustavo Cerati**, was for the album "to be not just an MTV record. We want the record to have more interesting and different things than what people would see on TV"... Senegal's world music icon **Yousouf N'Dour** is set to make his Chilean debut June 12 in **Santa Rosa de Las Condes** stadium in **Santiago**.

Assistance in preparing this column was provided by **Pablo Márquez** in **Santiago, Chile**, and **Teresa Aguilera** in **Mexico City**.

Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		SoundScan®
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★		
1	2	52	JARS OFF CLAY ●	ESSENTIAL 5573/BRENTWOOD [HS]	8 weeks at No. 1 JARS OF CLAY
2	1	4	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	8	ANDY GRIFFITH	SPARROW 1440/CHORDANT [HS]	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
4	NEW▶		KING'S X	WARNER ALLIANCE B2880/WCD	EAR CANDY
5	4	27	DC TALK ●	FOREFRONT 5140/CHORDANT	JESUS FREAK
6	6	14	NEWSBOYS	STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
7	5	8	TWILA PARIS	SPARROW 1518/CHORDANT	WHERE I STAND
8	7	40	MICHAEL W. SMITH ●	REUNION 0106/WORD	I'LL LEAD YOU HOME
9	8	14	AUDIO ADRENALINE	FOREFRONT 5144/CHORDANT	BLOOM
10	9	29	VARIOUS ARTISTS ●	SPARROW 1516/CHORDANT	WOW-1996
11	NEW▶		COMMISSIONED	BENSON 4184 [HS]	IRREPLACEABLE LOVE
12	12	51	VARIOUS ARTISTS	WORD 0604	MY UTMOST FOR HIS HIGHEST
13	10	11	VARIOUS ARTISTS	MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
14	11	33	CECE WINANS	SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
15	13	64	POINT OF GRACE	WORD 5608 [HS]	THE WHOLE TRUTH
16	NEW▶		JACI VELASQUEZ	MYRRH 5615/WORD [HS]	HEAVENLY PLACE
17	14	106	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 2119/CHORDANT [HS]	KIRK FRANKLIN AND THE FAMILY
18	22	12	THIRD DAY	REUNION 0117/WORD [HS]	THIRD DAY
19	15	30	CARMAN ●	SPARROW 1422/CHORDANT	R.I.O.T.
20	16	43	RAY BOLTZ	WORD 1601 [HS]	THE CONCERT OF A LIFETIME
21	17	14	GARY CHAPMAN	REUNION 0109/WORD [HS]	SHELTER
22	25	5	VARIOUS ARTISTS	BRENTWOOD 50001	THE BEST IN CHRISTIAN MUSIC: 27TH ANNUAL DOVE AWARDS COLLECTION
23	19	6	RICKY SKAGGS	ATLANTIC B2B34/WCD	SOLID GROUND
24	35	2	VARIOUS ARTISTS	EVERYDAY 54996/INTERLINC	CONGRADULATIONS! CLASS OF '96
25	NEW▶		BRYAN DUNCAN	MYRRH 3616/WORD	MY UTMOST FOR HIS HIGHEST: QUIET PRAYERS
26	24	61	ANOINTED	WORD 0902 [HS]	THE CALL
27	38	4	DAVID ROBERTSON	STARSONG 0086/CHORDANT	SOMEONE WHO CARES
28	21	10	SIERRA	STARSONG 0083/CHORDANT [HS]	DEVOTION
29	27	30	PHILLIPS, CRAIG & DEAN	STARSONG 0074/CHORDANT [HS]	TRUST
30	29	3	VARIOUS ARTISTS	GOTEE 0887/WORD	GOTEE RECORDS: THE SOUNDTRACK
31	26	136	MICHAEL W. SMITH ●	REUNION 0086/WORD	THE FIRST DECADE 1983-1993
32	18	14	STEVE GREEN	SPARROW 1490/CHORDANT [HS]	THE LETTER
33	23	91	AMY GRANT ▲ ²	MYRRH 6974/WORD	HOUSE OF LOVE
34	36	4	WITNESS	CGI 1185	SONG IN THE NIGHT
35	30	34	KATHY TROCCOLI	REUNION 0110/WORD [HS]	SOUNDS OF HEAVEN
36	31	13	VARIOUS ARTISTS	VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
37	33	183	DC TALK ▲	FOREFRONT 5100/CHORDANT	FREE AT LAST
38	20	47	VARIOUS ARTISTS	SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
39	32	5	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	STARSONG 0034/CHORDANT [HS]	SHOW UP!
40	34	4	YOLANDA ADAMS	TRIBUTE 3592/DIADEM [HS]	MORE THAN A MELODY

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

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Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	KIRK RANKLIN AND THE FAMILY GOSPO CENTRIC 72127 4 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	20	REV. CLAY EVANS MEEK 3995	"I'VE GOT A TESTIMONY"
3	3	14	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
4	4	3	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	"COUNT ON GOD"
5	17	6	WITNESS CGI 1185	SONG IN THE NIGHT
6	5	151	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
7	8	6	WALTER HOWARD MEEK 2492	"WHATEVER YOU WANT, GOD'S GOT IT"
8	NEW		COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
9	6	4	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
10	27	8	THE WILLIAMS SISTERS FIRST LIGHT 4003	LET EVERY EAR HEAR - LIVE ON THE EAST COAST
11	31	10	KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
12	7	85	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
13	NEW		THE INSTITUTIONAL RADIO CHOIR VECTRON 2179	I WILL GIVE YOU PRAISE
14	9	33	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
15	10	69	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
16	11	31	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
17	12	49	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
18	26	47	YOLANDA ADAMS TRIBUTE 3592	MORE THAN A MELODY
19	13	48	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
20	18	31	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
21	34	17	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY "AMEN"
22	25	32	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
23	24	6	ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD
24	20	107	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
25	29	25	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
26	35	158	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
27	23	49	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
28	RE-ENTRY		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
29	38	90	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
30	30	18	GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
31	RE-ENTRY		VARIOUS ARTISTS VERITY 43013	VERITY RECORDS PRESENTS: A TRIBUTE TO ROSA PARKS
32	RE-ENTRY		ISAIAH D. THOMAS AND THE CORNERSTONE PBB MASS CHOIR REDEMPTION 75003	PRAY EVERYTHING WILL BE ALRIGHT
33	NEW		KIM MCFARLAND CGI 1151	AMAZING
34	28	44	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
35	21	52	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
36	37	67	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
37	RE-ENTRY		THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
38	40	13	RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
39	19	10	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
40	36	152	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN...

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on

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In the SPIRIT



by Lisa Collins

FROM THE GRAPEVINE: CGI Records CEO Steve Devick has confirmed that he is finalizing negotiations with Tyscot Records for distribution of Tyscot product. Until April 16, the distribution of Tyscot had been handled by Atlanta International Records. The new deal, effective this month, will cover John P. Kee's latest project, "Heaven," which marks the debut of his recently formed choir, Inner City.

Devick also announced that CGI has pacted with the National Baptist Convention USA Inc. for the first recording of a mass choir in the group's 116-year history. In accordance with the agreement, CGI Records will produce a live recording of traditional gospel songs by a 1,000-voice national mass choir during the annual meeting of the National Baptist Convention in Orlando, Fla., in September. Guest artists will include the Rev. Clay Evans.

NBC president the Rev. Henry Lyons acknowledged the church's need to document the music that has been so pivotal to the worship experience. The convention, which boasts 8.5 million members, is recognized as the nation's largest black denomination. Some of the profits from the recording, slated for release in January, will help fund the group's affiliated colleges and bible schools.

ADORATION: That's the title of the newest release

from award-winning songwriter, arranger, producer, and gospel recording artist Richard Smallwood, dubbed by some "the Quincy Jones of gospel music." The project, recorded live in Atlanta, features guest appearances by longtime friend Tramaine Hawkins and former Take 6 member Mervyn Warren and fulfills one of the Grammy-nominated artist's lifelong dreams of recording an album with a choir. That choir is the 24-voice aggregation from Washington, D.C. called Vision, and it marks the first time that Smallwood has performed on a recording without his Richard Smallwood Singers. Of the album, Smallwood says, "The songs were written through personal interactions I've had with the Lord. They're about the things he has placed before me and taken me through."

FOR RELEASE this month is "Yolanda: Live In Washington," a CD-version of the live double video recorded in D.C. in February. Designed to tap into the traditional core of the gospel marketplace, the release contains extended versions of favorites from Yolanda Adams' first two Tribute CDs, "Through The Storm" and "Save The World," including "The Battle Is The Lord's," "This Joy," and "Through The Storm." The project, which ships June 30, also features two new studio songs: "Thank You" and "Praise His Holy Name." Also from Tribute is "Instrumentally Yours," marking Ben Tankard's sixth release on the label. The project, which many gospel insiders are calling his best, features a remake of the Stevie Wonder classic "You Will Know" with Take 6 members Mark and Joey Kibble on lead vocals, as well as a remake of Leon Patillo's "You Are Flesh Of My Flesh" with Angelo & Veronica. Another cut, "Don't Stop," features Fred Hammond and some of the members of Radical For Christ.

BY THE WAY: Star Song Communications has appointed Sonya Hairston director of gospel marketing.

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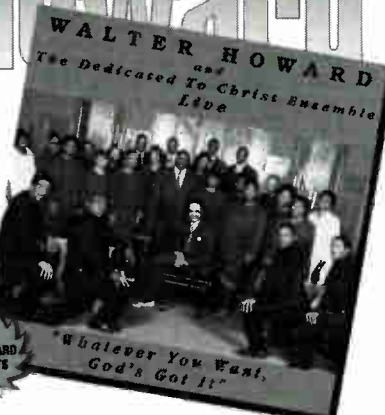
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What Ever You Want, God's Got It

Appeared on 1996 Chicago Gospel Festival Bobby Jones Gospel Explosion (February 1996)

ALSO FEATURING

Mother, I Love You
Talkin' About A Good Time
Never Alone



Studio Action

ARTISTS & MUSIC

4 Harman Cos. Shift Sales To U.S. Soundcraft, BSS, Studer, AKG To Nashville

BY DAN DALEY

NASHVILLE—The Harman Pro Group, a collection of wholly owned professional audio equipment manufacturers, is realigning its European subset of companies and relocating them to Nashville, effective Sept. 1.

Under the aegis of the newly formed Harman Pro North America group, four European-based manufacturers—console maker Soundcraft, signal processing manufacturer BSS Audio (both headquartered near London), Viennese microphone maker AKG, and tape deck manufacturer Studer (which is based in Regensdorf, Switzerland, and has operated a U.S. subsidiary in Nashville since 1975)—will all function from a single location for U.S. sales, technical support and service, warehousing, and distribution. The new location will be a 30,000-plus-square-foot complex now under construction near Nashville's municipal airport.

Soundcraft, AKG, and BSS had been operating their U.S. divisions from Harman Pro headquarters in Northridge, Calif., where Harman's largest single pro audio division, JBL, is based. The three divisions moved to offices in Canoga Park, Calif., earlier this year. Studer will join its three sister companies and move from its longtime location on Elm Hill Pike in eastern

Nashville when its lease expires later this year.

According to Allison Brett, the business development director for Soundcraft who headed the search, the decision to move to Nashville was made in the past few weeks, after intense scrutiny during the last six months of several central and Eastern U.S. cities, including Philadelphia, Atlanta, Chicago, and Dallas.

"The biggest problems we were looking to overcome were those of time zones and shipping locations," says Brett. "Vienna is nine hours from California. The sales managers will always find a way to stay in touch, but on other levels, like manufacturing, factory personnel, and shipping, it was getting harder to maintain common schedules for communication. Just moving two time zones over gave us some overlap in our days."

Nashville's central location (it is less than 1,000 driving miles from 90% of major U.S. cities) gave it the edge, Brett adds. Locating all of Harman's European properties under one roof will allow the companies to more intensely focus their sales efforts in the U.S., Brett says.

Management employees of the three companies moving to Nashville have been given the option of relocating. Tim Harrison, national sales manager for

Soundcraft in Los Angeles, will remain there, and a new regional head will be hired in Nashville, Brett says. Doug MacCallum, VP of sales for AKG, and Paul Freudenberg, national sales manager for BSS Audio, are tentatively scheduled to move to Nashville. Joe Bean will remain as national sales manager for Studer in Nashville. Marc Leveridge, formerly with Altec Lansing, will become VP of finance for HPNA, nominally running the group's operations, although each division will remain autonomous in terms of sales strategies and customer service.

Unlike the pattern followed by many U.S. localities in recent years, Nashville offered no fiduciary incentives to HPNA to locate there, according to Janet Miller, senior marketing manager for the Nashville Chamber of Commerce.

"The city rarely has to provide incentives for businesses to move here," says Miller, citing Nashville's quality of life, central geographical location, lack of state and county income taxes, and large music industry as draws. Davidson County has provided fiduciary incentives for large relocations and expansions. Most recently, it offered Gaylord Entertainment significant property-tax abatements for its multi-million-dollar Opryland Hotel expansion. (Continued on next page)



VU Meter. Vernon Yard recording group Maids Of Gravity took up residence at Sound City in Van Nuys, Calif., to record their upcoming album with none other than John Cale behind the board. Shown, from left, are band member Irwin, Cale, and band member Ed Ruscha.

NEW PRODUCTS & SERVICES

U.K.-BASED AMS/NEVE stole the floor at AES with its Libra digital mixing console, a midrange board designed to complement the company's high-end Neve VR, Capricorn, and Logic 2 desks.

AMS/Neve managing director Mark Crabtree says of the Libra, "We felt that a console that is designed to be extremely friendly to operate could be offered at a price that was not prohibitive to people to move wholeheartedly into digital music recording. The console is specifically designed for this operation, and therefore, we've been able to tailor the surface to multitrack recording, we've been able to tailor the engine to the size range of the console, and we've been able to, on that basis, get the price to a point where it should be a very attractive proposition to people."

Available in 24- and 48-fader configurations, the Libra carries a suggested list price beginning at 120,000 pounds (\$181,200), according to Crabtree. The board features fully digital processing, total dynamic automation, total reset, choice of stereo or mono configuration on every channel, surround-sound bussing and monitoring, built-in delay, sample-rate conversion on AES/EBU inputs, analog and digital input/outputs, and 20-bit converters.

"What seems to be happening is that people want to put the Libra in their smaller rooms," says Crabtree, adding that initial response to the product has been extremely positive.

THREE LEADING EUROPEAN pro audio rental firms have established the Pro Audio Rental Network, a pan-European service tailored to customers recording outside their home base. The three companies, the U.K.'s FX Rentals, Germany's AudioRent, and France's Mille Et Un Sons, say they are preparing for a business climate in which Europe will essentially constitute a single market.

Their combined equipment list includes state-of-the-art and vintage gear from virtually every major manufacturer.

JÜNGER AUDIO OF BERLIN has launched the e07 digital filter processor, among the first in a series of 24-bit, 96-kilohertz devices that are tailored for the consumer digital audio carrier of the future. The e07 features two-channel, digital four-band parametric equalization with overlapping upper and lower mid-sections, low and high shelving sections, and separate low-cut filter; rotary-knob front-row panel with access to all parameters; integrated digital limiter; and preset and recall functions. The unit outputs AES/EBU or SPDIF audio at 24 bits and variable sampling rates from 44.1 kHz to 96 kHz.

Dar Williams Set Finds Steven Miller Returned To 'Guerrilla Record-Making'

BY DEBBIE GALANTE BLOCK

NEW YORK—At the ripe young age of 40, Steven Miller has seemingly done it all. From record producer to label executive to multimedia entrepreneur, Miller has come full circle. At Windham Hill Records, he was VP in charge of A&R, production, and engineering. He started Hip Pocket/Windham Hill Jazz Records, and he produced such groundbreaking albums as

George Winston's "December" and Mark Isham's "Vapor Drawings."

But, after nearly a decade of toiling in the studio and in label offices, Miller retired for a while. Then, in late 1995, he quietly produced Dar Williams' critically acclaimed album "Mortal City," which has advanced the career of the folk singer/songwriter, who is being compared to veterans Patty Larkin and Christine Lavin.

To what does Miller owe his success? He says the music industry has changed and has let him go back to his roots of "guerrilla record-making."

Miller has worked with a broad musical spectrum and has studied everything from straight-ahead rock-

'n'roll and progressive rock to jazz, with a bit of Indian and African music thrown in. After producing almost 100 records and working on at least 60 other releases in various capacities, he "got burned out and fed up with what I was doing," he says. "I had made so many records in a short time. So, I thought it was time to take a rest. I traveled a lot. But now, my style of making records with more heartfelt performances is back in vogue."

Among Miller's production credits are Suzanne Vega's self-titled debut album; Diane Schuur's "Talkin' Bout You"; the "Fathers & Sons" soundtrack, featuring Juliana Hatfield; the "Trouble In Mind" soundtrack, featuring Marianne Faithfull; and John Gorka's "Temporary Road."

To illustrate his style, Miller recaps an incident from the early '80s, when Windham Hill guitarist Michael Hedges recorded "Aerial Boundaries," a completely unedited album for which Miller was nominated for a Grammy.

"We did the record in the Windham Hill Inn," says Miller, noting that the label was named after the Windham County, Vt., inn where company founder Will Ackerman worked as a teenager. "It was all very beautiful and inspiring to work there in October while the leaves were changing. We brought a truck in to record live to 2-track. Michael was just sitting in the inn playing; he didn't have headphones

on at the time, and he really didn't know what I had planned texturally.

"While he was playing, I was manipulating equipment. It was a ballsy thing to do, because we could have screwed up some masterful music. But we took the chance. Doing this kind of unplanned recording is most exciting to me. It gets my adrenaline pumping.

"After finishing the song, Michael hit the digital recorder and heard this wall of sound coming out. Michael is kind of a spiritual guy, and after hearing this sound, he freaked out and ran out of the truck. We couldn't find him for a few hours. When he came back, he calmed down and he listened, then he just said, 'That's wild.' We knew we had a hit. It's one of those moments people talk about. It's almost electric. Guitarists across the world said this was unsurpassed stuff."

Later, Miller began looking for a new challenge. After leaving Windham Hill and starting a full-service music production company, which he operated from 1985 until this year, Miller wanted to incorporate all of his career fantasies into one job. Interactive TV seemed to be the right route. Miller says that one program can have several synergistic offshoots (i.e., a book version, an audio version, and a home video version). So he accepted an offer from Compton's NewMedia to develop a music/interactive division. (Continued on next page)

PRO
FILE



Sweet Relief. Singer/songwriters Vic Chesnutt and Victoria Williams take a break at Rancho de la Luna studio in Joshua Tree, Calif., where they are collaborating on the second volume of the "Sweet Relief" series of all-star projects to benefit Williams' Sweet Relief Musician's Fund. The album, scheduled for release on Columbia Records June 25, features appearances by Nanci Griffith, Hootie & the Blowfish, R.E.M., Smashing Pumpkins with Red Red Meat, Soul Asylum, Joe Henry with Madonna, dog's eye view, and others. Shown, from left, are Kevin O'Neill, Chesnutt's personal manager; Chesnutt; Greg Sowders, executive producer of "Sweet Relief"; Williams; and Williams' husband, Mark Olson.

HARMAN COS. SHIFT SALES TO U.S.

(Continued from preceding page)

But Miller says HPNA would probably qualify for a state-sponsored incentive aimed at relocating businesses that create 25 or more new jobs in the state. "Nashville's very conservative about that sort of thing," she adds. Perhaps with good reason: The city contributed \$5 million toward promoting a nonstop air route on American Airlines between Nashville and London. However, American discontinued the route after a year and cut Nashville as a hub. Nashville is home to a number of

other major professional audio manufacturers' headquarters or U.S. operations. Console maker GLW/Harrison is based in the suburb of Brentwood, and the company was founded in the area 21 years ago. Los Angeles-based console manufacturer Euphonix opened a regional sales and support office on Music Row in 1992. San Francisco-based Otari started a jointly owned sales and support office there in 1995. And workstation manufacturer SADiE, based in Cambridge, England, opened its U.S. division in Nashville in 1993.

Studer, however, was one of the first pro audio manufacturers to locate its North American base of operations there in 1975. It moved to Nashville from Buffalo, N.Y., and, before that, Toronto.

"Twenty-one years ago, Studer chose Nashville for a lot of the same reasons HPNA is choosing it now," says Bean, who has been with Studer in Nashville for 16 years. "It's centrally located for shipping and service, and the city is already a significant market for our products."

STEVEN MILLER: 'GUERRILLA RECORD-MAKING'

(Continued from preceding page)

"I know that if you plug \$500,000 into developing a software program, you'll never make your money back in CD-ROM alone," says Miller. "But everyone was looking toward interactive TV, and I knew CD-ROMs could be reformatted for that medium. This was intriguing to me. I thought I could be a pioneer. I thought I'd host and develop a TV show for them. But the guy that hired me at Compton's was fired, and in the process this opportunity was squashed. I spent a long time developing the concepts and was very disappointed. Where else would I find a combination of opportunities like this offered? The answer was, nowhere. So I had to ask myself, 'What do I do best?' The answer was, 'Produce records.'" That's when Williams called.

"Dar is someone who stands far out of the crowd in what she's doing," enthuses Miller. "I can't put a label on what it is about this music, but it just feels right. The album wasn't recorded in a proper studio. She sat on her bed in her Northampton, Mass., home and made this record with the help of me and the Roland DM-800 [compact digital audio workstation, plus Alesis Adat units]... This album enabled me to make sure I was able to still make state-of-the-art records and to make sure I could utilize new technology."

"Mortal City" was recorded last summer during a particularly potent heat wave. Miller says, "We had to close off the windows and shut off the fan while recording. One day, when Dar finished singing, I yelled in from the other room, 'Did you like it?' She didn't answer. I said, 'What'd you think?' Still, no answer: When I looked in the room, she had passed out. I looked at the thermometer; it was about 137 degrees in there. Dar is so professional... the biggest trooper I've ever met in my life."

What's next for Miller after this suc-

cess with a folk singer? He says he wants to be careful with picking his next project because he "got pigeon-holed by Windham Hill. You're type-casted by your successes. Windham Hill was one small part of me, but people began to believe that's who I was. Sure, I was the architect of that sound, but it wasn't my burning life's desire to stay with that sound. I'm glad my work is looked at with respect, but I have more to offer, as proven by Dar's album."

Miller looks to work with artists who have no boundaries, rather than artists who are concerned with hitting a particular market.

Miller respects the Dave Matthews Band, Peter Dinklage, Pearl Jam, and Stone Temple Pilots, all of whom he believes make "honest" recordings.

"This is a youth business," says Miller, "and I was a lucky beneficiary of that as a really young guy. But now, with my experience and 'young kid' enthusiasm, I know I can do whatever I have to do to get the best out of an artist. I don't know of too many producers under 60 years old who have the experience of rock'n'roll and then the experience of working with a full orchestra, as I did with Diane Schuur's record."

"The most important thing about working creatively is feeling kinship with what you're doing," Miller adds. And with him, that could mean anything from developing multimedia programs to taking a boombox to a restaurant, plugging it in, putting on headphones, and listening to demos.

FOR THE RECORD

An article in the April 20 issue misidentified Kampo Studios chief tech Adam Paul.

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB-PLAY
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)	SALVATION The Cranberries/ B. Fairbairn and The Cranberries (Island)	AMERICA (I LOVE AMERICA) Full Intention/ M. Gray, J. Pearn (Sugar Daddy)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	SOUNDSHOP (Nashville) Mike Bradley	WINDMILL LANE (Dublin, IRELAND) Mike Plotnikoff	DANCIN' DOPE (Surrey, ENGLAND) Mike Gray Dave Snell
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	Neve VRP	Soundtracs 4024
RECORDER(S)	MCI JH 114	MCI JH 114	Sony 3348	Studer A827	Akai DR8
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	SOUNDSHOP (Nashville) Mike Bradley	WINDMILL LANE (Dublin, IRELAND) Mike Plotnikoff	DANCIN' DOPE (Surrey, ENGLAND) Mike Gray Dave Snell
CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	Neve VRP	Soundtracs 4024
RECORDER(S)	Panasonic 3700	Panasonic 3700	Sony 3348	Studer A827	Akai DR8
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 499	Ampex 456
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND George Marino	EUROPADISK Don Grossinger
CD/CASSETTE MANUFACTURER	Allied Digital	Allied Digital	PDO/HTM	PDO/HTM	Europadisk

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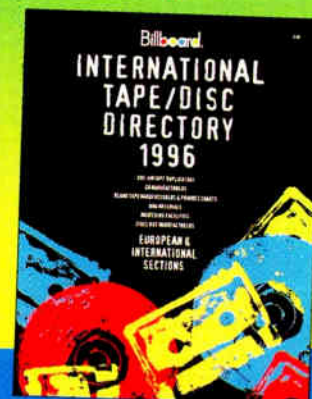
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The Miracle Workers

From Getting The Graphics Just Right To Fulfilling A Surprising Demand, The Task Falls To Some Behind-The-Scenes Production People

BY PORTER HALL and DAN DALEY

From mastering to manufacturing, duplication to distribution, the production departments at record and video labels have to meet demand, keep costs down, please the talent and, during peak periods, perform miracles—all while making the whole process look easy. Here are first-hand stories from some of the people involved in making a recording a title.

Coolio, "Gangsta's Paradise" (Tommy Boy)

Paul Adelberg and Barry Koven, Tommy Boy's production department

To capitalize on the success of Coolio's hit single from the "Dangerous Minds" soundtrack, Adelberg and Koven had to work quickly to release the rapper's second album. "From the



Paul Adelberg



Barry Koven

time the company decided to re-release 'Gangsta's Paradise,' we had committed to covering all aspects, from compiling the credits, trafficking through layout and design,

through all the manufacturing phases, while allowing our sales department adequate time to ship the product and set it up in the marketplace—all within two-thirds of our normal production period," says Adelberg. To that Koven adds, "It involved a lot of communication. Everybody had to pitch in and come through, and we made it happen."

"The Bodyguard" soundtrack (Arista)

Milt Sincoff, senior VP of production, manufacturing and purchasing, Arista

"We had orders [for The 'Bodyguard'] that came out of nowhere; it was an overnight smash," says Sincoff. "The figures on this



Milt Sincoff

were astronomical. 'I Will Always Love You' was one of the biggest-selling singles in history. When the album took hold, we had every major vendor in the business making this, and the pressure was beyond belief. Then at the same time, we got hit with the Kenny G album, and that went through the roof." Sincoff adds that his department doesn't let best-sellers impact the production of other titles. "That's part of the function of a good production person: you don't lose the forest for the trees. You have to take into consideration that nothing else gets hurt. You can't close down shop because you have a big chart album."

Eagles, "Hell Freezes Over" (Geffen)

Robin Sloane, VP of creative services, Geffen

Making a product stand out yet still conform to the exigencies of retail often poses a problem. Don Henley

wanted the Eagles' live set to have a full-bleed cover, one that would exceed the limits of jewel box packaging; yet to allay the concerns of the label's marketing department, it had to fit within standard retail racks. Existing packaging schemes, such as DigiPak, were considered, but none quite fit the bill. "Then we came up with this O-card approach that wraps around the jewel box and gives us a full-bleed surface and—after we experimented with sizes and thicknesses and got our hands on virtually every retail bin ever made—still fits into those bins," explains Sloane. "This was a first for this type of packaging. It was



Robin Sloane

different, it was esthetically pleasing, and it fit into the retail racks. Everybody was happy."

Joni Mitchell "Turbulent Indigo" (Reprise)

Robbie Cavolina, designer

This year's Grammy winner for best album package, "Turbulent Indigo," was a collaboration between the recording artist, Joni Mitchell, and freelancer Robbie Cavolina. "We started on Valentine's Day in 1994 and turned it in by September, and broke all the rules along the way," recalls Cavolina.

Using an offbeat packaging concept developed by Chicago manufacturer C-Case, Cavolina and Mitchell photographed Mitchell's home filled with her own paintings, building toward a three-panel triptych effect with the 35-mm shots patched together into a continuous frame. "I used really cheap film and a one-hour photo developer," Cavolina laughs. "And somehow we still knew this would be a Grammy winner." A booklet insert of Mitchell's poems filled a large pouch in one of the panels, a modification the design team specified. The first two runs of 100,000 units each sold out quickly. Unfortunately, subsequent runs were in lots of 50,000 and too small to be cost-effective for an all-paper case, so later editions were put out in a

Continued on page 72

Production People

REPLItech '96 Reflects A Strong Industry Braced For Change

BY STEVE TRAIMAN

Emulating the explosion of the global replication and duplication marketplace, the sixth REPLItech International expects record attendance, exhibitors and interest for its June 4-6 run at the San Jose (Calif.) Convention Center.

The new location, after the first five years in Santa Clara, Calif., is symptomatic of the industry's growth, according to Eliot Minsker, chairman and CEO of Knowledge Industry Publications Inc. (KIPI), REPLItech producer, and co-sponsor with the ITA (International Tape & Disc Assn.). "We're anticipating a record 6,500 attendees," he predicts, "and a sellout of 156,000 square feet of exhibits—about 68% more space than last year, with 625 booths available to about 325 exhibitors."

"It's been a steady progression of increasing sophistication on the part of replicators and duplicators, as the industry moves into a state of readiness for the DVD (digital versatile disk)," Minsker continues. "For videotape duplicators, it's accommodating to a 'mature' VHS videotape market that is still very healthy, while better positioning themselves for optical media. Everyone seems to be prospering, and it's a business where you can survive very nicely, despite all the hoopla over the new electronic delivery systems for media of all kinds."

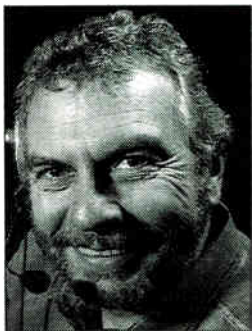
FOCUS ON DVD

"The 'collectibility' of the DVD movies is an important factor in launching the new medium on a successful note in the fourth quarter," says Minsker. "This is why we set up a special pre-REPLItech 'DVD Briefing,' limited to 500 attendees June 2-4 at the nearby Red Lion Inn."

Offering an in-depth look at the state-of-the-art technology of DVD, the conference will include demonstrations from Platinum sponsors Philips, Nimbus, ODME and Trace; Gold sponsor 3M; and Bronze sponsors Sanyo, Verbatim, Optical Disc Corp., Pioneer and the Optical Video Disc Assn., among others. It will focus on issues such as standards, specifications and up-to-date experiences of producing content for DVD-Video, DVD-ROM and DVD-R (Recordable).

"For the first time in recent technological history," Minsker observes, "producers from four entertainment industries—film, computer software, games and audio—are racing to cre-

ate product for the same media format. With hardware expected before year-end for both DVD-Video and DVD-ROM, content providers must be prepared to 'hit the shelves.' The DVD Briefing will bring together the creative aspects of content development, to give attending developers a headstart with the technology."



Keynote Nolan Bushnell

PROGRAM HIGHLIGHTS

REPLItech itself has been redesigned to cover all interest areas and levels of expertise in replication and duplication, rather than dividing sessions into three defined tracks for audio, video and CD-ROM-based optical media. Daily programs have been split into general sessions and specialized workshops. These include emerging technologies, industry overviews and specialized functions, with all conference sessions held in the morning, and exhibits open each afternoon.

Keynote Nolan Bushnell, president of Wave Interactive and an industry pioneer who headed the original Atari game platform, will explore the future of entertainment software as the industry moves toward the 21st century. KIPI chairman and CEO Eliot Minsker will set the stage with his opening remarks, followed by a statistical update on the magnetic and optical media market by Charles Van Horn, ITA executive VP.

Opening-day (4) topics are "Intellectual Property Issues: The Continuing Effort To Combat Piracy" and "The Nuts And Bolts Of Launching A Recycling Program." Workshop topics include "Techniques Of CD Recycling," "Introduction To CD Mastering," "New Concepts And Techniques In CD Molding" and "Connecting Your Facility To Today's Information Superhighway."

Second-day (5) topics include "Convergence Technologies And Their Impact On Software Manufacturing And Distribution," "Streamline Your Tape Loading And Packaging Operations With Automation," "DVD: Surviving The Transitional Period," "Trends In The Computer Software Manufacturing Industry," "The Spoken Word Market Continues To Grow," "Video As A Marketing Tool," "Surviving As A Tape Duplicator In A Mature Market," "Networked, Facility-Wide Order Tracking" and "The Art Of Management—It's All About

Continued on page 74

MIRACLE WORKERS Continued from page 71

standard jewel case. "In a way, when you get something that works that perfectly, it's almost appropriate to break the mold," Cavolina says.

Blind Melon "Soup" (Capitol)

Chris Jones, Tommy Steele, Jeffrey Fey, designers

While special packaging is usually associated with promotional editions, it's also often done as a reward to an artist's fans. That was the case with Blind Melon's "Soup," for which the band, Chris Jones, Tommy Steele and Jeffrey Fey were nominated for a best package/boxed set Grammy.

"They were coming off a big record, and they anticipated that this one would do well, so it was like a gift for their fans," says Fey. Described as a "cheesy diner vibe," the cover features a photo of record producer Andy Wallace eating the alphabet soup that spells out the band's name. The hook to the package was a leatherette-trimmed menu listing the tracks. Printer AGI found a company that makes plastic-cover, trimmed diner menus, and specially configured a design to hold the five-inch CD insert (diner menus are usually rectangular). And AGI assembled the color separations from Color, Inc. in Hollywood.

Garth Brooks, "The Hits" (Capitol Nashville)

Carlton Davis, production manager

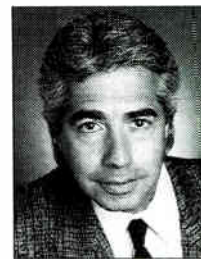
With over 50 million in sales for Brooks since 1989, his first greatest-hits collection reflected the Oklahoman's tendency to use loyalty as the determinant in whom he works with. Nashville-based Team Design has done the graphics for all of Brooks' records, and production manager Carlton Davis has worked with Brooks at both companies. "On 'The Hits,' we developed the concept while sitting in a room listening to Garth talk about the songs on the record as we took notes," Davis recalls. "Almost as we came up with copy, it was being typed in and laid out. The project was done on a very tight deadline." The artwork—an image of an American flag overlaid on Brooks' face re-created in photographic form from the silkscreen image—came at the suggestion of Brooks from a T-shirt design from one of his European tours. But its genesis actually lay even earlier. "I mentioned that he looked like KISS," says Davis. "He's a big KISS fan, so we kidded him a lot about that."

Dave Matthews Band "Crash" (BMG)

Lou Vaccarelli, VP production, manufacturing, purchasing for BMG North America

According to Lou Vaccarelli, the final graphics for the new Dave Matthews Band album were late coming in, but for a good reason. "We feel the [best] position is to take the opportunities as they come about. We want to give the A&R people, the marketing people, the sales people and the creative people as much time to do the right thing on the master tape, to go through and analyze all the mixes that are key and to give the consumer what the artists feel is their best effort." Outsourcing its manufacturing allows BMG's labels to set the tempo for a project. "We try to take advantage of this," explains Vaccarelli. "I know we've taken advantage of some of our lead time, being

able to service a late-breaking soundtrack. We've been able to take on soundtracks that were passed on by other labels simply because they couldn't turn it around quickly enough."



Lou Vaccarelli

The Cranberries "Doors And Windows" Enhanced CD (Island/Philips Media)

Aubrey Moore, VP of inventory and production, PolyGram

For Moore, it's the relationships that make a project like the Cranberries' "Doors And Windows" look easy. "We're the guys who have to be really cool, calm and collected and not panic. So even the things that seem virtually impossible, we have to make sure they get done without a lot of screaming and hollering and so forth. We have a wonderful group of people who work very hard, and they make the obstacles look easy to overcome. It has its own challenges apart from sales and marketing, and you have to know what you're doing. It takes a long time to develop the relationships and to find out what needs to be done."

"Little Things" ECD single (Interscope)

Colleen Campbell, Interscope's production department

Interscope's Colleen Campbell has gone to great lengths trying to satisfy artists' requests while being mindful of the production schedule. "[Little Things' ECD] was the first enhanced CD single manufactured through WEA," notes Campbell. "Getting everything correct, especially the new technology, was a bit of a struggle because the technology was so new and because the band insisted that people with both Macintosh and IBM be able to use it. We ran into problems when the Macintosh side would work but the IBM side would crash and vice versa. What we finally did was fly the people from Highway One, the company that created the enhanced CD and the gold master, to Specialty Records in Pennsylvania and had them work directly with the manufacturers to figure it all out and get it correct."

"Jurassic Park" (MCA/Universal Home Video)

Michael Daruty, VP, post editorial services for Universal Studios

Michael Daruty's department works year-round, mastering new titles and transferring classic films for video. "In the film-to-tape transfer portion, we actually do scene-to-scene color correction on it. We re-time the motion picture from a 35mm inner-positive, using a Rank Telecine. We re-balance it, because the electronics of the Telecine are different from the electronics of the projection, so we really have to time the whole movie over again. We probably do about a reel in every day or day and a half. So 'Jurassic Park,' a seven-reel show, could literally take us eight or nine days just to do the first initial color correction." Daruty figures that, when various compressed and enhanced soundtracks are mastered, as well as the creation of different versions for various video formats and foreign markets, the process for a successful film such as "Jurassic Park" can occupy

a month or more. This diligence is required, however, for a quality transfer. "We spend a great deal of time with [the film's creative team, usually the director of photography] trying to get the look that they're after and trying to re-create for the little screen what they intended for the big screen," says Daruty.

"Babe" (MCA/Universal Home Video)

Craig Relyea, VP of marketing, UNI

"Babe" had plenty of box-office success. "If the theatrical art succeeds in its mission to communicate the message to the audience, then we don't make any adjustments," explains Craig Relyea, who supervised the video's packaging. "In fact, it would be highly unusual for any company to do that under those circumstances." "Babe" was sent to Rank Video Services America for duplication, and the reduced-size artwork was sent to an undisclosed printer, who sent the sleeves to Rank for assembly. Two rebate inserts were also enclosed, one for Tropicana, one for a video of 1940s cinematic predecessor "Francis The Talking Mule." Where the packaging for "Babe" could get really interesting, though, is for the next generation. "It has the potential to become a perennial, like the 'Wizard Of Oz,'" says Relyea. "It opens up the possibilities of collectors' editions and other special packaging down the line. Even as we were working on it, we got the sense that this was a once-in-a-career-type film."

"The Madness Of King George" (Hallmark Home Entertainment)

Erin Meaker, director of operations, Hallmark Home Entertainment

"It was hectic because there were so many different pieces involved. The announce tool-kit was quite spectacular," says Meaker, referring to "The Madness Of King George." "It was a big kit that contained screeners and a CD. The shipping of that had to be coordinated with the standee, which was going out to 7,000 retailers across the country. The timing worked out fine. We delivered on time, but it took more time to put the kit together than it did to actually produce the standees. We ran into problems on the trade ads, where there were last-minute changes. We were waiting for blurbs to come in from publications that had to be dropped in at the last minute. We were at final film, and we had to drop it

in and ship it within an hour. In relation to how everything runs, it was hectic yet it came off fairly well."

"Cutthroat Island" (LIVE Entertainment)

Andrew Blumke, executive director of operations, LIVE Entertainment

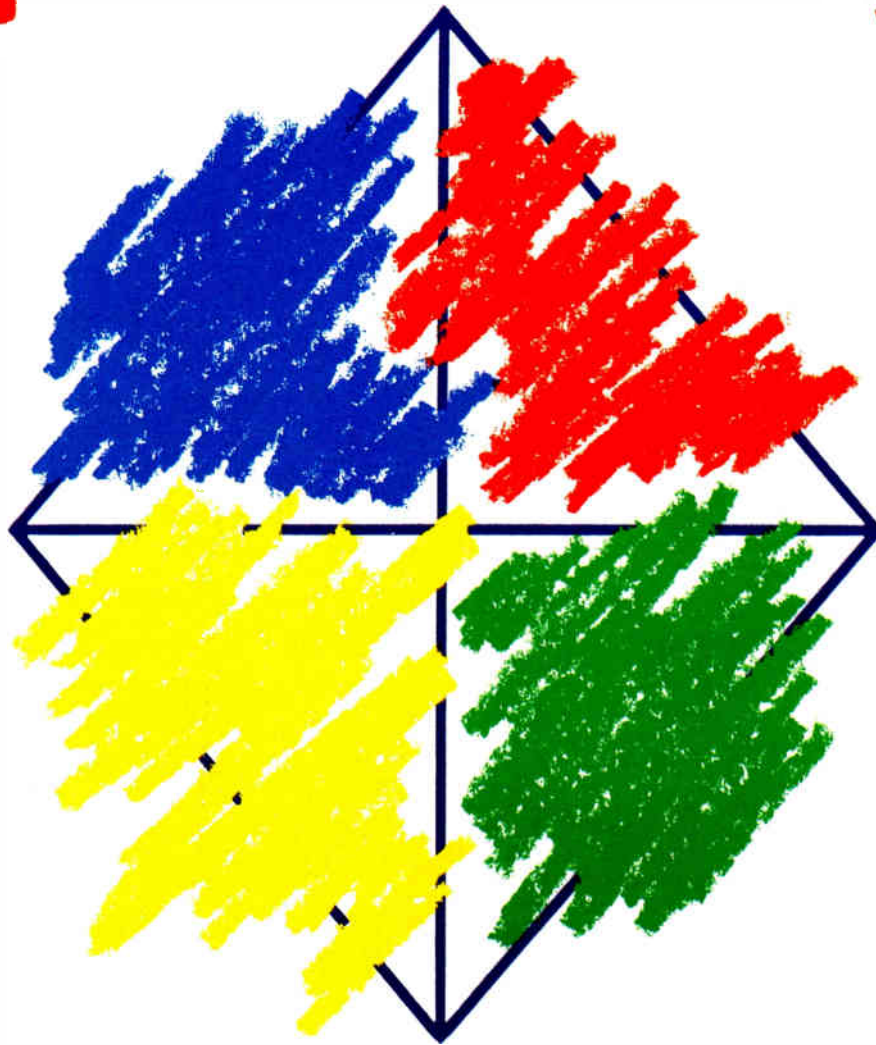
Sometimes demand for a product can catch a company by surprise, and production departments are expected to have enough in inventory. According to Andrew Blumke, the orders for "Cutthroat Island" came as unexpected. "Though box office was less than \$10 million, it did 240,000 units, including Canada. In order to keep invento-



Erin Meaker

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Production People

MIRACLE WORKERS

Continued from page 72

ries and costs down to a minimum, we really don't pull the final trigger until we know what our final duplication number is going to be. And the only way to know what your number is going to be is to get actual figures from the distributors themselves. It's the only way to really make it work. Who would have thought we would sell 240,000 units on a title like "Cutthroat Island"? ■



Andrew Blunke

REPLITECH

Continued from page 72

People!"

Featured workshops and participants are "DVD: Conquering The Production Process," "The Basics Of Injection Molding For CDs" and "Advanced Trends In Optical Disc Mastering."

Closing-day (6) topics and speakers include "A New Master Playback System For In-Cassette Duplication," "Premastering And CD-Recordable (CD-R) Production Using CD-Rs," "Dye Layer Optimization For CD-R," "Expanding Your Duplication Facility To Replicate CDs," "The Convergence Of Future Media And VHS Technology," "The Pros And Cons Of Outsourcing CD Mastering" and "The Best Way To Produce Software: Helping Your Client Weigh The Options."

Workshop topics include "When And How To Duplicate CD-Rs," "The Customer Speaks Out," "The Fulfillment Of Quality Control Through Testing," "Introduction To CD Decoration" and "It's Here!: The Emergence Of Electronic Data Delivery." ■

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Tony Hall Forms Salvin Music Sells Brampton Music's Copyrights To Sony

BY NIGEL HUNTER

LONDON—"To be continued" is the final phrase in Tony Hall's résumé, and he emphasizes that it has never been more relevant than now.

He has just sold the copyrights of his company—Brampton Music International, which he formed in 1972, to Sony Music Publishing—but with four decades of experience and success behind him, he has no intention of stopping now.

His consultancy deal with Sony gives the latter first refusal on any new writers he finds, and with that proviso, he's relaunching his publishing and management activities, while maintaining close involvement with the Brampton catalog.

Hall has formed Salvin Music, using his second given name, as a wholly owned enterprise that will seek "good songs, with the emphasis on R&B and soul." He is a partner, with Jazz Summers, in another new company, Jazztone Music, which will manage new artists. One of the first Jazztone projects is 21-year-old Lynden David Hall

(no relation), a singer/songwriter/instrumentalist specializing in contemporary soul and R&B who has been signed to the EMI Cooltempo label by Clive Black and Trevor Nelson.

"I'm a poor man's Clive Davis," says Tony Hall. "My ears are as good as ever they were in spotting a great song, but in the end, it's down to the production as to whether it will be the hit it deserves to be. I suffered in the '70s, because producers could never give me what I could hear in my head."

He cites a track record that includes discovering Joe Cocker in 1967 and signing a Birmingham, England, blues band called Earth to his firm Tony Hall Enterprises shortly before the band became a worldwide success under the name Black Sabbath.

His Manna Management, established at the same time as Brampton, signed the Real Thing in 1972, which topped the U.K. chart four years later with "You To Me Are Everything" and which had a joint publishing company, Openchoice, with Hall for 18 years.

Brampton had a U.K. No. 1 song in 1981 with Fern Kinney's "Together We

Are Beautiful," and Hall signed Loose Ends for publishing and management. It was the first black U.K. band to top Billboard's R&B singles chart, with "Hangin' On A String (Contemplating)" and "Slow Down."

"I'm going back to my jazz roots, to an extent," Hall discloses. "I'm writing about it again, and I've found a tenor player who's blown me away so much that I'm producing an album by him for Alan Bates' Candid label. His name is David Angol, and he's in the Sonny Rollins tradition."

Hall is also excited about the current scene in Liverpool, England, and believes that, just as the Britpop movement has been led by a Manchester, England, band (Oasis), the next generation of U.K. pop and R&B could be spawned in the Merseyside ghetto.

"Publishing has changed over the years," says Hall. "I've always asked my writers to write something melodic or with a good hook so that it can be reworked in 10 or 20 years' time. Nowadays, with remixes, it's all very different, but a good song will always win through."



Show Dogs. Jeff Cohen, senior director of writer/publisher relations for BMI, second from left, is shown before a recent show at New York's Mercury Lounge by Columbia Records act dog's eye view. Pictured with Cohen, from left, are band members Tim Bradshaw, Peter Stuart, and Alan Bezozi.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"YOUR LOVE AMAZES ME"
Written by Amanda Hunt Taylor and Chuck Jones
Published by Mike Curb Music/Diamond Struck Music (administered by Mike Curb Music)/Hamstein Cumberland Music/Gila Monster Music (BMI)

In recent years, many artists have found AC success by covering country songs. For his pop debut, former contemporary Christian artist Michael English chose to record "Your Love Amazes Me," which peaked at No. 5 on Hot Country Singles & Tracks in May 1994, for John Berry.

"I was driving down the road one day when the song was really hot for John Berry, [I heard it on the radio] and I thought, 'What a great song,'" Michael English recalls. "A couple of years later, my manager said, 'Look, we need to recut that song,' and I was into it."

English says that he didn't listen to Berry's version much prior to recording the song for his new Curb album, "Freedom," because "I don't like being influenced by somebody and learn from them as far as vocal style."



He hopes the song will appeal to AC and top 40 radio listeners and be a hit again. "When I listen to a song, I really don't listen to the lyric first. Most artists do, but I just don't do it that way. [I think] if a song has a great melody, it could be a hit no matter what the lyric says. You can move the lyric around to somehow fit. I think melodies are harder to find than the lyrics. And I think the melody of 'Your Love Amazes Me' is just incredible. Everything about it has 'hit' written all over it."

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		
BLUE CLEAR SKY	Mark D. Sanders, John Jarrard, Bob DiPiero	Starstruck Writers Group/ASCAP, Mark D./ASCAP, Alabama Band/ASCAP, Wildcountry/ASCAP, Miss Blyss/ASCAP
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	Fonometric/SESAC, Unimusic/ASCAP

Multiple Buys For Music Sales: AVI, Leeds, Lee Greenwood

TALKIN' THEIR LANGUAGE: Music Sales Corp., ever on the lookout for catalog acquisitions, has made three deals recently, president Barrie Edwards reports to Words & Music. In addition, the company has acquired 100% of the publishing on a number of individual copyrights that have had chart success.

On the catalog end, Music Sales has acquired a 50% interest in AVI Music, the publishing wing of a music complex acquired from founders Seymour Heller and Ray Harris by financial investment company Allen & Co. in association with veteran music man Harry Anger.

From Leeds Levy and music print giant Hal Leonard Publications, Music Sales has acquired Leeds Entertainment, the firm that Levy ran before taking the helm of Chrysalis Music recently. This deal does not include administration rights to the songs of hit writer David Foster, which are now administered by peer-music, or rights

to Wrensong Music, the country catalog owned by Lea Guyer. She has exercised her option to buy back 50% of the catalog that was owned by Leeds Entertainment.

The third acquisition is a 100% buyout of Lee Greenwood Music from the country music artist himself. In addition, Music Sales has established an ongoing writer agreement with Lee Greenwood Music's major writers, John Northrup and J.C. Potts.

Among the individual copyrights with publishing rights now fully owned by Music Sales are "Perfect World," the Huey Lewis & the News hit; "That's How Strong My Love Is," recorded by the Rolling Stones, among others; and seminal R&B song "Earth Angel," originally a hit by the Penguins.

Also, "A Thousand Stars," originally a hit by Kathy Young & the Innocents; Will Holt's "Lemon Tree," a hit for Peter, Paul & Mary and Trini Lopez; "One Of Those Songs," recorded by Jimmy Durante; and "Mala Femmina," a hit for Jerry Vale. Other writers represented in the song acquisitions are Jesse Bel-

vin, Roosevelt Jamison, and Eugene Pearson.

The AVI catalog contains '60s successes "Baby Scratch My Back," "Dirty Water," "Baby, Let's Play House," "I'm A King Bee," and "Shake Your Hips," among others. AVI writers include Arthur Gunter, James Moore (aka Slim Harpo), and Ed Cobb.

Leeds Entertainment's key copyrights include the '60s novelty smash "Alley Cat" and successes from the '60s to the '90s, such as "Hurt So Bad," "It's Gonna Take A Miracle," "Under The Milky Way," "After The Love Has Gone," and "Turn Your Love Around." Writers include Jack Harlan, Frank Bjorn, Teddy Randazzo, Bobby Hart, Bobby Weinstein, Bill Champion, David Foster, and Jay Graydon.

The Greenwood catalog boasts such songs as "I Remember L.A.," "She's Getting There," "Rock The Boat," "I Wouldn't Have It Any Other Way," and "Still

Holdin' On." Writers represented in the catalog, in addition to Northrup and Potts, include Taylor Dunn, Tony Colton, Richard Wold, Butch Curry, Aaron Tippin, Scott Erick, Mark Miller, and Kellie Poulson.

Edwards, who would not divulge monetary figures for the deals, notes that the U.K.-based Music Sales, which also operates one of the top music print operations, began a publishing acquisition drive about 15 years ago, after it hired publishing legend Lou Levy as a consultant. Levy, father of Leeds, sold his Leeds Music catalog in the early '60s to MCA Inc. Edwards says he always took to heart Levy's classic line about owning songs: "Copyrights don't talk back."

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Jim Brickman, "By Heart."
2. Garth Brooks, "Fresh Horses" (guitar).
3. Bush, "Sixteen Stone" (guitar).
4. Doobie Brothers, "Guitar Collection."
5. Grateful Dead, "Authentic Guitar Classics Vol. 2."



by Irv Lichtman

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Euro '96 Scores With Music Simply Red Heads Soccer Jamboree

BY JON CROUCH

LONDON—A compilation album featuring tracks by such major U.K. acts as Simply Red heads a cluster of releases timed to coincide with one of the most widely televised events in Europe this year.



The European soccer championships, Euro '96, are to be held in England Saturday (8)-June 30 and will be televised across Europe and beyond.

Organizers say that 194 countries have taken TV rights to the three-week event, with a potential viewing

audience of 400 million.

Simply Red's "We're In This Together" has been adopted as the official theme song of Euro '96. It will be played at the opening and closing ceremonies, and such national TV networks as the U.K.'s BBC and Germany's ARD plan to use the theme throughout their extensive coverage. On June 10, the single will be released here on EastWest U.K. and throughout Europe, Canada, Australia, and South Africa by Warner Music.

"The Beautiful Game" is the official Euro '96 album and includes new recordings by Black Grape, Massive Attack, Jamiroquai, and the Shamen.

RCA Records released the album in the U.K. May 20, and it debuted at No. 11 on the compilation album chart.

RCA issued the set in Germany, France, Italy, Spain, the Netherlands, Switzerland, and Portugal May 27. An RCA source says negotiations are under way to release the album in Japan. The label says the set will sell there purely on its content, although soccer is a burgeoning sport in the country. "The Beautiful Game" is sponsored by Coca-Cola, one of the Euro '96 sponsors.

The album and single have been coordinated by London-based Music & Media Partnership for the host body, the English Football Assn. Music & Media performed the same role for organizers of the last World Cup soccer tournament, which was held in the U.S. in the summer of 1994. "Gloryland" by Daryl Hall and the Sounds of Blackness was the theme of that event.

Music & Media managing director Rick Blaskey, executive producer of music for Euro '96, says, "It's clear that the two cultures of music and football have never been so close. Consequently, as this country has such a rich heritage in both, it seemed only right to use music to celebrate England hosting Euro '96."

Meanwhile, members of the U.K. music fraternity have associated themselves with competing national teams by contributing to specially recorded projects.

This week's No. 1 song in the U.K. is the official England team song, "Three Lions" by the Lightning Seeds with comedians Frank Skinner and David Baddiel. It is another product of the Music & Media/EFA link and was released May 20 in the U.K. on Epic.

Rod Stewart joined the Scotland football team to perform its anthem,

"Purple Heather," which was released in the U.K. on Warner Bros. Monday (3). All proceeds from the single will go to the Dunblane Appeal, which was established following the recent massacre of children in the Scottish town.

The same date sees the U.K. release of another single timed to coincide with Scotland's championship bid. Primal Scream teams up with Scottish novelist Irvine Welsh on "The Big Man And The Scream Team Meet The Barmy Army Uptown" on Creation Records.

Nation's Transglobal Underground Moves Ahead

BY DOMINIC PRIDE

LONDON—They came, they listened, they plundered. And then they moved on to pastures new.

Transglobal Underground arguably created the seamless blend of ethnic instrumentation, non-Western melodies, and hip-hop that has mushroomed in the last half decade. Its third album on Nation Records, "Psychic Karaoke," sees it trying to move one step ahead of the plethora of Oriental-fused dance records on the scene. It also sees the act returning to indie distribution in Europe after an unsuccessful licensing deal with Sony.

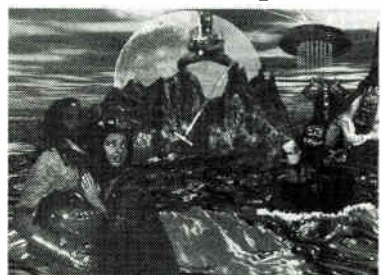
The album was created by TGU's nucleus of Tim Whelan (aka Attia Ahlan and other aliases), Natacha Atlas, Count Dubulah, and Hamid Mantu, the same team that put together Atlas' 1995 album "Diaspora" on Mantra Records. It sees the band trying to distance itself from the prevalent ethnic house sound. There are few samples on the records—most of the instruments featured, including the saz and the oud, were played by live musicians such as Deepak Ram, who, in Whelan's words, "turned up to recording sessions with a golf bag of flutes."

"Psychic Karaoke" has the same feeling of melting hundreds of influences from around the planet as the group's previous efforts, but it is more filmic in tone and creates atmospheres redolent of a particular time or place: "Bullet Train" puts the listener right on a Japanese platform, while "Goodbye Mr. Gorsky" is steeped in the soundtracks of '70s films and TV series.

"We didn't want to make a chilled-out trip-hop LP, it's just that some of it swirled off into outer space," says Whelan.

The time was right for a change of direction, says Whelan: "When we started off, this music didn't exist," he explains, fiddling with an Arabic-language workstation keyboard that emits Eastern-sounding woodwind tones. "We had to make it. Now the music does exist, and we're trying to move forward into other areas."

The move is taking place because minds have opened up among the act's audience and in the record-buying pub-



TRANSGLOBAL UNDERGROUND

lic at large, says Whelan. "People have gotten more broad-minded. Five years ago, people would not have put out what is selling now." Being part of the new wave of small independents has helped, he says.

"A lot of people who just wanted to make music and communicate were denied that by the record industry," Whelan adds. "Since then people have found a different way and come out 'round the back. We don't have to spend six months in a top studio getting the sound someone else wants. Now, the major industry has moved toward that. Five years ago, you would never have had an artist such as Tricky signed to a major."

Whelan enjoys the fact that the band's

Court Offers Compromise In JASRAC/Koga Dispute

BY STEVE McCLURE

TOKYO—Dissident members of Japanese performing/mechanical rights society JASRAC are headed for a showdown with the society's executive board over a court-proposed compromise in JASRAC's ongoing dispute with the Koga Music Foundation.

The dispute concerns a controversial decision by the previous JASRAC executive to lend Koga 7.77 billion yen (\$70.8 million) interest-free over 30 years

toward construction of Koga's new headquarters.

In exchange, JASRAC was to occupy eight floors of the 11-story building and pay rents lower than those prevailing in the "bubble economy" era of the late '80s. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments. Koga and JASRAC sued each other in spring 1994.

On May 20, JASRAC's directors accepted the Tokyo District Court's suggested compromise solution, which would see the society lending 5.2 billion yen (\$47.8 million) to Koga instead of the original 7.77 billion yen. Since JASRAC has already transferred 2.3 billion yen (\$21.2 million) to Koga, the society will transfer the remainder (2.87 billion yen, or \$26.4 million) by the end of June.

Following are other elements of the court-suggested compromise:

- Koga will pay JASRAC 0.6% interest on the loaned amount instead of the loan being interest-free.

- JASRAC will pay rent of 442 yen (\$4) per square foot instead of 807 yen (\$7.42), with the rent fixed instead of increasing 5% every two years.

- JASRAC will occupy 89,545 square feet of the building instead of 61, 236 square feet.

- The construction fee for the building will be lowered by 10% to 6.6 billion yen (\$60.7 million).

The compromise must be approved by JASRAC's council on Wednesday (5) and the general membership on June 19 in order to go ahead.

"This compromise will protect JASRAC members' money, and so we are hoping to gain people's understanding of this proposed settlement," said JASRAC president Moriyuki Kato at a May 20 press conference. "And we're going to set up a special inquiry to find out how this problem developed."

JASRAC dissidents, led by songwriters Asei Kobayashi and Rohsuke Ei, are vehemently opposed to the court's suggested settlement.

"It is strictly prohibited under the Japanese Trust Law to misappropriate or manage collected royalties for other purposes without allocating them, in this case, to copyright holders," says Ei in a letter asking for the copyright holders' support.

"We, the sensible members of JASRAC, are going to fiercely oppose this loan. But the executive of JASRAC is maneuvering to gather sympathizers at the [June 19] general meeting and to ram the agenda through."

Koga lawyer Hisanori Ueno says the foundation, set up to preserve the legacy of late songwriter Masao Koga, "respects" the court's proposal.

"We understand that there is no other way to settle the dispute," Ueno

records find their way into many racks, from acid jazz to soul. "There's a tendency to want to compartmentalize, and I think that underestimates the imagination and feelings of the people who listen to music. People's record collections don't really conform to that categorization."

"Psychic Karaoke" was released May 15, and it debuted at No. 62 on the U.K. album charts. Initial shipment of the title through RTM/Disc was 7,500 copies, according to Nation. The previous albums, "Dream Of 100 Nations" and "International Times," sold 33,500 and 23,000 units, respectively.

Internationally, the album is going through independent distribution in major markets, including Play It Again Sam in the Benelux, RTM in the GSA territories, Flying in Italy, MNW in Sweden, and Shock in Australia. In France, it is distributed by Virgin, which is also issuing "Diaspora."

Israeli indie NMC Marketing is also putting out the record. Nation managing director Kath Canoville says, "There's quite a market for the band in Israel, for some reason. They've been out there and done a couple of shows."

TGU's last album, "Dream Of 100

(Continued on next page)

SNEP President Urges Solidarity

French Group's Focus: VAT, Rights Protection

BY EMMANUEL LEGRAND

PARIS—France's record companies are being urged to forge closer links with other sectors of the music industry.

Patrick Zelnik, who was unanimously re-elected president of labels body SNEP May 23, says his organization should "open itself to the outside world, better communicate, and better protect the interests of the industry—and look at issues in a positive way."

Speaking to representatives from across the music industry at SNEP's

annual general meeting, Zelnik stated, "We have to work together with the rest of the rest of the industry on projects of joint interest." As tangible evidence of his intentions, he announced a new partnership with independent sector body UPFI.

Zelnik, who is also chairman of Virgin France, was the only candidate for the SNEP presidency. He first took over the post 18 months ago, when then BMG France president Bernard Carbonez stepped down from SNEP upon his departure from BMG.

Zelnik says he plans to continue the

(Continued on next page)



France, Germany Ally To Combat High VAT Groups Appeal For Reduced Tax On Records Across Europe

■ BY WOLFGANG SPAHR

HAMBURG—European Union politicians will soon hear a new plea for value added tax on music to be reduced from 15% to 7%.

The German national group of international labels body IFPI has joined a French initiative seeking to cut the VAT rate across Europe.

The various record industries within the EU regularly lobby their domestic governments on the issue. Now, the Germans and the French are tackling the issue on a continentwide basis.



STEIN

Lobbying on a purely national basis has, in general, proved fruitless. In 1967, the German record companies filed a suit with the German Supreme Court against the obvious discrepancy in VAT between books and records. In its 1974 decision, the court rejected the labels' arguments and, in the view of the German industry, placed the government's fiscal interests before the cultural value of records. This means that the full VAT rate, currently 15%, is payable on all music carriers, whereas other cultural products, such as books, are subject to the reduced rate of 7%.

Representatives of the French Ministry of Culture, the German Ministry of the Interior, and the German record-industry associations met in May at the French embassy in Bonn, Germany, to discuss the possibility of seeking a reduction in the tax rate on a European level. Andre Larquie, the special representative of the French Ministry of Culture, explained the French government's aim of placing records on the VAT preferred-items list throughout Europe.

Larquie stated that French Minister of Culture Philippe Douste-Blazy will be making a proposal to this effect at the

next meeting of the European cultural ministers in Bologna, Italy, and is now seeking the support of the German federal government.

However, Gerhard Kohler, senior civil servant at the German Federal Ministry of the Interior, stressed that the 16 German states are solely responsible for cultural matters, leaving the federal government with limited scope for its own cultural policy and preventing it from launching an initiative of the type planned in France. Instead, he suggested, it is necessary for the individual states and the federal government to agree on a position.

Even so, Kohler promised to examine the issue within his ministry and recommended including the conference of all the German state cultural ministers in the discussion.

Thomas Stein, chairman of German

record-industry association BPW, said at the meeting that it is necessary to finally put an end to the discriminatory VAT rate on music, arguing that the situation is at odds with an enlightened Europe.

Wolf-D. Gramatke, chairman of the German IFPI group and president of PolyGram here, stated his determination to act on the VAT problem, as he claimed that German record companies play a key role in the cultural promotion of music, relieving the state of a considerable responsibility.

However, sources within the German federal government have told Billboard that the initiative to lower VAT is unlikely to succeed in the near future. At present, the German government faces a budget deficit of more than \$60 billion, meaning that there is no scope for cutting VAT at any time between now and 2000.

Retail Is The Weak Link In Czech Music Market

■ BY ROBERT GRAY

The second part of Billboard's analysis of the Czech market explores the development of a music industry infrastructure in this former communist state and the relationship between business in the Czech Republic and neighboring Slovakia.

PRAGUE—Although the major labels take different routes to the Czech market, they have similar complaints about the absence of a true retail network.

The Bonton megastore is due to open in this city's Wenceslas Square in July. It is one of several retailers claiming to be the world's largest record store. The typical Czech shop is more likely to be family-run than owned by a serious, well-funded retail outfit.

Janek Jaros, GM of BMG's Czech and Slovak operations, complains, "The weakest link in this market is retail. That's something that we really battle with. Basically, methods of promotion and distribution and deals with local acts are modeled on standards existing in the West. You do everything right in this respect, but you hit the wall when you go to retail."

Executives argue that there are too many music stores (approximately 300) and that most lack the funds to stock their shelves properly. Jaros says the ideal number of shops would be 200, adding, "There's a certain standard that should always be there. Stock control is very poor

in these stores. They order three units of a new product, and they don't order any more once they have sold those."

Many of these small stores were opened during the heady post-revolution days, when record shops sprang up by the dozen to fill the void created by the formerly Communist-controlled distribution of music releases. These shops were often purchased by employees through the Czech coupon-voucher privatization program, which made all Czech citizens shareholders in state-owned property.

This legacy of small, independent shops gives the labels headaches. They complain about the absence of computerized stock control, centralized ordering, and point-of-sale involvement from the small chains operating in the Czech Republic.

Observers say the market is not likely to shift to dominant nationwide chains in the foreseeable future. The majors are hesitant to sink their capital into the risky retail business, fearing marginal returns.

While the major labels struggle to find good retail outlets, they have had no problems signing successful local acts. Domestic pop, brass, and folk music continues to outsell international artists, garnering nearly 48% of the market in 1995. However, executives say the gap is slowly closing between the most successful Czech groups and Western acts.

Vladimir Kocandrie, managing director of Monitor-EMI, says the market suffers from another Communist-era hold-over: He claims there are too many Czech

(Continued on next page)

TRANSGLOBAL UNDERGROUND

(Continued from preceding page)

Nations," was licensed internationally to Sony Music's Licensed Repertoire Division, a factor that appeared to constrain the band, says Canoville. "They felt restricted, just with the pressures of chart performance and accessibility. I don't think [LRD] understood where we were coming from. Now, I think they can breathe again, and it shows on the album."

Whelan agrees: "It's unfortunate that [LRD] signed Oasis. They picked up the ball and ran with it for them, and every-

one else got left behind."

The band is supporting the new release with a three-week U.K. tour in May and June, with Continental dates to follow. "A lot of the album is slower and free of the hip-hop beats, but they're very much in evidence live," says Canoville.

In terms of studio work, for the time being, the team is concentrating on producing Atlas' new album and is hoping to return to remixing. One project includes remix work for EMI's Hemisphere label.

Hispanica Series Uncovers Spain's Medieval Cantigas

■ BY HOWELL LLEWELLYN

MADRID—It could easily serve as the soundtrack to a Hollywood period movie about life on the road for European musicians in the 13th century. Sony Classical Spain imprint Hispanica has released the first four of 20 CDs of *cantigas*, or medieval songs. The first title in the series is "Cantigas De Castilla Y Leon."

Spain's King Alfonso X the Wise (1221-1284) was especially fond of cantigas and was the author of books on astrology—hence "the Wise." In a bid to sublimate poetically his devotion to the Virgin Mary, he composed or ordered others to compose cantigas dedicated to "Santa Maria" in 1270-1282.

No fewer than 427 survive in written and richly illustrated form in four 13th-century codexes, or books of ancient manuscripts, which are kept in the world-famous El Escorial monastery outside Madrid and in Florence, Italy.

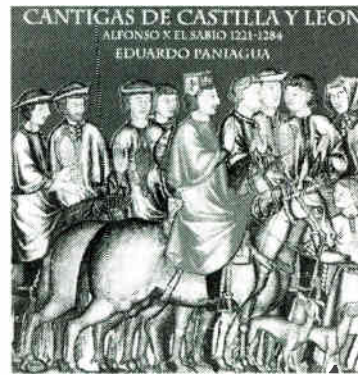
These 1996 CDs of cantigas comprise the European hit parades of more than 700 years ago. Every year for centuries, hundreds of thousands of pilgrims walked from all over Europe to Santiago de Compostella in northwest Spain, the supposed resting place of St. James the Apostle.

Santiago was, with Jerusalem and Rome, one of three main pilgrim destinations, and the Santiago route was awash with troubadours and minstrels. Their raw materials were the cantigas. Arriving pilgrims brought new cantigas from outside Spain, and those leaving took Alfonso X the Wise's hit songs with them to play in their countries.

"This was not Spanish music; it was the European hit parade of the time," says Sony Classical director Rafael Perez-Arroyo, whose last big project before moving from EMI Spain was to

release an album of the Gregorian chants of the monks of Santo Domingo de Silos, which, to the surprise of many, became a worldwide best seller.

"This project predates that of the monks, but it is more extensive and complex," says Perez-Arroyo. "It is fascinating to think that 80% of the cantigas were of Spanish origin divid-



ed between the Moslem, Hebrew, and Christian populations, which then lived in harmony. Amazingly, each group wrote songs dedicated to the Virgin Mary. Also, they were all written in Galician-Portuguese and have had to be translated into Castilian Spanish."

He adds that part of the reason for Spain's interest in Gregorian chants, cantigas, and other ancient musical forms is that medieval Spain was unique in terms of its population. "Nowhere else did you have Moslems, Jews, and Christians living together with a strong and lasting Roman influence," he says.

Perez-Arroyo thinks the cantigas will sell well in the long term as people become accustomed to the varied vocal input alongside copies of 13th-century instruments, such as the medieval viola, the Arab lute, the ancient bagpipe, three-fingered

(Continued on next page)

SNEP PRESIDENT URGES INDUSTRY SOLIDARITY

(Continued from preceding page)

policy of establishing wide-ranging partnerships with the various elements of what he calls "the musical chain": from production and distribution to retailers and media. To highlight his point, Zelnik said that a "joint working structure" will be created with UPFI to discuss issues of mutual concern.

"We are blessed to be in an industry that is not doing too badly, compared to other industries," Zelnik said. Nonetheless, he listed a series of priorities for SNEP; among them are the protection of rights in the context of new technologies, the question of the value added tax rate on records, and the implementation of a minimum retail price for records.

Regarding VAT, Zelnik said he expects the French government to be able to convince the other European countries to implement a lower tax rate on records, in order to bring the VAT on music in line with that on books and magazines (see story, this page).

SNEP argues that a lowering of VAT will bolster record sales. According to a survey commissioned by the organi-

zation, 60% of people would buy more records if the VAT rate were lower.

For Zelnik, radio quotas are no longer a priority issue for the record industry. "Quotas are respected [by most radios stations]," said Zelnik, a view confirmed by broadcasting authority CSA. A CSA statement says, "Overall, all the main national networks respect the quotas." So far, only three stations have been warned by the CSA to respect the required 40% French-music content in their daytime programming.

Zelnik said, "The [quotas] controversy is over," a statement that is somewhat at odds with the sentiments of radio stations, which continue to oppose the concept of quotas.

Following elections at the May 23 meeting, the board of SNEP comprises seven VPs: Paul-Rene Albertini (Sony Music), Louis Bricard (Avidis), Jean Grandchamp (Musi-dise), Philippe Laco (Warner Music), Herve Lasseigne (BMG), Pascal Negre (PolyGram), and Gilbert Ohayon (EMI).

CZECH MARKET*(Continued from preceding page)*

artists fighting for fans' attention, a throwback to the days when international releases were few and far between. Now that vacuum is being filled with foreign product.

But, Kocandrie adds, "you can't stop signing local acts, because when you have a top local act, they still outsell international ones."

Another dynamic of the marketplace is the growing number of bands singing in English. While these artists think the international language is their ticket to cross-border success, most executives are not willing to gamble on them.

Jaros explains his philosophy: "I would probably never sign a Czech, English-singing band, because then I don't know who I would be selling it to... My experience is that if you want to break a Czech artist abroad, they have to be unique. They can't be like somebody else."

"I think there's very little point in signing a Czech band singing in English, mimicking something from the States or the U.K., because the original bands are usually better."

The most notable exception has been BMG's release of Ivan Kral's "Nostalgia" album. The former Patti Smith Group guitarist sings in English, and Smith appears on several tracks.

While the majors are focusing their attention on the Czech market, two labels already have footholds in the former sister republic of Slovakia. The 5 million inhabitants of this small nascent nation have considerably less disposable income than their Czech neighbors.

Executives say the same marketing ploys do not work for both republics, despite their common heritage in the former Czechoslovakia. Slovaks snap up American-style R&B and black pop music, while Czechs prefer mainstream pop, hard rock, and country.

Miroslav Lindtner, director of IFPI Slovakia, eagerly awaits the arrival of more major labels. He says, "If we have all the majors in Slovakia, the market will grow."

CANTIGAS*(Continued from preceding page)*

flutes, and a broad mixture of percussion instruments.

Released this March, the CDs have sold 10,000 units in Spain, which Perez-Arroyo says is "very good, given the nature of the music."

There are plans for international release of one of the cantigas CDs in June, with two more following in September and one in October.

The cantigas were recorded in stone buildings for authenticity by medieval music specialist Eduardo Paniagua and his group. "This is a historical step in the research of medieval European music, which was very much the street sound of the time," he comments. "We have played around Spain and in Cairo [Egypt] and Tunis [Tunisia] and have felt the interest in this music."

The CDs were launched with a concert at the 16th-century El Escorial monastery, and both flamenco and Celtic influences were clear.

Cantigas are not the only item of Spanish heritage Alfonso X the Wise left to posterity. He is acknowledged as the inventor of *tapas*, or tidbits of food, which he ordered tavern owners to serve with alcohol to prevent revelers from getting too drunk. Times haven't changed much, even though music has.

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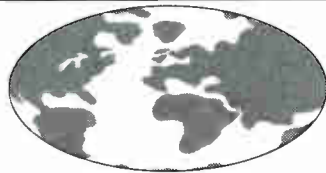
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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY	
2	NEW	AINO KOTODAMA SPIRITUAL MESSAGE SOUTHERN ALL STARS VICTOR	
3	1	REAL THING SHAKES B'Z ROOMS	
4	3	ANATANI AITAKUTE SEIKO MATSUDA MERCURY MUSIC	
5	5	ALICE MY LITTLE LOVER TOY'S FACTORY	
6	6	KOKOROWO HIRAITO ZARD B-GRAM	
7	4	CHERRY SPITZ POLYDOR	
8	7	IWAKE SYARANGI BMG VICTOR	
9	7	HADAKANO OHSAMA SHIBUTOKU TSUYOKU SMAP VICTOR	
10	NEW	DOKI FIELD OF VIEW ZAIN	
1	1	GLOBE GLOBE AVEV TRAX	
2	2	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY	
3	NEW	SOUNDTRACK NEON GENESIS EVANGELION III KING	
4	NEW	HIDE, ZEPPEL STORE, VINYL, TREES OF LIFE LEMONED MCA VICTOR	
5	9	MEJA MEJA EPIC SONY	
6	NEW	RAZZ MA TAZZ PRESENT FOR LIFE	
7	7	GEORGE MICHAEL OLDER TOSHIBA-EMI	
8	NEW	TK-TRAP TK-TRAP ANTINOS	
9	NEW	RYUICHI SAKAMOTO 1996 FOR LIFE	
10	NEW	SEIKO MATSUDA VANITY FAIR MERCURY MUSIC	

EUROCHART HOT 100		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES DBX	
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
3	3	FASTLOVE GEORGE MICHAEL VIRGIN	
4	6	MACARENA LOS DEL RIO SERDISCO	
5	4	LEMON TREE FOOL'S GARDEN INTERCORD	
6	5	THE X FILES THEME MARK SNOW WARNER BROS.	
7	9	X FILES DJ DADO SUBWAY	
8	7	RETURN OF THE MACK MARK MORRISON WEA	
9	NEW	OOH AAH... JUST A LITTLE BIT GINA G ETER-NAL/WEA	
10	8	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	
11	10	FIRESTARTER PRODIGY XL RECORDINGS	
12	12	ANYTHING 3T MJJ/EPIC	
13	14	SOIREE DISCO BORIS VERSAILLES	
14	NEW	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA	
15	15	THERE'S NOTHING I WON'T DO JX. HOOT CHOOONS/FREEDOM	
16	16	DRILL INSTRUCTOR CAPTAIN JACK EMI	
17	11	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY	
18	17	PIU' BELLA COSA EROS RAMAZZOTTI DDD	
19	NEW	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA	
20	19	8 BABY COME BACK WORLDS APART POWER BROTHERS	
1	14	GEORGE MICHAEL OLDER VIRGIN	
2	1	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
3	4	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	
4	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	
5	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA DDD	
6	3	TAKE THAT GREATEST HITS RCA	
7	10	CURE WILD MOOD SWINGS FICTION/POLYDOR	
8	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	
9	5	TINA TURNER WILDEST DREAMS PARLOPHONE	
10	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
11	6	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	
12	8	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY	
13	15	FUGEES THE SCORE COLUMBIA	
14	NEW	CAUGHT IN THE ACT FOREVER FRIENDS DINO	
15	13	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST	
16	11	STING MERCURY FALLING A&M	
17	16	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
18	NEW	DEF LEPPARD SLANG BLUDGEON RIFFOLA/MERCURY	
19	NEW	SCORPIONS PURE INSTINCT EASTWEST	
20	18	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	

GERMANY		(Media Control)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	MACARENA LOS DEL RIO RCA	
2	3	COCO JAMBOO MR. PRESIDENT WEA	
3	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
4	5	HEAVEN U96 MOTOR MUSIC	
5	4	CHILDREN ROBERT MILES MOTOR MUSIC	
6	7	RETURN OF THE MACK MARK MORRISON WEA	
7	14	FU-GEE-LA FUGEES COLUMBIA	
8	9	THE X FILES THEME MARK SNOW WEA	
9	6	FIRESTARTER PRODIGY INTERCORD	
10	13	JEIN FETTES BROT INTERCORD	
11	10	HAND IN HAND DUNE VIRGIN	
12	8	DRILL INSTRUCTOR CAPTAIN JACK EMI	
13	12	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY	
14	17	SEXY EYES WHIGFIELD ZYX	
15	NEW	UNTIL IT SLEEPS METALLICA MERCURY	
16	15	KLEINER SATELLIT BLUMCHEN EDDEL	
17	16	MUTTER, DER MANN MIT DEM KOKS T>>MA ARIOLA	
18	18	CELEBRATE ZHI-VAGO ZYX	
19	NEW	X FILES DJ DADO ZYX	
20	11	LEMON TREE FOOL'S GARDEN INTERCORD	
1	4	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	
2	1	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA	
3	3	GEORGE MICHAEL OLDER VIRGIN	
4	2	CAUGHT IN THE ACT FOREVER FRIENDS ZYX	
5	8	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
6	5	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY	
7	7	FLIPPERS LIEBE IST... MEIN ERSTER GEDANK ARIOLA	
8	15	FUGEES THE SCORE COLUMBIA	
9	6	TAKE THAT GREATEST HITS RCA	
10	11	CELINE DION FALLING INTO YOU SONY	
11	10	SCORPIONS PURE INSTINCT EASTWEST	
12	9	TINA TURNER WILDEST DREAMS EMI	
13	13	TIC TAC TOE TIC TAC TOE RCA	
14	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	
15	12	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	
16	NEW	OTTO LIVE POLYGRAM	
17	17	DIE DOOFEN MELODIN FUR MELONEN ARIOLA	
18	NEW	CURE WILD MOOD SWINGS FICTION/POLYDOR	
19	20	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
20	16	PETER MAFFAY MAFFAY 96 ARIOLA	

FRANCE		(SNEP/IFOP/Tite-Live)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES SONY	
2	2	THE X FILES THEME MARK SNOW WARNER BROS.	
3	3	SOIREE DISCO BORIS VERSAILLES	
4	4	BABY COME BACK WORLDS APART EMI	
5	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
6	7	ANYTHING 3T MJJ/EPIC	
7	10	BALANCE TOI RECIPROK SONY	
8	8	VOYAGE EN ITALIE LILICUB REMARK	
9	6	SPACEMAN BABYLON ZOO EMI	
10	11	CARUSO FLORENT PAGNY MERCURY	
11	9	WE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	
12	19	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST	
13	15	LEMON TREE FOOL'S GARDEN EMI	
14	12	I GOT 5 ON IT LUNIZ VIRGIN	
15	13	DIEU MA DONNE LA FOI OPHELIE WINTER EASTWEST	
16	14	YOU DON'T FOOL ME QUEEN EMI	
17	20	FASTLOVE GEORGE MICHAEL VIRGIN	
18	18	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	
19	16	ONE OF US JOAN OSBORNE MERCURY	
20	NEW	X FILES DJ DADO MEDIA 7	
1	1	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
2	2	CELINE DION FALLING INTO YOU COLUMBIA	
3	7	CURE WILD MOOD SWINGS POLYDOR	
4	NEW	GEORGE MICHAEL OLDER VIRGIN	
5	4	PHIL COLLINS SERIOUS HITS... LIVE! WEA	
6	5	CELINE DION D'EUX COLUMBIA	
7	9	TINA TURNER WILDEST DREAMS EMI	
8	3	SOUNDTRACK THE X FILES WARNER BROS.	
9	10	FUGEES THE SCORE SONY	
10	6	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	
11	NEW	SCORPIONS PURE INSTINCT EASTWEST	
12	NEW	QUEEN MADE IN HEAVEN EMI	
13	12	FRANCE GALL FRANCE WEA	
14	NEW	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST	
15	17	MYLENE FARMER ANAMORPHOSE POLYDOR	
16	11	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
17	13	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC	
18	14	RENAUD CHANTE LES CHANSONS POETIQUES... DE GEORGES BRASSES VIRGIN	
19	8	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
20	20	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	

CANADA		(The Record)	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA	
2	3	CELINE DION FALLING INTO YOU COLUMBIA	
3	2	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
5	NEW	GEORGE MICHAEL OLDER DREAMWORKS	
6	5	FUGEES THE SCORE COLUMBIA	
7	NEW	DEF LEPPARD SLANG MERCURY	
8	7	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
9	8	BUSH SIXTEEN STONE INTERSCOPE	
10	11	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
11	10	VARIOUS ARTISTS NOW! EMI	
12	6	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC	
13	9	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC	
14	14	SHANIA TWAIN THE WOMAN IN ME MERCURY	
15	16	VARIOUS ARTISTS HIT ZONE POLYTEL	
16	12	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	
17	19	"WEIRD AL" YANKOVIC BAD HAIR DAY ATTIC	
18	13	CURE WILD MOOD SWINGS ELEKTRA	
19	17	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA	
20	15	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST	

HITS OF THE U.K.		(Music Week/© CIN)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	THREE LIONS BADDIE & SKINNER & LIGHTNING SEEDS EPIC	
2	1	OOH AAH... JUST A LITTLE BIT GINA G ETER-NAL/WEA	
3	NEW	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM	
4	5	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA	
5	NEW	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY	
6	NEW	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M	
7	4	THERE'S NOTHING I WON'T DO JX HOOT CHOOONS/FREEDOM	
8	2	FASTLOVE GEORGE MICHAEL VIRGIN	
9	NEW	BECAUSE YOU LOVED ME CELINE DION EPIC	
10	3	RETURN OF THE MACK MARK MORRISON WEA	
11	NEW	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR	
12	NEW	DO U KNOW WHERE YOU'RE COMING FROM M-BEAT FEATURING JAMIROQUAI RENK	
13	6	CECILIA SUGGS FEATURING LOUCHE LOU AND MICHIE ONE WEA	
14	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE	
15	NEW	DOIN' IT LL COOL J DEF JAM/ISLAND	
16	9	BLUE MOON/ONLY YOU JOHN ALFORD LOVE THIS MOVE MOVE MOVE (THE RED TRIBE) 1996 MAN-CHESTER UNITED FA CUP SQUAD MUSIC COLLECTION INTERNATIONAL	
17	8	TRIPPIN' ON SUNSHINE PIZZAMAN COWBOY	
18	NEW	REACH GLORIA ESTEFAN EPIC	
19	15	DOWN TO EARTH GRACE PERFECTO/EASTWEST	
20	NEW	TONIGHT, TONIGHT SMASHING PUMPKINS VIRGIN	
21	7	CHILDREN ROBERT MILES DECONSTRUCTION	
22	16	I MUST STAND ICE-T RHYME SYNDICATE/VIRGIN	
23	NEW	GOOD DAY SEAN MAGUIRE PARLOPHONE	
24	12	FOR WHAT YOU DREAM OF BEDROCK FEATURING KYO STRESS	
25	NEW	I WILL SURVIVE CHANTAY SAVAGE RCA	
26	21	A DESIGN FOR LIFE MANIC STREET PREACHERS EPIC	
27	19	PASS & MOVE (IT'S THE LIVERPOOL GROOVE) LIVERPOOL FC & THE BOOT ROOM BOYZ TELSTAR	
28	11	KLUBBHOPPING KLUBBHEADS AM-PM	
29	18	IRONIC ALANIS MORISSETTE MAVERICK/REPRISE	
30	27	YOU'RE THE ONE SWV RCA	
31	13	WOO-HAH!! GOT YOU ALL IN CHECK BUSTA RHYMES ELEKTRA/WEA	
32	24	FAT NECK BLACK GRAPE RADIOACTIVE/MCA	
33	10	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
34	23	CHARMLESS MAN BLUR FOOD/PARLOPHONE	
35	17	KEEP ON JUMPIN' THE LISA MARIE EXPERIENCE THREE BEAT/FRFR	
36	25	OOH! AAH! CANTONA 1300 DRUMS DYNAMO	
37	14	THE X FILES THEME MARK SNOW WARNER BROS.	
38	32	FEEL MY BODY FRANK'O MOIRAGHI FEATURING AMNESIA MULTIPLY	
39	NEW	ONE FOR THE MONEY HORACE BROWN MOTO/WN/POLYDOR	
40	26		

HITS OF THE U.K.		(Music Week/© CIN)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	GEORGE MICHAEL OLDER VIRGIN	
2	NEW	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	
4	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
5	3	ASH 1977 INFECTIOUS	
6	12	FUGEES THE SCORE COLUMBIA	
7	NEW	SOUNDGARDEN DOWN ON THE UPSIDE A&M	
8	6	TAKE THAT GREATEST HITS RCA	
9	8	MIKE & THE MECHANICS HITS VIRGIN	
10	11	CELINE DION FALLING INTO YOU EPIC	
11	9	SLEEPER THE IT GIRL INDOLENT/RCA	
12	14	OCEAN COLOUR SCENE MOSELEY SHOALS MCA	
13	17	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	
14	7	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN	
15	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
16	NEW	WILDHEARTS FISHING FOR LUCKIES ROUND/EASTWEST	
17	5	DEF LEPPARD SLANG BLUDGEON RIFFOLA/MERCURY	
18	13	GARBAGE GARBAGE MUSHROOM	
19	15	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION	
20	18	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
21	16	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY	
22	21	CAST ALL CHANGE POLYDOR	
23	NEW	SUPER FURRY ANIMALS FUZZY LOGIC CREATION	
24	19	OASIS DEFINITELY MAYBE CREATION	
25	22	STING MERCURY FALLING A&M	
26	24	PULP DIFFERENT CLASS ISLAND	
27	26	FREE THE SPIRIT PAN PIPE MOODS IN PARADISE POLYGRAM TV	
28	20	MARK MORRISON RETURN OF THE MACK WEA	
29	27	TINA TURNER WILDEST DREAMS PARLOPHONE	
30	31	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC/EASTWEST	
31	NEW	SLAYER UNDISPUTED ATTITUDE AMERICAN RECORDINGS	
32	29	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE INDIAN	
33	34	PAUL WELLER STANLEY ROAD GO! DISCS	
34	NEW	HONEYCRACK PROZAIC EPIC	
35	30	BLUE TONES EXPECTING TO FLY SUPERIOR QUALITY/A&M	
36	33	LIGHTNING SEEDS PURE LIGHTNING SEEDS VIRGIN	
37	36	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
38	32	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
39	25	ORBITAL IN SIDES INTERNAL/LONDON	
40	23	CURE WILD MOOD SWINGS FICTION/POLYDOR	

AUSTRALIA		(Australian Record Industry Assn.)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	UNTIL IT SLEEPS METALLICA MERCURY	
2	1	FASTLOVE GEORGE MICHAEL VIRGIN	
3	3	X FILES TRIPLE X SHOCK	
4	7	NOBODY KNOWS TONY RICH PROJECT BMG	</

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	1	DRILL INSTRUCTOR CAPTAIN JACK EMI
2	2	HAVA NAQUILA PARTY ANIMALS EDEL
3	4	WASSENAAR ROSS & IBA CNR
4	7	DE EERSTE KEER MAXINE & FRANKLIN BROWN CNR
5	NEW	MACARENA LOS DEL RIO BMG
6	8	WILD RHYTHM RENE FROGER DINO
7	6	GA DAU DEMIS CNR
8	NEW	FU-GEE-LA FUGEES COLUMBIA
9	3	CAPTAIN JACK CAPTAIN JACK EMI
10	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
ALBUMS		
1	9	PAUL DE LEEUW ENCORE EPIC
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	5	MARCO BORSATO ALS GEEN ANDER POLYDOR
4	1	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
5	4	ANDREA BOCELLI BOCELLI POLYDOR
6	3	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
7	NEW	GEORGE MICHAEL OLDER VIRGIN
8	7	TAKE THAT GREATEST HITS BMG
9	6	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
10	10	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

IRELAND (IFPI Ireland)

THIS WEEK	LAST WEEK	SINGLES
1	1	MAN UNITED MEN UNITED MCA
2	3	LET ME IN OVER THE TOP EPIC
3	NEW	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
4	NEW	THE VOICE EIMEAR QUINN AINM
5	2	MOVE MOVE MOVE (THE RED TRIBE) 1996 MAN-CHESTER UNITED FA CUP SOUND MUSIC COLLECTION INTERNATIONAL
6	4	AON FOCHAL EILE RICHIE KAVANAGH LYWOOD
7	6	OOH AAH... JUST A LITTLE BIT GINA G ETERNALWEA
8	9	FASTLOVE GEORGE MICHAEL VIRGIN
9	5	PASS & MOVE (IT'S THE LIVERPOOL GROOVE) LIVERPOOL F.C. & THE BOOT ROM BOYZ TELESTAR
10	NEW	MACARENA LOS DEL RIO RCA
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	2	GEORGE MICHAEL OLDER VIRGIN
3	3	ASH 1977 INFECTIOUS
4	4	CORRS FORGIVEN, NOT FORGOTTEN LAVA/LANTIC
5	5	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
6	NEW	VARIOUS ARTISTS COMMON GROUND EMI PREMIER
7	6	VARIOUS ARTISTS NEW HITS 96 WARNER/GLOBAL/SONY
8	10	CELINE DION FALLING INTO YOU EPIC
9	8	TAKE THAT GREATEST HITS RCA
10	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND

BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	SINGLES
1	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR
2	2	ONE OF US JOAN OSBORNE MERCURY
3	8	LIFT U UP 2 FABIOLA EMI
4	4	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS
5	5	LEMON TREE FOOL'S GARDEN EMI
6	7	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
7	3	IL VOLO ZUCCHERO POLYDOR
8	9	PIU' BELLA COSA EROS RAMAZZOTTI DDD
9	6	SOIREE DISCO BORIS AMC
10	10	CAPTAIN JACK CAPTAIN JACK EMI
ALBUMS		
1	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
2	1	ANDREA BOCELLI BOCELLI POLYDOR
3	6	GEORGE MICHAEL OLDER VIRGIN
4	5	TINA TURNER WILDEST DREAMS PARLOPHONE
5	3	CELINE DION FALLING INTO YOU COLUMBIA
6	4	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
7	NEW	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	8	HELMUT LOTTI GOES CLASSIC RCA
9	7	TAKE THAT GREATEST HITS RCA
10	9	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR

AUSTRIA (Austrian IFPI/Austrian Top 30)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES POLYGRAM
2	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	2	MACARENA LOS DEL RIO BMG
4	4	X FILES DJ DADO ECHO-ZYX
5	3	MUTTER DER MANN MIT DEM KOKS IST DA T >> MA BMG
6	6	CYBERDREAM IMPERIO ECHO-ZYX
7	NEW	COCO JAMBOO MR. PRESIDENT WARNER
8	8	LEMON TREE FOOL'S GARDEN EMI
9	10	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
10	NEW	PIU BELLA COSA EROS RAMAZZOTTI BMG
ALBUMS		
1	2	BRUNNER & BRUNNER LEBEN BMG
2	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
3	1	TAKE THAT GREATEST HITS BMG
4	NEW	GEORGE MICHAEL OLDER VIRGIN
5	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
6	5	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
7	4	TINA TURNER WILDEST DREAMS EMI
8	7	CELINE DION FALLING INTO YOU SONY
9	NEW	CAUGHT IN THE ACT FOREVER FRIENDS ECHO-ZYX
10	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER

DENMARK (IFPI/Nielsen Marketing Research)

THIS WEEK	LAST WEEK	SINGLES
1	1	X FILES DJ DADO FLEX
2	2	BIG BOYS IN RED & WHITE LANDSHOLDET & BIG FAT SNAKE EMI
3	5	LEMON TREE FOOL'S GARDEN EMI
4	3	CHILDREN ROBERT MILES BMG
5	4	FASTLOVE GEORGE MICHAEL VIRGIN
6	7	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
7	10	RETURN OF THE MACK MARK MORRISON WARNER
8	6	ONE OF US JOAN OSBORNE POLYGRAM
9	NEW	SOMMERKLAR HUMLERRIDDERNE PLADECOMPAGNIET
10	8	CAPTAIN JACK CAPTAIN JACK FLEX
ALBUMS		
1	NEW	GEORGE MICHAEL OLDER VIRGIN
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	NEW	SMOLFERNE SMOLFEBITS VOL. 2 EMI
4	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
5	2	TAKE THAT GREATEST HITS BMG
6	7	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
7	NEW	LARS H.U.G. KISS & HUG (FROM A HAPPY BOY) EMI
8	4	FOOL'S GARDEN DISH OF THE DAY EMI
9	10	CORRS FORGIVEN, NOT FORGOTTEN WARNER
10	9	JACOB HAUGAARD SA'N ER LIVET REPLAY

NORWAY (Verdens Gang Norway)

THIS WEEK	LAST WEEK	SINGLES
1	2	LEMON TREE FOOL'S GARDEN EMI
2	1	CHILDREN ROBERT MILES BMG
3	5	LET IT RAIN AMANDA MARSHALL SONY
4	3	ONE OF US JOAN OSBORNE POLYGRAM
5	6	FIRESTARTER PRODIGY MD
6	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
7	NEW	RETURN OF THE MACK MARK MORRISON WARNER
8	9	ANYTHING 3T SONY
9	10	FISHERMAN'S NET HANAUMI SONY
10	7	MIRROR MIRROR SOLID BASE SONY
ALBUMS		
1	NEW	GEORGE MICHAEL OLDER VIRGIN
2	1	D.D.E. DET GAR LIKAR NO NORSKE GRAM
3	2	AMANDA MARSHALL AMANDA MARSHALL SONY
4	9	FUGEES THE SCORE SONY
5	3	TRINE REIN BENEATH MY SKIN EMI
6	4	CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM
7	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	NEW	SOUNDGARDEN DOWN ON THE UPSIDE POLYGRAM
9	7	CELINE DION FALLING INTO YOU SONY
10	10	MARK KNOPFLER GOLDEN HEART POLYGRAM

PORTUGAL (Portugal/AFP)

THIS WEEK	LAST WEEK	ALBUMS
1	1	GEORGE MICHAEL OLDER VIRGIN
2	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
3	2	VANGELIS PORTRAITS POLYDOR
4	6	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
5	NEW	JULIO IGLESIAS 24 GREATEST HITS COLUMBIA
6	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? HES
7	5	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/LOBO
8	7	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
9	4	TAKE THAT GREATEST HITS RCA
10	NEW	MARCUS BICHO II DISCOSSETE

HONG KONG (IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	2	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
2	1	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
3	4	ANDY LAU LOVE SICKNESS BECOMES DISASTER BMG/MUSIC IMPACT
4	NEW	AARON KWOK PIGEON WARNER
5	5	NORMAN TAM NORMAN 25 BMG
6	6	KELLY CHAN I DON'T THINK SO GO EAST
7	NEW	CASS PHANG JAIL BIRD EMI
8	3	KAREN TONG FREE AS YOU LIKE POLYGRAM
9	NEW	SOUNDTRACK EMPHASIZE BMG
10	10	SAMMUEL TAI LOVE MEANS NOTHING CINEPOLY

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

TURKEY: Much media attention has accompanied the May release of **Andy Clayburn** and **Paul Dwyer's** album "Belki Yes! Belki No!" (Could Be Yes! Could Be No!) on the Göksoy label. No wonder. While many Turkish pop stars would give an arm and a leg to win a foreign record deal and would sing in English to gain international acceptance, these two Brits fled a deal with Sony Germany to work from Istanbul and sing in Turkish on five of their album's eleven tracks. Classical guitar graduates of the Royal Northern College of Music in Manchester, England, Clayburn and Dwyer (known locally as "Endi ve Pol") arrived here seven years ago to play at the Istanbul Hilton. Since then, they have produced two albums for **Zülfü Livaneli** and two for his daughter, **Aylin**. Clayburn and Dwyer's own album, the primarily acoustic "Belki Yes! Belki No!," features their superb musicianship, along with that of **Cetin Akdeniz** (on baglama and cura saz, traditional stringed instruments) and **Ercan Irmak** (on ney and Anatolian reed flute). "We wanted to expand the sound with Turkish influences," Dwyer says. "Simon & Garfunkel meets the Orient," Clayburn adds, with mild embarrassment. But however one describes it, independent observers agree that the pair has succeeded in producing a lively blend of musical cultures. And in doing so, Clayburn and Dwyer have amply repaid their debt to Turkish music by contributing two elements that are virtually absent from the tired local scene: creativity and a self-deprecating sense of humor.

ADRIAN HIGGS

SPAIN: The search for new paths in Spanish pop has led to a quiet revival of interest in Spanish-Jewish Sephardic music, thanks in part to the work of such new age acts as **Radio Tarifa**. A key player in the process is **Julia León**, who was known as a **Joan Baez**-style protest singer in the early '70s, when the **Franco** regime was entering its final years. Decades of research into traditional Spanish music have made her an expert in Sephardic music, the origins of which are rooted in ancient Jewish culture. Sefarad was the Hebrew name for the Iberian Peninsula, where Jews, Christians, and Moslems lived in harmony until the Jews were expelled from the region in 1492. Many descendants of these exiled Jews still speak medieval Castilian Spanish and are known as Sefardi in Spanish and Sephardic in English. They have also preserved their music, with its distinctive flamenco undertones, and León has recorded 10 albums in a bid to keep it alive in this country. In May, she gave a rare concert performance of Sephardic music in the 16th-century church of St. María La Real in the Basque beach resort of Zarautz. The universities of Seville and Jerusalem plan to record León performing with Israeli instrumental group the **Natural Gathering** and flamenco guitarist **Manolo Sanlúcar**.

HOWELL LLEWELLYN

JAPAN: One of the country's best-known pop groups, **Princess Princess** (Sony Records), is breaking up this year. That is bad news for its legions of fans at home and abroad, but the five women in the band apparently think it's time for a change. They have been together since 1983, a long run indeed by the standards of the rapidly changing Japanese pop scene. A different, more cynical explanation for the early announcement of the decision is that it is a sure way of generating publicity and guaranteeing a sold-out farewell tour. True to form, **Pri Pri**, as the group is known to its fans here, played three shows at Tokyo's 10,000-capacity Budokan at the end of May, which, like the rest of the dates on its current nationwide tour, sold out completely. **Princess Princess'** first release was "Kiss De Crime," a mini-album that came out in 1986. Although essentially a mainstream pop act, the band is known for its willingness to experiment with musical styles. And, unusual for a Japanese pop group, two of the members, singer **Kaori Okui** and guitarist **Kanako Nakayama**, wrote most of the songs. They are expected to launch solo careers.

STEVE MCCLURE

FRANCE: Since sampling techniques have made it easy to snatch snippets of ethnic music and whack them onto a pumping house beat, there has been no end of facile, predictable ethnic-techno records. One place where such practices are frowned on is the **Going Global** label (part of French PolyGram label Barclay), on which the ethnic-techno equation has been stood on its head by a series of stunning remixes of world music tracks from the French-speaking orbit. The cream of these appear on "Voila," a compilation now being issued by Island companies around the globe, notably **Quango** in the U.S. **Rachid Taha's** "Voila Voila" and the flutey "Indie" are spun out by **Justin Robertson** (known in the U.K. as the man behind **Lionrock**), while **Atlas** remixes **Taha's** "D'abord D'abord." British techno act **Fluke** has a stab at a **Khaled** track, "Kebou," and **Frankfurt's Oliver Lieb** takes on **Mory Kante's** "Mogo Djolo." By far the most impressive fusion of African and European influences is **Kante's** throaty club classic "Yeke Yeke," which was a European radio hit in 1988. It was given the full treatment last year by Germany's **Hardfloor** and filled dance areas in clubs and festivals, as well as reaching the U.K. top 40, proof that if done well, this kind of music can be a match made in heaven.

DOMINIC PRIDE

IRELAND: "Tender Loving Care" (IHF Records) is a 16-track, fund-raising compilation to celebrate the 10th anniversary of the Irish Hospice Foundation. Most of the tracks are by well-known contributors, including the **Chieftains**, **Mary Black**, **Davy Spillane**, **Paul Brady**, the **Dubliners**, **Phil Lynott**, **Van Morrison**, **Clannad**, and **De Danann**. The one newcomer is **Altogether Morris**, whose song "Leaving Nobody" features vocals by **Liam Ó Maonlaí** of **Hothouse Flowers** and **Siobhan Mahon**. The band was assembled by **Matt Spalding**, whose mother died in the **Raheny** hospice.

KEN STEWART

East/West Balance Uneven, But Progress Is Being Made

AS THE white-and-green Star Ferry threads its way across Hong Kong harbor toward the city's dense and towering skyline, a song is heard in the crowd of passengers. The ferry docks at the pier in the central Chung Wang district, and the singer is spotted on the gangplank. A thirtysomething man in a tan vest, smoking a cigarette, sings quietly as he walks ashore.

Is his selection a Cantopop favorite? A new Jacky Cheung hit or the latest Andy Lau tune, perhaps?

How about the Marvelettes, circa 1961?

"Wait a minute, mister postman... You've got to wait a minute, wait a minute, oh yeah," he sings the lyrics softly to himself, heading toward the harborfront general post office.

Western pop was finding its way to Hong Kong and Asia-Pacific markets long before the Western music companies' interest in the region rose to its current peak. The second MIDEM Asia, staged here May 14-16, confirmed the level of that interest, as the number of companies in attendance rose some 27% to more than 1,100, led by music firms from the U.K., the U.S., Japan, and Germany. By most accounts, Western companies found eager buyers for their repertoire among their Asian counterparts.

But the concept of "trade" suggests a two-way street for repertoire and copyrights between East and West, and with few notable exceptions, that has yet develop between the U.S., Europe, and the Asia-Pacific region.

"Most people [from Western companies] are looking to sell, rather than to buy," remarks Portia Chung, distribution executive with Capital Artists, one of the leading independent Hong Kong record companies. Capital marketing strategist Camelia Chan agrees: "It seems we are more receptive to Western music than vice versa."

Asian artists are finding new fans beyond their home countries, but most often through promotion and marketing within the wider Asia-Pacific region. And this is despite the fact (too often overlooked by Westerners) that the countries and cultures of Asia are as distinct from one another as are those of Europe.

"I'm starting to see some artists breaking in other countries [in the region]," says Geoffrey Lau, business manager of the Composer and Authors Society of Hong Kong Ltd. "But for going further than that, it may be too early."

Or perhaps not. Warner Music International's launch of Chinese artist Dadawa at MIDEM Asia in 1995 was one high-profile example of a major seeing global potential in an

artist from Asia. And other instances of Asian repertoire traveling toward Western markets can be found in selected places and companies.

"We have gotten some ethnic and world music from Taiwan," says Anja Weevers, promotion manager of Netherlands-based new age label Oreade Music, one European company that is licensing repertoire from the region.

Immigration patterns elsewhere in the world have also fueled the flow of Asian repertoire. "We're seeing a big Chinese influence in Canada," said Bernie Finkelstein, president of

True North Records in Toronto, during his visit to Hong Kong.

SHOCK RECORDS from Australia, in the wake of MIDEM Asia, announced a deal that places the company in the front line of those involved with repertoire moving out of, as well as into, Asia-Pacific markets.

Under an agreement with Skin Records, a subsidiary with local industry veteran Jimmy Wee's Pony Canyon Singa-

pore, Shock will stage the Australian release of the acoustic alternative rock album "Pain-Stained Morning" by Singapore's Humpback Oak.

In turn, the album "Rimshot" from Australian punk pop act Bodysar on Shock, already released in the U.S., Europe and Japan, will get a local release throughout Southeast Asia, and the band will probably tour there later this year.

The deal is significant for recognizing not only the sizable Asian fan base created by immigration to Shock's home market of Australia, but the potential for alternative rock acts of any nationality to cross cultural borders. Booming sales figures in Asia aside, the potential for artist exposure in deals such as this is the most exciting trend to watch in the region.

"We're looking forward to breaking Australian stereotypes of the kind of music that is expected to come out of Asia," says Shock GM Charles Caldas. "I think Australians still perceive Asian music as being dominated by sweet, unsophisticated pop. The quality of the songs on the Humpback Oak album will surprise a lot of people in our industry. Our aim with this deal is to continue breaking down prejudices and preconceptions."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

A&M's Bryan Adams Returns To Rock

(Continued from page 11)

Others are feeling the tension of launching Adams' first full-length studio album in five years. "This office has been hell for the past few weeks [setting up the album internationally]," says Los Angeles-based Claudia Cevenini, international marketing director for A&M. "I dread coming in in the morning knowing there's an avalanche of phone calls from Europe in the first two hours. [A&M affiliates in other countries] know what the expectations are for this album. They know Bryan's time is limited."

"Bryan's a worldwide superstar act, certainly one of our top five acts, along with Bon Jovi, U2, and the Cranberries," says London-based David Munns, senior VP of pop marketing for PolyGram International. "This album will sell in the millions around the world."

While his black leather jacket, T-shirt, and jeans image established Adams as a popular rocker throughout the '80s, particularly in North America, it was his series of coming-of-age, global ballad hits, coupled with his constant touring and A&M's aggressive marketing abroad, that made it possible for him to rack up, according to A&M, career sales of 44 million albums. His leading markets today are the Pacific Rim, Germany, the U.K., and Canada.

Adams' U.S. sales account for slightly less than the expected 30% of global sales for major artists, according to Al Cafaro, chairman/CEO of A&M. According to SoundScan, U.S. sales of Adams' "Waking Up The Neighbours" and "So Far So Good" are 2.8 million and 2.7 million units, respectively.

Adams' global profile escalated sharply in 1991 with the phenomenal success of ("Everything I Do) I Do It For You," co-penned with Michael Kamen and Robert John "Mutt" Lange. The single, from the Morgan Creek soundtrack to "Robin Hood—Prince Of Thieves," sold 7 million copies worldwide, according to A&M, and reached No. 1 on the charts in 16 countries.

The single, which spent seven consecutive weeks at No. 1 on Billboard's Hot 100 Singles chart, sold 4 million copies in the U.S., while the soundtrack sold 1.4 million units, according to SoundScan. In the U.K., the single topped the British pop chart for 16 consecutive weeks, an all-time record.

Powered by ("Everything I Do) I Do It For You" and such follow-up singles as "Can't Stop This Thing We Started" and "There Will Never Be Another Tonight," "Waking Up The Neighbours" sold 10.5 million copies worldwide, according to Cevenini. Adams' "Waking Up The Neighbours" tour took him to 25 countries, including his first dates in Southeast Asia.

Adams' sales accomplishment was even more remarkable considering that 1987's "Into The Fire," the singer's first album to look beyond an adolescent perspective on life, had stumbled; that album, according to A&M, had worldwide sales of 3.2 million, down from the worldwide peak of 8.5 million for 1984's "Reckless."

"With 'Into The Fire,' we had a substantial dropoff in the U.S., but with 'Waking Up The Neighbours,' we came back," Cafaro says. "There was a major re-establishment of Bryan in the U.S. marketplace."

Adams' greatest-hits compilation, "So Far So Good," released Nov. 9, 1993, topped album charts worldwide thanks to two simultaneous hit singles: "Please Forgive Me," which reached No. 6 on the Hot

100, and the chart-topping Hollywood Records "The Three Musketeers" soundtrack smash, "All For Love," performed by Adams, Rod Stewart, and Sting.

While "So Far So Good" peaked at No. 6 on The Billboard 200, it reached No. 1 in Canada, the U.K., Ireland, Belgium, Finland, the Netherlands, Sweden, Switzerland, Norway, Denmark, Portugal, Italy, Australia, and New Zealand, and went to No. 2 in Germany. The album has sold 13 million units worldwide, according to Cevenini.

In 1995, Adams reached No. 1 on the Hot 100 with another Adams/Kamen/Lange-penned soundtrack hit, "Have You Ever Really Loved A Woman?," from the "Don Juan DeMarco" soundtrack. The track remained at No. 1 on the Billboard pop singles chart for five weeks. It is also included on "18 Til I Die."

"With his last two albums having done 2.5 million each in the U.S., Bryan's place in the U.S. marketplace is a good one," says Cafaro. "His singles off 'So Far So

'This guy defies odds. He's been around forever, making the same type of records, and sells gazillions of records'

Good' and the film soundtracks have kept him at the top of charts and in the minds of consumers."

ROCKER REDUX

From the new album, such brash showpieces of macho swagger and raucous exuberance as "The Only Thing That Looks Good On Me Is You," "I Wanna Be Your) Underwear," "It Ain't A Party... If Ya Can't Come Around," and the title track are the type of guitar-driven hard rock songs revered by Adams' early fans.

Among the best of the album's engagingly sentimental ballads are "Let's Make A Night To Remember," "I Think About You," "You're Still Beautiful," and the Adams/Kamen/Lange-written "Star," which will be featured in an upcoming Francis Ford Coppola film starring Robin Williams titled "Jack."

Although Adams had re-established himself on the charts primarily through pop ballads, A&M sought to launch "18 Til I Die" with an uptempo rocker; "The Only Thing That Looks Good On Me Is You," to regain ground lost at the rock and album rock formats.

The track was serviced to top 40, AC, rock, and album rock stations in the U.S. on May 8. At the same time, a five-song sampler of uptempo songs from the album was sent to U.S. rock radio outlets.

Rick Stone, senior VP of promotion for A&M (U.S.), says, "We wanted to remind people that Bryan Adams can still do a great song like 'Summer Of '69' and that when he's out on the road he makes you love rock'n'roll."

"We just didn't want to lay back and continue having him be the balladeer of the '90s," he notes, adding that one ballad from the album is expected to be released as a single this year. "A Night To Remember" is definitely the leading contender,"

Stone says.

"You've got to go out with the best songs you've got," says Adams. "If they happen to be midtempo or slow, that's what they are. I'm not bothered about being known for [doing] ballads. In the end, it's just about how good the song is."

According to Stone, U.S. programmers' reaction to "The Only Thing That Looks Good On Me Is You," which stands at No. 63 on this week's Hot 100, is strong.

"We've had a good rollout with the track," he says. "It was the No. 1 added record at top 40 and AC, and most-added at [album rock] last week. Spins are very solid. [Mainstream] ACs are finding it a bit rough, but hot AC is gobbling it up. Some [programmers] will reserve their judgment until it's a big hit because they believe Adams can only have hits with ballads. Of course, the video is all over VH1 and is very healthy at MTV."

"We're getting good phone response," says Tad Bonvie, music director of top 40 WXKS Boston. "It's a great song."

"It's getting a good response here really early," says Paul Cannon, PD of top 40 WTIC Hartford, Conn. "With so many downtempo songs, it's great to have an uptempo song with a great hook and great guitar."

Sparking early interest in "The Only Thing That Looks Good On Me Is You" has been the provocative video shot by noted photographer Matthew Ralston, which is being aired in the U.S. on MTV, the Box, and, most heavily, VH1.

A&M's U.S. marketing rollout includes an advance mailing campaign of the video to retail and TV and radio programmers. When the album is released, a major retail campaign will kick in, backed by in-store displays, single counter bins, teaser announcement banners, posters, flats, and freestanding dump bins. This will be done in conjunction with consumer advertising and an oversized sniping street campaign.

"As Bryan gets closer to touring in the U.S., we'll be doing an extensive television campaign," says Kelly Mills, VP of marketing for A&M Records (U.S.).

"The guy defies odds," says Kevin Hawkins, new release buyer for the Philadelphia-based retail chain the Wall. "He's been around forever, making the same type of records, and sells gazillions of records. I expect the single to be a big record. It's a good summer song."

"Every time you count this guy out, he's not out," adds John Artale, buyer for the Pittsburgh-based National Record Mart. "When I heard 'Have You Ever Really Loved A Woman?' I thought it was the worst song, something Hall & Oates wouldn't touch. And it was a smash. This guy can't be counted out even if everybody looks at him now like an AC artist."

CANADA'S FAVORITE SON

"18 Til I Die" will almost certainly top the Canadian pop charts. Adams is, without a doubt, Canada's most successful recording act ever. According to A&M/Island/Motown, he has sold 4.7 million albums in his native country. He was the first performer to earn two diamond awards in Canada (awarded for sales of 1 million units), for "Reckless" and "Waking Up The Neighbours."

Another isn't far off: According to John Reid, president of A&M/Island/Motown (Canada), "So Far So Good" has sold 700,000 units.

Supported by Adams' three-day media blitz prior to the album's release and label executives meeting with retailers across

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Merchants & Marketing

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New Music Samplers Continue To Hit Retail

Lift Display, MUZE, MTI Among Firms Seeing Growing Market

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—Even though most retail chains in the U.S. have already installed music-sampling devices in their stores, suppliers continue to bring new systems to market.

While some industry observers suggest that new players may be a "day late" in trying to make inroads into music-sampling systems, others argue that as merchants begin to sketch store designs for the next decade, their options have become more varied than ever.

Newcomers include Lift Display,

which has carved a niche in the CD fixture market; in-store kiosk developer MUZE; and MTI, which got its start manufacturing switching equipment and fixturing for the consumer electronics industry.

And the changing tide is not lost on the current industry front-runner, Burlingame, Calif.-based TeleScan Inc., which holds most of the North American listening station market.

"The retail side of the business is undergoing very difficult times, especially for capital outlays," says TeleScan chairman Charles Garvin. "But the recognition that audition-

ing is the single biggest boost to sales has grown universal, so there is sure to be plenty of business for everyone."

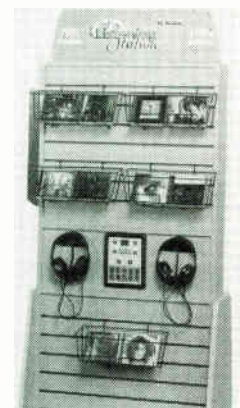
In fact, TeleScan has a new product on the market as well. ViewScan, a listening post that enables consumers to view full music videos with the touch of a panel, is "just being introduced on a wide scale," says Garvin. The first of the units have been sold to labels, he notes, and have begun shipping to such chains as Media Play and Hastings Books, Music & Video.

To remain competitive, TeleScan, which had revenues last year of

about \$10 million, has reduced the price of its AudioScan line and has begun offering recycled listening stations for as little as \$100, if purchased in quantity. TeleScan is also beginning to upgrade the headphone and electronic components of its systems. Single-CD stations remain the most popular among retailers, according to Garvin.

"A substantial strength of TeleScan is our ability to use commercial assemblies rather than the consumer CD products the others use," he adds. "We are the only [one] of the American manufacturers that

(Continued on page 85)



MTI, which supplies consumer electronic outlets with systems that allow the stores to demonstrate stereo equipment, is diversifying into the music retail arena via the listening station pictured above.

Survey: Listening Posts 'Important' To Customers

BY DON JEFFREY

NEW YORK—About 70% of music consumers say that it is "somewhat important" to preview music on retail listening stations before making purchases, according to a new report.

The survey also indicates that the most frequent users of store listening posts are males whose musical preference is R&B.

The report on listening stations was conducted for the National Assn. of Recording Merchandisers by the Department of Recording Industry at Middle Tennessee State University. A marketing research class surveyed 427 customers at random as they left 15 music stores in 11 cities during November 1995 and January 1996. A variety of stores was used for the study.

According to the results, the average amount of time that a customer spent listening to music was 12.03 minutes, soul/R&B fans spent the most time listening per visit, and modern rock votaries spent the least amount of

time listening. The study also says that men spent 25% more time at the activity than do women.

The survey states that customers "are most likely to buy the record initially planned after using the listening station." In addition, it says that "if they don't buy the intended record, customers are more likely to buy something else than buy nothing." Moreover, customers "are more likely to make incremental purchases based on listening station use."

Of those who do not use listening stations, the most cited reason (by 70.3% of respondents) was that the consumer's "decision to purchase a particular title has been made prior to entering the store."

Despite the importance of listening stations in purchasing decisions, only 5.3% of those surveyed said they shopped at a store because it had listening stations. The most crucial reason for patronizing a music retailer (38.2%) was location. Next came selection (27.7%) and price (22%).

Buffalo, N.Y.'s New World Records Bringing Customers Face To Face With Regional Acts

BY DON KAPLAN

BUFFALO, N.Y.—Out of the corner of his eye, Govindan Kartha, owner of New World Records, is quietly overseeing the members of Supergarage, a Canadian alternative band, as they set up their instruments in front of his store. "Our ties to the local music scene and indie labels are a really important part of our business," he says.

For more than 10 years, an eclectic



Govindan Kartha, owner, and Marty Boratin, manager, work behind the counter at New World Records. (Photo: Don Kaplan)



blend of unique merchandise, along with strong ties to local bands, has provided the downtown Buffalo retailer with a thriving business and a cult following. And as the 2,700-square-foot New World Records has developed a reputation for bringing its customers face to face with some of the best artists in the area, it has also developed close relationships with some of the region's biggest bands.

With an annual volume of about \$500,000, the store hosts frequent in-store band performances. "We've had up to three in one day," notes Kartha. The hand-picked staff of five is often called upon by local radio stations, record labels, and consumers to provide music news or to ferret out obscure releases.

"We're the kind of store that works hard to break a new alternative band or jazz artist," store manager Marty Boratin says. "And the label people like to contact

us in terms of getting a pulse of what's going on in this city."

Meanwhile, the core of the retailer's business is its extensive alternative selection. "About 45% of the music we carry is alternative," Kartha says. "Jazz accounts for 15%-20%, world is about 8%, and folk and blues make up about 12%, while reggae and some country pick up the difference."

According to Kartha, of the roughly 19,000 SKUs in the store, 78% are new CDs, and 8.5% are used. Cassettes account for 4% of the mix and vinyl for 0.5%.

The store, which reports its sales to SoundScan, also carries a mix of miscellaneous merchandise, such as books, T-shirts, posters, and magazines, and there are commissions from selling tickets to local concerts. All this accounts for about 9% of the store's business. The remainder of the store's sales is generated by commissions from selling tickets to local shows and concerts.

"Our store is geared toward active music buyers. Often, they are T-shirt-wearers, and they want to have magazines containing articles about their favorite artists." Besides the usual offer-

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When it comes to music storage, there's only one place to turn. And that's Case Logic, the world leader in quality cassette and CD storage systems.

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Noodle Kidoodle Uses Store Concerts And Product Tie-Ins To Boost Children's Acts

THE WHOLE KIT & KIDOODLE: Children's performing artists have long known that they'll sell more recordings at concerts than at the retail level—if they can even get to the retail level. Now, Noodle Kidoodle, one of the bigger chains in the increasingly visible category of upscale toy/multimedia stores, is applying the performance principle to increase audio sales at retail.

In addition, the Farmingdale, N.Y.-based chain, which will open its 23rd store June 15, is successfully utilizing consumer goods tie-ins to promote sales of children's recording artists.

According to **Diane Teitel Rubins**, events coordinator for Noodle Kidoodle, every store stages an average of two concerts a month. Generally, they are located toward the back of the stores. Grand openings tend to feature the biggest names, including **Bob McGrath** from "Sesame Street"; **Sharon, Lois & Bram**; **Linda Arnold**; **Ella Jenkins**; and **Rory**. "They attract hundreds," says Noodle Kidoodle VP of marketing **Henry Lee**, "and we back them up by heavily stocking their product. After the shows, the artists stay to meet the audience and sign autographs—and they usually sell a lot of tapes."

Lee notes that in mall locations, Noodle Kidoodle will stage performances out in the mall itself rather than inside the stores, "and we've sold out the artists' audio stock on some of these occasions—it happened with **Gary Rosen** and **Red Grammer**." With grand-opening shows as well as the twice-monthly concerts, Rubins notes, "we've been making an effort lately to get local performers as well as national."

For Noodle Kidoodle's Saturday (1) grand opening in Detroit, for instance, the Ann Arbor, Mich.-based **Chenille Sisters**, a popular regional kids' act, were among the performers scheduled to appear.

Performing at Noodle Kidoodle is the most efficient way for an artist to get the chain to carry his or her product, according to Lee and Rubins. Lee points to children's reggae artist **Nelson Gill**, a Belize native based in Chicago, as a prime example of a performer whose live exposure in the stores has led to his albums being stocked chainwide. "He's a big hit," says Lee. "We've had him play all the Chicago stores [of which there are seven], as well



by *Moira McCormick*

as stores in New York and New Jersey." The latter two states contain the largest concentrations of Noodle Kidoodle outlets.

Similarly, the New Jersey-based **Polar Bear Band** "has done 14 East Coast stores, but they want to expand their market into Chicago and Detroit," says Lee. Canadian artist **Jack Grunsky** is another artist who has utilized Noodle Kidoodle performances to help establish a pres-



ence in new cities, says Rubins.

Noodle Kidoodle's commitment to children's audio is considerable. Stores carry an average of 500 titles, the majority of them displayed face-forward on 4-foot-high shelves. Lee says that as more new stores open, the audio fixtures have increased in size along with the inventory. "Performers ask what happens to their tapes after they appear," says Rubins. "I say, 'They're still there'—our audio buyer gives it a number of months to make its mark." (The buyer had been **Jill Jarnow**; **Janet DiDonato** recently took over the position.)

Nor does Noodle Kidoodle limit its concert promotion to its stores. On a recent weekend in Chicago, the chain sponsored live stages at benefits for the city's Lincoln Park Zoo and for suburban Lambs Farm, a 70,000-acre working residence for mentally handicapped adults. **Lynn Orman**, founder of Skokie, Ill.-based children's marketing and promotion company

KidSource, works with Noodle Kidoodle in a number of performance-related capacities and co-organized the Sunday (2) Lambs Farm event with **Nedra Abramson**, head of business development for Chicago AC station WPNT-FM.

The event, dubbed "100.3 WPNT Presents All About Kids," featured on its Noodle Kidoodle-sponsored stage **Nelson Gill**, **Sooz**, **Singin' Steve**, **Lyle Cogen**, **Grunsky**, and **Chris Burke** (the actor with Down's syndrome who starred in the TV series "Life Goes On"). WPNT's Abramson says that 30% of the proceeds from artists' audio sales were donated to Lambs Farm.

A pre-event promotion, which tied in grocery chain **Cub Foods** and ice cream manufacturer **Breyers**, allowed families to register for a drawing; 20 winning families were then treated to a backstage ice cream party after the Lambs Farm show. Two nights before, on May 31, Orman organized a weekend kickoff concert at Chicago's Lincoln Park Noodle Kidoodle featuring several of the Lambs Farm performers, along with local artists **Joel Frankel** and **Jodi Koplin**.

Sponsoring stages at the Lambs Farm event and the same-day "Run For The Zoo" benefit for Lincoln Park Zoo, says Orman, helps Noodle Kidoodle "introduce the public to some of the artists whose recordings we carry. It keeps building our presence in the Chicago area. The May 31 kickoff concert helped stir up more excitement for these off-site events, at the same time bringing more people into the store. We call it building our considerability factor: The more people are aware of Noodle Kidoodle as a great gift store, for instance, the more they'll consider us as a destination."

Working with **Cub Foods** and **Breyers** on the Lambs Farm backstage party, says Orman, is only one of the promotional events Noodle Kidoodle has staged with consumer goods manufacturers. Earlier this year, she says, the chain ran a co-promotion with **Kraft Foods** involving a drawing, with the winner receiving a \$1,000 Noodle Kidoodle shopping spree. To push this event, Noodle Kidoodle gave away fanny packs containing coupons redeemable for Kraft products and store merchandise. The winner of the \$1,000 retail spree got to shop with Kraft costumed character **Cheesaurus**.

(Continued on page 87)

newsline...

MUSICLAND GROUP has had its debt downgraded by ratings agency Moody's Investors Service. Moody's states, "The rating action is prompted by further deterioration in earnings due to high fixed costs, fundamental changes in the way recorded music is distributed, declining mall traffic and increased competition from nontraditional music retailers, potential need for future reserves for additional mall-based store closings, a continued weak retail environment, and limited liquidity." The move affects \$460 million worth of debt securities: a \$350 million senior unsecured bank credit facility and \$110 million in subordinated debt.

BORDERS GROUP, a retailer of books and music, says it will relocate its music and new-media distribution operations from Ann Arbor, Mich., where the chain is headquartered, to a larger facility in Columbus, Ohio. The Ann Arbor center will close later this year, and 135 jobs will be lost. Borders also reports that sales from books and music superstores open at least one year rose 8.2% in the first fiscal quarter from the same period a year ago. The chain opened eight superstores in the quarter; for

a total of 124. Superstore sales increased 49.6% to \$196.9 million for the three months that ended April 28. Sales for Borders' Planet Music division, which consists of five Planet Music and four CD Superstores, declined 11.5% in the quarter to \$6.9 million from \$7.8 million in the same period last year. The company closed one CD superstore in the past year and has put expansion of the division on hold. Borders also operates 976 Walden mall bookstores. Overall, the company reports a net loss of \$3.4 million on \$404 million in sales, compared to a loss of \$5.6 million on \$353.6 million in sales in the same period a year ago.

IMAGE ENTERTAINMENT, a laserdisc distributor, says it has signed an exclusive laserdisc licensing and distribution deal with **MGM/UA Home Entertainment** for all releases through 2001. The first titles under this agreement are the James Bond film "GoldenEye," released May 21; "Get Shorty," May 28; and "Leaving Las Vegas," Tuesday (4). The latter will be available in a collector's edition.

REQUEST TELEVISION, a five-channel pay-per-view programming provider, says that, along with cable systems operator **Tele-Communications Inc.**, it will distribute an additional 30 pay-per-view channels, providing near video-on-demand service to consumers. The service will be available to customers in Hartford, Conn., in October. It will also be available in September to consumers in cable areas where systems have been upgraded for increased channel capacity. The 30 channels will be devoted to hit movies, with starting times each half hour.

VIACOM announces that it will not pursue the sale of television and film producer **Spelling Entertainment**, which it acquired in the purchase of **Blockbuster Entertainment** in 1994. The company says it shelved the sale of the 75%-owned unit because it did not receive an offer "that satisfactorily reflected Spelling's value and long-term growth potential." Viacom will also retain control of two operations under Spelling: multimedia and video game developer **Virgin Interactive Entertainment** and home video distributor **Republic Entertainment**. Spelling produces such TV programs as "Melrose Place" and "Savannah."

ANCHOR BAY ENTERTAINMENT, a videocassette distributor, has formed a five-year licensing deal with producer **Richard Rubinstein** for the video rights to two cult horror films by **George Romero**, "Dawn Of The Dead" and "Martin." The director's cut of "Dawn," which includes 11 additional minutes of footage and a different musical score, is part of the agreement. Anchor Bay, which is owned by home entertainment wholesaler and distributor **Handleman**, includes **Video Treasures**, **Starmaker Entertainment**, and other labels.

MCA has acquired a "significant equity interest" in **Brillstein-Grey Entertainment**, a television and movie production company. Terms were not disclosed. BGE produced "The Cable Guy," a film starring **Jim Carrey** that will open in theaters June 14. The principals of the company are **Brad Grey** and **Bernie Brillstein**, who is selling his interest in the firm to Grey. TV shows developed by BGE include "NewsRadio" and "The Jeff Foxworthy Show."

CINERGI PICTURES ENTERTAINMENT, a movie producer, reports a \$637,000 net loss in the first quarter on \$37.1 million in revenue, compared with net profit of \$233,000 on revenue of \$12.7 million in the same period a year ago. Revenue was up due to the international release of the film "Nixon" and the domestic home video releases "Color Of Night" and "Tombstone." Cinergi recently completed principal photography on the movie "Evita," starring **Madonna** and **Antonio Banderas**, which will be released in the U.S. during the fourth quarter.

EXECUTIVE TURNTABLE

DISTRIBUTION. EMI Music Distribution promotes **Terry Sautter** to senior VP of field sales and marketing in Woodland Hills, Calif., and **Jerry Brackenridge** to VP of major accounts in Atlanta. They were regional directors.

Frank Falkow is promoted to Northeast regional sales manager for **RED Distribution** in New York. He was sales manager.

HOME VIDEO. Time Life Video & Television in Alexandria, Va., names **Jeff Bender** marketing director for nature products and **Laura McNeill** director of creative services, and promotes **Laura Weinstein** to director of programming and development and



SAUTTER



BRACKENRIDGE



FALKOW



HARRIS

Allyson Lewis to history programming coordinator. They were, respectively, director of consumer markets for TV Guide, retail marketing director at Time Warner Communications, manager of programming, and sales and promotion coordinator.

Jennifer Cortner is promoted to VP of sales and marketing at **EFX Commu-**

nications. She was director of marketing.

ENTER*ACTIVE. **Lew Harris** is appointed editor in chief of **E! Online** in Los Angeles. He was entertainment editor for **People** magazine.

Timothy M. Nix is promoted to editorial director at **WOW!** in Columbus, Ohio. He was creative director.

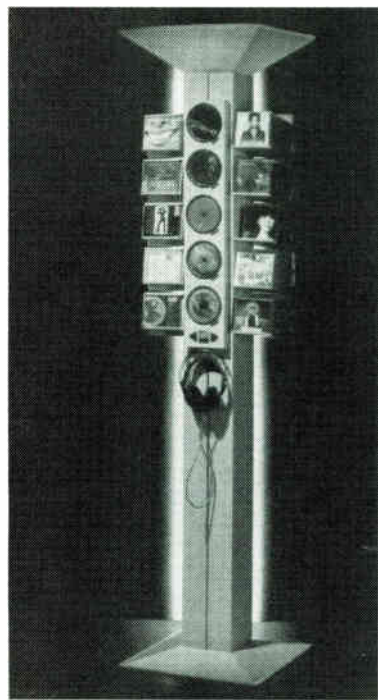
NEW MUSIC SAMPLERS CONTINUE TO HIT RETAIL

(Continued from page 83)

makes our own CD players for commercial use, and the new video CD players are also custom-built for this application."

New York-based MUZE, which made a name for itself by offering an electronic music catalog, also has its eye on the sampling marketplace. The company is hawking one of the more unusual listening stations to date. The MUZE Sound Distribution (MUZESD) system is a computer- rather than CD-based service that comprises audio tracks digitized onto proprietary hardware and software that the company updates on a monthly basis.

The stations can accommodate two to 48 "channels," with content ranging from complete albums to audiobooks to talking heads. Systems cost \$1,250-\$25,000, with monthly software updates ranging from \$50 to \$350, depending on retailer preference.



Lift Display, known for its store fixtures, is breaking into the listening station arena. Pictured above is the company's HIT 5 model, which contains five listening stations.

The amount of music offered by the system depends on what each retailer wants to offer to its customers. The largest system sold so far can hold about 150 hours of music.

"This is fundamentally different than most listening stations," says MUZESD project manager Mike Nevins. "Any piece of audio on the system is available on all 48 headsets at any time. There is never any waiting; every headset is like a personalized jukebox."

MUZE had sales of about \$10 million last year, Billboard estimates.

Unlike some of its competitors, MUZE does not plan to market its stations to labels. "We have not gone that route," Nevins says. "Our credo is to supply the retailers with the best tools for retailing. They are our core customers."

TeleScan's Garvin expresses some doubts about his competitor's model. "The market told us that rather than a complex network device with a numeric keypad, [it wants] simplicity," he says. "And there is nothing more simple than a headphone set."

Bob Roberts, acting VP of marketing at Camelot Music, says, "My concern with that type of a system—and I'm sure the technology will take care of this in time—is that we have to wait for new updates. With the systems we have now, we can put in a release as soon as it comes in, and we are sure to hit the street date."

Lift, which has made a name for itself by selling music fixtures primarily to independent stores, hopes to break into the chain market with its new listening stations. The Lift stations, which come in single- and five-CD versions—called HIT 1 and HIT 5, respectively—are activated when consumers pick up the AKG-manufactured headphones and are automatically reset and regain a "normal" volume when they replace them. An LCD window, illuminated only when the station is in use, shows the track listing and running time.

The units have been available in Europe for some time and made their U.S. debut at the recent National Assn. of Recording Merchandisers convention. The single

unit carries a suggested price of \$699 and the five-CD version a price of \$1,899; both can be mounted to walls, incorporated into existing fixtures, or can stand alone in "totem" fixtures.

Several U.S. retailers have been testing the stations as well, says Susanna Seirafi, marketing and sales director at the Edgewater, N.J.-based company. Seirafi declines to reveal the company's sales figures for last year, but she says Lift sold out its first stock, primarily to small chains and indies.

In addition to positioning the listening systems to retailers, Lift is seeking the support of labels, which are keen on being able to literally lock in selections when the

machines are installed, claims Seirafi. "Labels like it because the key [to the unit] cannot be duplicated, so once they put it in the store, it cannot be restocked," Seirafi says. EMI Records is using the Lift models as it unleashes its Soundsite initiative in independent music stores in the U.K. (Billboard, Jan. 27).

MTI also appears anxious to challenge the well-entrenched TeleScan. For two decades, MTI, which has a 100,000-square-foot headquarters in Hillsboro, Ore., has been making electronic switching equipment, and three years ago it started to design custom listening products for clients, such as Lechmere, Boscovs, and Best Buy, that allow customers

to test stereos and other audio equipment. MTI declines to reveal revenues.

"We finally woke up and realized that with our expertise in the consumer electronics industry, we had built a good base of customers that really trusted us and believed in our products, and this made for a logical move into CD samplers," says MTI national sales manager Reggie Medford.

Medford says the company is developing mass-produced single-CD and 10-CD listening stations, which it will market to a rainbow of retailers, including electronics chains, music stores, bookstores, and children's stores that carry

(Continued on page 87)

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Three Is The Magic Number As EMD Toughens Its MAP

ALL ABOARD: The bandwagon is really rolling now. EMI Music Distribution has come out with its "get tough" minimum-advertised-price policy, making it the third major music distributor to do so. In a letter dated May 30, EMD details its revised policy, which includes the magic words "whether or not the customer requests reimbursements" on the advertising. In other words, if an account sells any EMD title under MAP, the distributor will cut off all cooperative advertising funds for a 90-day period.

WEA and Uni Distribution have already walked down that path.

The EMD policy includes in-store promotions as well as situations in which merchants run multiple promotions that, when used in combination by consumers, result in EMD titles being sold below MAP. But it stops short of targeting advertising programs that proclaim "every CD in the store priced at \$10.99." Such promotions are popular with consumer electronics chains.

Also, it doubles the penalty to 180 days if accounts try to fool the distributor by running multiple ads for a title, each touting different prices, then sending the one that abides by MAP to EMD's advertising checking bureau, while withholding those that violate MAP.

EMD president Russ Bach says the company revised its MAP policy because it was concerned about the health of the account base, which in turn is hurting EMD. "We do not want to participate in advertising that is leading to financial disaster for our customers," he states. "We are also concerned about the perceived value of our music."

The discounters' loss-leader pricing strategies have made shambles of the specialty-store account base. In March 1994, when retailers went to the National Assn. of Recording Merchandisers annual convention, they pleaded with the major distributors to strengthen their MAP policies. PGD was by far the first major to react to merchants' plight, when, in August 1994, it came out with a policy that said it would "cut off" any retail account caught selling its front-line CDs below cost. That set the floor price of its titles at \$10.64, but since the other majors didn't follow suit and didn't have strong MAP policies at that time, the price war raged on throughout 1995 and into 1996.

With WEA, Uni, and now EMD having strong MAP policies, a new floor price of \$11.85 or so has been established for their \$16.98 list-price titles. (EMD and WEA's MAP for that price point is \$11.85; Uni's is \$11.81.)

When WEA announced its all-encompassing MAP policy, sources say, some accounts, including Montgomery Ward and Circuit City, said they would ignore it and forgo the distributor's advertising dollars. Right after that, BMG Distribution and Sony Music Distribution bolstered their MAP policies, although they didn't go quite as far as WEA.

But now that WEA's stance has been backed by Uni and EMD, Circuit

City—until now the main player in the industry's price war—is singing a different tune. The merchant is now telling the majors that it will abide by MAP. Supposedly, it is even saying that it will abide by MAP for all titles, even those from the three majors whose policies have loopholes that don't stop loss-leader pricing, thereby allowing discounters to continue to draw down millions of dollars. (As usual, Circuit City hasn't told Retail Track any of this, because the company's media policy disallows talking to the trade press.)

Since Circuit City doesn't talk to Retail Track, we can only speculate on why it has changed its tune. Is it because with the majors' new get-tough MAP policies, the retailer is in danger of losing millions of dollars in advertising funds—dollars that underwrite its loss-leader pricing strategies?

Whatever the reason, since these policies have come into play, sanity appears to be returning to hit pricing (Billboard, June 1).



by Ed Christman

ALTHOUGH PGD remains the only major whose MAP policy withholds advertising dollars only for advertisements that are in violation of its policy, sources say the distributor is having internal discussions on strengthening its policy. But even if it makes that move, PGD—which is trying to be the most customer-friendly distributor—has taken the lead on the loss-leader pricing issue. Long before the pain being felt at the account base reached the labels, PGD came out with its below-cost policy.

Sixteen months later, in December 1995, around the same time that WEA became the first to apply MAP to all advertisements regardless of who funded the ads, PGD took another step at bolstering music specialty merchants. It raised prices on CDs, which correspondingly raised MAP. At the same time, PGD gave some profit margin back to retailers on the higher-priced CDs.

Sources say that for the first time, PGD has cited two accounts for violating its below-cost policy: Nebraska Furniture Mart in Omaha, Neb., and the 15-unit Discount Den based in Leroy, Ill. For 90 days, those accounts will be ineligible to buy front-line CDs from the distributor.

Dave Ortiz of Nebraska Furniture Mart acknowledged that PGD had applied its policy to the store but refused to comment further. Discount Den didn't return a call seeking comment.

NOW THAT THE SMOKE has cleared, it looks as though about 50 people have lost their jobs in the EMD restructuring, sources say. Some of the job losses came about when people didn't want to take new positions or move or opted for early retirement. EMI-Capitol Music North America declined to comment.

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Critical Factors In Retail Nosedive Outlined At NAIRD Convention

REALITY SANDWICH: The 1996 National Assn. of Independent Record Distributors and Manufacturers convention, held at the Omni Inner Harbor Hotel in Baltimore May 22-26, found the indies conducting business in an atmosphere of stark reality.

During the preceding six months, the indie sector was buried in an avalanche of returns, in what most saw as a major adjustment in the retail landscape (Billboard, May 25). The convention, which happily never succumbed to a downbeat mode despite the prevailing market trends, confronted the downturn in business head-on, beginning with the May 23 keynote address by Mike Dreese, owner of the 15-store, Boston-based Newbury Comics.

In a speech that was notable for its tough-minded approach to the industry nosedive, Dreese marched his audience through the market factors that led to the current dismal state of affairs. His listeners rewarded his candor with a standing ovation.

Dreese was blunt from the get-go, telling the audience, which included a large number of first-time NAIRD attendees, "A lot of the people in this room will not be here a year from now because of consolidation."

Among the problems Dreese identified in the retail quadrant were a lack of artist development, no catalog sales, the aforementioned massive returns, retailers' major indebtedness to banks, and large accounts frozen on a rolling credit hold. As a result, Dreese observed, "there's a semi-permanent destruction of relationships out there."

He noted darkly that the top 35 Dun and



by Chris Morris

Bradstreet retail chains lost money in 1995.

"[Minimum advertised price] policies are still being circumvented," Dreese said. "There are too many releases without demand... A lot of it is turning into road-kill."

What led to the current crisis at retail? Dreese said that during the '80s and early '90s, retail chains became addicted to "OPM" (pronounced "opium"), or "other people's money." Incorrectly believing that more square footage equalled bigger sales,

the major chains embarked on a campaign of bank-capitalized expansion, only to be blindsided by intense price competition from big-box discounters and deserted by consumers whose needs weren't served by the chains.

The result, according to Dreese, was a "massive inventory overhang" that is currently being remedied by a wave of returns. "Go to the mausoleum built by retailing to visit your dead product," Dreese suggested.

"We haven't been able to get good cutouts," he added wryly, "but I suspect we will be able to in the near future."

Dreese suggested that even more product could bounce back due to store closings through late '96.

The only answer to the crisis created by what he called "the dumbing-down of retail," Dreese said, is to "figure out what your customers want."

He continued drolly, "Our customer

doesn't want CD-ROM. They can get that at McDonald's. They want earrings... Our male customers want nail polish—mainly pastels and metallics."

Dreese urged his audience to learn about the business, talk to competitors ("our sister companies"), educate employees, and, most important, "don't forget the passion."

Urging attendees to look beyond the bottom line and to reinstate the heart in the business, Dreese closed by quoting the words of an executive in USA Today staffer Bruce Haring's current book, "Off The Charts": "Whoever heard the sound of someone falling in love with a good fiscal year?"

More from NAIRD next week.

MUSIC SAMPLERS

(Continued from page 85)

music.

"Our base is the consumer electronics retailer, but we consider ourselves to be manufacturers of interactive merchandising vehicles, so we can create products for anyone in entertainment retail—if that ends up being a CD store or a computer store," Medford says. "We intend to be the leader in the market."

One way MTI intends to make a statement is with its pricing: The

single-disc selection carries a suggested list of \$469, and the 10-CD model is \$575. Turnkey solutions can run up to \$1,630.

Although executives at Lift, MTI, and MUZE acknowledge that TeleScan has done a good job blanketing the market, they believe there is a place for their companies.

"We are dealing with a lot of prototype stores for the year 2000 and are trying to get speeded into those designs," says Lift's Seirafi. "We are not saying that anyone that has 1,000 stores is all of a sudden going to buy our products and replace what they have, but when the life cycle [of their current stations] ends, that's where we come into play."

Nevins says MUZE is finding the market fairly open as well. "Every major music specialty retailer has called us and is getting involved at least in a test," he says. The MUZESD systems are being tested by such chains as National Record Mart and are in commercial use at numerous Barnes & Noble and Crown Books stores, among others.

Retailers seem to agree that when it comes to listening stations, the more the merrier. "The listening station is always a hit," says John Bryenton, director of retail operations at the 143-store Wax-Works/Disc Jockey chain. Wax-Works is in the process of migrating from TeleScan's single units to a listening-bar setup in its new and existing stores.

The chain has more than 850 stations in its 143 stores. "As far as we are concerned, there is plenty of room in the field," Bryenton says. "We are looking at new stores, as well as redesigning existing stores to hold a smaller version of the listening bar."

Camelot Music utilizes primarily five- and 10-unit stations in most of its 388 stores. "We certainly plan to put more of them in our stores and find them to be a great benefit," Roberts says. "The question now is whether to go with more of what we have or try something else—and I'm not sure we have come to a decision on that."

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CHILD'S PLAY

(Continued from page 84)

Another contest centered on KidVision video product from Mary-Kate and Ashley Olsen and involved a prize giveaway from candy company Brach's.

Recently, Noodle Kidoodle teamed with kosher food manufacturer Manischewitz to promote Craig 'n Co.'s newest release, "My Jewish Discovery." "We played 'Matzo Bingo,' using Manischewitz's Matzo Cheddar Bears as markers," says Orman. Winners received free copies of "My Jewish Discovery." Noodle Kidoodle has also run promotions with Disney's preschool line Bright Beginnings, which involved a tour starring rising children's artist and frequent Disney

composer Dave Kinnoin. Noodle Kidoodle is currently putting a promotion together with independent label Youngheart Music, which has new releases from flagship artists Greg & Steve and new signing Joanie Bartels.

Artists who appear at Noodle Kidoodle receive valuable exposure. Says Rubins, "We get calls almost every day from someone new who wants to get their product in our stores." And Noodle Kidoodle welcomes the queries. Interested parties should contact Rubins at the company's Farmingdale, N.Y., headquarters.

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NEW WORLD RECORDS

(Continued from page 83)

ings of Rolling Stone and Spin, the store carries small-circulation magazines such as Dirty Linen, Jazztimes, and Option. "It keeps us more aware of what people are looking for," Kartha adds.

Most of the CDs in the store sell for around \$15. However, if possible, the retailer prefers to discount newer titles, selling them for \$11.99-\$13.99.

"Cutting prices like that is getting a little rough when albums are coming out with a \$17 list," says Boratin. "With something like the new Tragically Hip album, we moved 200 copies the first week it was out. So we're keeping it at \$11.99 for a while to try to be a little more competitive."

Kartha adds, "We're definitely not trying to compete price-wise with the category killers, because that would be a losing battle."



About 45% of the music carried by New World Records is alternative rock. (Photo: Don Kaplan)

Instead, New World competes by providing service and by chasing sales in product abandoned by the chains. For instance, the store's selection of vinyl is

available on a semi-special-order basis. "We sell some of the interesting, oddball, eclectic indie 7- and 12-inchers," Kartha explains, noting that the vinyl mix also contains some singles from local bands. "Usually, the vinyl mix is completely non-mainstream stuff for die-hard vinyl fans."

The merchant says that in the future, he would like to add more eclectic, folk, jazz, and world music to the store's mix. "We don't have any radical changes planned," he says. "If anything, we might decrease our cassette mix and maybe increase our miscellaneous items a little bit."

A major factor in the store's success has been its location. Situated on Elmwood Avenue in a part of town referred to as the Elmwood strip, New World Records has become a familiar part of the downtown scene in an area that contains a mix of arty mom-and-pop boutiques and larger retailers such as Pier 1 and Blockbuster Video. The store also benefits by having Buffalo State College only a few blocks away.

The area has gained the attention of some of the nation's larger retailers. However, Kartha and Boratin feel that these new neighbors do not pose much of a threat. "MediaPlay, Borders, Circuit City, and Target will be coming into the area by next year. But none of them offer direct competition," says Kartha. "They're not exactly doing what we're doing, and none of them are really staking out urban territory; they are mostly going for the suburbs."

Boratin adds, "Stores like those need volume, and that serves us well, since they wipe out the midrange chains. So they actually do us a favor, since we sit at the bottom of the food chain."

The store's ability to survive is a reflection of its management's attitude. "We've found our niche, adapted well to our environment, and basically stayed somewhat the same over the years," says Boratin. "But we haven't been sticking our heads inside of our shells. We've been keeping abreast of trends and have tried to stay one step ahead of the competition."

New World Records takes advantage of its ties to the local music scene by including memorabilia from various artists in some of the store's displays. For example, a pair of white loafers that appeared on the cover of a new album from Buffalo band Them Jazzbeards recently spent some quality time hanging in the front window.

"These are the actual dirty white loafers from the album cover for 'Dirty White Loafers,'" Kartha says, pointing to the pair of scuffed and stained shoes sitting on his desk. Also, a recent window display featured various items provided by recording artist Lance Diamond.

"It's not at all like the generic marketing that you'll see in a lot of other stores," says Kartha, adding, "I guess it all just helps to show our hands-on contact with the artists and musicians here."

Billboard

FOR WEEK ENDING JUNE 8, 1996

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	6	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	★★★ No. 1 ★★★ THE ARISTOCATS
2	2	18	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
3	3	40	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
4	5	40	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
5	4	7	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
6	6	29	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
7	7	40	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
8	8	11	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
9	10	35	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
10	11	32	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
11	9	22	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
12	16	3	SING-ALONG WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1
13	12	39	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
14	13	25	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
15	15	25	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
16	19	5	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
17	14	31	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
18	20	33	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
19	18	28	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
20	17	10	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
21	21	32	BARNEY BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
22	24	2	SING-ALONG WALT DISNEY 60899 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 2
23	22	39	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
24	23	13	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
25	NEW		VARIOUS ARTISTS WALT DISNEY 60900 (10.98/16.98)	ROCK-A-BYE BABY

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.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	44	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	★★ No. 1 ★★ LEGEND 44 weeks at No. 1	250
2	2		BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	181
3	3		JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	257
4	4		RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	11
5	11		TRACY CHAPMAN ▲ ³ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	9
6	7		NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	138
7	6		SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	80
8	8		PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	264
9	5		PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	261
10	15		METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	244
11	9		ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	236
12	13		THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	27
13	10		JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	259
14	17		JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	53
15	12		JAMES TAYLOR ▲ ⁸ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	256
16	19		VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	49
17	16		ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	246
18	25		JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	208
19	14		CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	76
20	24		PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	GREATEST HITS	244
21	29		METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	232
22	21		CREDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	163
23	20		STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	253
24	26		SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	93
25	36		METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	228
26	32		THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	243
27	22		ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	6
28	30		ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	253
29	23		AC/DC ▲ ¹⁷ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	151
30	31		THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	141
31	35		THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	107
32	34		MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	58
33	27		EAGLES ▲ ²⁷ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	257
34	37		LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	113
35	33		ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	42
36	39		FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	212
37	48		SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	10
38	50		U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	207
39	47		LED ZEPPELIN ▲ ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	212
40	41		ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	25
41	28		SOUNDTRACK WALT DISNEY 60904 (6.98/9.98)	THE ARISTOCATS	5
42	49		COUNTING CROWS ▲ ⁶ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	13
43	18		SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	2
44	—		PATSY CLINE PAIR 1236/VOX (12.98 CD)	THE LEGENDARY PATSY CLINE	1
45	40		HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	9
46	44		SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	43
47	43		BRYAN ADAMS ▲ ⁵ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	7
48	45		GLORIA ESTEFAN ▲ ³ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	17
49	—		MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	29
50	—		SOUNDGARDEN ▲ A&M 540198 (10.98/16.98)	SUPERUNKNOWN	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

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The Enter*Active File

MERCHANTS & MARKETING

Tiger Offers Low-Cost Internet Access

BY DOUG REECE

LOS ANGELES—While the lion's share of attention to set-top Internet-access machines has been gobbled up by such large companies as Sega, Philips, and Oracle (Billboard, May 18), Tiger Interactive is sneaking in the first Internet-access device to be sold for less than \$150.

The Tiger Learning Computer, which will street in mid-September, is based on Apple IIe technology and is capable of text-only Internet use and E-mail when the user purchases an additional modem. With a modem, which can be bought for as little as \$50, bare-bones Internet access is available for less than \$200. Many industry analysts have criticized pricier set-top units, which offer graphical access to the

Internet, as being too expensive to succeed with consumers.

The system, which comes with six ROM game cartridges, is the most inexpensive set-top Internet-access vehicle available today.



Stewart C. Sims, senior VP of marketing for Tiger Electronics Inc., says the company is seeking a unique niche audience, different from that being targeted by other Internet-access companies.

"In a place like [the Electronic Entertainment Expo trade show, held recently in Los Angeles], we

all get overwhelmed by the glitz," he says. "We are sticking to the fundamentals, with a great price for a very large audience that, in another environment, might not be able to be exposed to computers.

"Our vision is quite different from Sega or [Apple's] Pippin. Neither of those have computing capability. We wanted to produce a computer designed for children, using proven technology and selling the power of a computer at the lowest possible price."

In fact, Sims says that the Internet and E-mail functions of the computer will be promoted only peripherally to the system's main function.

"The [Internet and E-mail] enhancements are things that parents will be interested in for their children," he says, "and we will cer-



The Tiger Learning Computer comes equipped with six ROM game cartridges and retails for less than \$150.

tainly inform them of the various services that are available, but we suspect the system will primarily be used as a computer, followed by smaller research applications on the Internet and E-mail to friends or family members."

The laptop computer, which is built with a mouse and two cartridge ports for program play and word-processing storage, will have more than 40 licensed titles available this year. Cartridges will retail in the \$10-\$15 range, with two titles on some.

Software developers, such as Scholastic, MECC, and Optimum, have already licensed some of the 40 Apple IIe titles that will be given new life on the system this year.

The majority of these will lean toward educational programs, such as "Critical Thinking/Math—Sorting The Snorks" and "Famous Places & Times." However, game titles, such as backgammon and chess, will also be available.

Sims says that Tiger also has hopes that a portion of the adult audience looking for basic computing programs and Internet access will be drawn to the machine as a family computer, while children can move through the various programs as they grow.

"Ten years ago, people were paying several thousand dollars for [the Apple IIe], and they thought it was terrific," he says. "The world has moved on in terms of graphic capabilities, but the basic activities, like spreadsheets, word processing, and connected information services, have remained fundamentally the same, and this software will do all of that."

Perhaps an added draw for students and adults is the Learning Computer's printer port, which supports laser, DOT matrix, and bubble-jet compatible printers.

To promote its new product, Sims says, Tiger will focus on educational conferences and develop a marketing program for schools and teachers; the company hopes to generate interest in using the computer in classrooms. Tiger says approximately one-third of the computers in the nation's elementary and high school classrooms are Apple II's.

The company also plans to participate in more traditional retail promotions, says Sims.

Live Music Cybercasts Bring Concerts Home

NETCASTS OF NOTE: More labels are beginning to use live performance netcasts as a standard way to promote their music acts on the Internet. Several high-profile netcasts have taken place in the past week, including events with Spin Doctors, Porno For Pyros, and Afghan Whigs.

Spin Doctors played a live cybercast May 29 to thousands of Internet users. Most audio concerts that are netcast are accessible only to a limited number of listeners at any given time. However, Spin Doctors concert contained a higher audience capacity than usual. The event, which used RealAudio software, was accessible at several World Wide Web sites, including a Digital Stadium site at <http://spindoctors.inch.com> and music video programmer MuchMusic's site at <http://muchmusic-usa.com>.

Warner Bros. used the Internet to world premiere the new Porno For Pyros album, "Good God's Urge." The album, which was released May 28, debuted in its entirety on the Internet on May 23. As with the Spin Doctors performance, the RealAudio-delivered event was accessible at multiple Web sites, thus reaching a larger than usual Web audience. The album cybercast was accompanied by a choreographed slide show that featured the album's artwork and other graphics.

Afghan Whigs played an Internet concert May 30 at <http://www.elektra.com>. The event used RealAudio for audio and Xing's StreamWorks for video.

The Tragically Hip played May 31 in Atlantic's "Digital Arena," which recently opened at <http://www.atlantic-records.com>. The site has already hosted live concert events by Tori Amos, Jewel, and Duncan Sheik.

LIFE AFTER SEARS: Music will continue to play a key role in the content developed by Prodigy, the online service that was recently sold by Sears and IBM to International Wireless Inc. and a group of Prodigy executives.

In mid-May, Prodigy debuted a weekly Web talk show, "Rant & Roll" at (<http://rant&roll.prodigy.com>), which is accessible to anyone on the Web. The online chat program, which takes place Wednesdays at 10 p.m. EST, addresses a different music-industry topic each week. For example, a recent edition featured Mercury Records president Danny Goldberg and SST Records founder and artist Greg Ginn, who discussed and debated the "mainstreaming" of modern rock music. The site was developed by Prodigy VP/GM of music Sandy Smalens, who recently joined the company from Atlantic Records, where he was senior director of multimedia.

Prodigy has also launched a new Web magazine, Stim (<http://www.stim.com>), which will be updated monthly with original editorial content. Stim, which is aimed at the Generation X demographic, uses CU-SeeMe, Java, and Shockwave.

Prior to the sale, Prodigy acquired a stake in SonicNet, which is one of the more popular original music sites on the Web.

Touch Of Classical Comes To The Web Internet Site Offers New-Release, Performance Info

BY CAROLYN HORWITZ

NEW YORK—In an era when children are more likely to prefer video games to Verdi, music industry veteran Bill Parker is merging computers with classical music on the World Wide Web site "Classical Music Preview," a one-stop destination for Web surfers who are seeking information on the latest classical music releases.

The new site (<http://www.orbis.net/cmp>) is divided into three sections: "Classical CD Releases," "Performing Arts," and "Bill Parker."

The first section provides a list of new classical music recordings for each month, from virtually every label. A link from each release connects to the site of its respective label. The listings are arranged by distributor and, within each section, by individual label in order of catalog number. Only recordings on CD are listed, and some have attached reviews by Parker.

Recordings stay on the list for approximately 90 days. This section of the site also includes a list of (and links to) retailers and contact numbers for mail-order companies that sell classical releases.

The second area of the site, "Performing Arts," is a list of links to Web sites for classical music performing organizations, such as symphony orchestras, chamber groups, and opera companies. It lists only those organizations in the U.S. and Canada that have public schedules. Parker hopes to one day add international organizations.

The "Bill Parker" area includes a biography, information on purchasing his book "Building A Classical Music Library," and details on his lecture series and cultural tours.

Parker, a recent retiree from a 30-year career in the record industry that ended with three years as Best

Buy senior buyer of classical music, stumbled onto his new career on the Internet by chance. While getting his mail one day, he realized that he had received two copies of Opera News. The extra magazine was addressed to Mark Christenson, and Parker looked up his number and gave him a call.

Christenson, it turned out, is president of St. Paul, Minn.-based Orbis Internet Services, and he remembered Parker from his 17 years announcing classical programs on Minnesota Public Radio. Christenson asked Parker if he would be interested in collaborating on a Web site, and "Classical Music Preview" was born.

"So it just fell from the sky," says Parker. "I thought, 'What am I qualified for?' And I thought about how I know everybody in the record business, and nobody has a site where you can see what everybody is doing in one place. So that's the idea I came up with: It would be everybody's new releases under one umbrella, with links to their individual sites when they have them."

"And then I thought we should throw in performing arts organizations as well, but limit it to classical music and target the person who wants a place to fan out from, to find where to buy records, where to get tickets for concerts, what's new on recordings, and where the Web sites are for the different record companies."

While there are other classical music sites on the Internet, the list of new recordings is unique to "Classical Music Preview." Parker says that without his service, Internet users who want a complete list of new releases would have to look up the individual sites of each record company, as well as those of the distributors. Many classical fans aren't familiar with those sites, he notes.

Parker says, "I understand that the biggest complaint people have about using the Internet is the time it takes to find everything, with these arcane addresses. So the more you can provide an index for them, the better."

For Orbis, "Classical Music Preview" represents an opportunity to use its services to support the arts. The company backs several cultural projects in Minnesota, including a site for the state and one for the Greater Twin Cities' Youth Symphony, and it provides underwriting support for the "Internet!" program on Twin Cities Public Television.

Christenson, a longtime fan of classical music, says, "[Arts funding is] a personal interest of mine, and it's part of the philosophy of this business as well. We want to be a good corporate citizen."

The site has been up and running since April 29, and enhancements, such as a key-word search, are in the works. Within the month, Parker will add a list of the current classical music Grammy nominations and winners that will stay up throughout the year, and Christenson would eventually like to embellish the site with more graphics and logos and, perhaps, audioclips.

While the site is currently funded fully by Orbis, it is possible that after a few months advertisers will be sought. Since Parker wants the new-releases list to be as comprehensive as possible, there is no charge to labels to provide their product information.

"The main thing is to provide this service to people," he says. "It's something that I can do and that I enjoy doing. I think very few people would have the knowledge and/or the contacts to do it, and even if they did, they wouldn't have the time . . . If I make a lot of money, great. And if I don't, it's still worth doing. So I figure I can't lose."



Street Signs Of Laredo. When Cabin Fever Entertainment needed a national advertising campaign for "Larry McMurtry's Streets Of Laredo," the Greenwich, Conn.-based company decided to start in its own front yard. An 8- by 20-foot banner was created to hang over the front of Cabin Fever's headquarters, which border on Connecticut's main interstate, I-95. More than 2.3 million cars drove by during the May 1-21 display, say state officials. Talk about free advertising.

Home Video's Latest Outlet: Computers Studio Web Sites Offer Advertising Opportunities

BY STEVE TRAIMAN

NEW YORK—Among the numerous ways to advertise videos, a World Wide Web site on the Internet is considered one of the best. With it, studios can directly access consumers and give them information about contests and new releases or even provide the address of the closest store where they can rent or purchase product.

Activity on home video Web sites is growing, with as many as 5 million hits per day after a hot new release, promotion, or special offer is announced. Conservative industry estimates say

that more than 6 million families surfed the Internet actively last year, a figure that could double by the end of 1996.

Suppliers emphasize that their goal isn't to sell videos but to use the Internet's promotional power to drive consumers into video stores.

Since launching its Web site in March, Paramount Home Video has added 1,500 video stores to its "Store Search" feature, according to Jack Kanne, executive VP, sales and marketing.

The feature allows Web site visitors to locate video stores in their neighborhood by typing in their zip code. At launch, the site listed about 4,000 retail accounts.

"Store Search" is linked to 29 large and small chains, such as Greenville, S.C.-based Moovies, with more than 150 locations; Easy Video in New Jersey; Spec's Music in Florida; Advanced Video in Amherst, Mass.; Movie Show Video in Dallas; Oxford Video in Atlanta; and Laser Discovery in Northern California. Paramount will list any dealer's location and Web site address on its site at no charge.

"We're continually adding locations, at each retailer's request," Kanne says. On the fun side, visitors can play Paramount's "The Great Video Rescue" interactive mystery game, which logged more than 500,000 hits in its first 30 days on the Internet, Kanne says.

By mid-June, Paramount plans to list about 200 catalog titles on the site, as well as an update of new titles heading to stores.

"It has been an interesting learning

experience. It has been fun, and we hope more retailers keep tuning in," Kanne says.

MCA/Universal Home Video is represented in "The Ultimate Screening Room" section of the MCA "Cyberwalk" Web site.

"We're targeting consumers as part of the overall marketing plan for each title," says VP of marketing Craig Relyea, "and we're averaging more than 1 million hits per month."

Relyea says several titles have benefited from online exposure, including "Casper" and, more recently, "Babe."

For the Academy Award-winning "Babe," MCA developed a pig trivia contest, an interactive game in which kids can help Babe herd sheep, and a Babe mini-storybook that kids can color on the site or download.

MCA piqued consumer interest for the direct-to-video rental title "Tremors 2: Aftershock" with the Graboid Game, which challenged Web site visitors to hunt for the giant worms featured in the movie.

MCA also offers "Kids Playroom," which features the "Timmy The Tooth" series.

"We don't have any specific program for retailers at this time," Relyea says, "but with thousands of new families visiting the Internet, it's an effective advertising bonus that alerts consumers to what's new at their video store."

Since 20th Century Fox Home Entertainment launched its site last July, it has seen visits spike to more than 5 million per week, according to VP of marketing Ruby Randall.

(Continued on page 94)

Demand For Reclaiming Foreign C'rights Less Frenzied Than Expected

THEIRS, IF THEY WANT: The first wave of copyright returns has struck, and vendors of public domain titles haven't been swamped. In fact, they're hardly wet.

Section 104A of the Copyright Act took effect Jan. 1, restoring ownership of foreign works—primarily movies and music—that had passed into the public domain here. Two conditions apply, according to an article in the November/December issue of Film Comment magazine: Each title whose copyright is revived must still be protected in its country of origin, and the natural term of copyright in the U.S. (75 years for movies) must not have expired.

This simplicity would seem to guarantee a flood of applications from overseas rights holders who want to reclaim their herds of video cash cows—or so the thinking went. But, thus far, that's not the case in practice.

Except for Mexican movie makers and the U.K.'s Hammer Film Productions, renowned for its horror catalog, the U.S. Copyright Office has received relatively few applications, we're told. "Everyone was expecting that millions of works would be reclaimed," says one observer in wonderment. "It was a real surprise that the list is so short. The public domain market isn't dented."

The list in the May 1 Federal Register ran nearly 16 pages, three columns each, but at least half its length was devoted to classical, pop, and incidental music, such as a University of Florida fight song. The French, who consider public domain an insult to the national honor, raised nary a peep. "There was no French material there," our source continues. "They clearly did not have their act together."

Delinquent owners might respond, "What's the rush?" The Copyright Office will continue to accept applications through the end of next year, publishing lists every four months (the last will appear in the Federal Register in mid-1998). When that window closes, copyright holders can pursue titles on their own, although the effort will be burdensome and costly. Imagine, for example, tracking down the 500 or so mail-order houses whose catalogs list hundreds of titles in every issue.

Once the violators are properly notified, whether in the Federal Register or by individual application, these so-called "reliance parties" must stop making copies immediately, but have a year to sell off inventory. "Then they're finished," an executive notes. Or are they?

Film Comment notes that "troublesome portions" of 104A, such as forbidding the use of unlicensed footage in a made-in-the-U.S.A. documentary, likely will end up in

court, which will have to decide "whether all or any of this is constitutionally permissible."

The Copyright Office might have left itself open to legal action by not publishing the alternate names to various titles or translations into English, even though the information is on file. A Hammer cult favorite, "The Quartermass Experiment," is also known in the states as "The Creeping Unknown," which is not in the Federal Register. "Women Without Men" was seen here as "Blonde Bait."

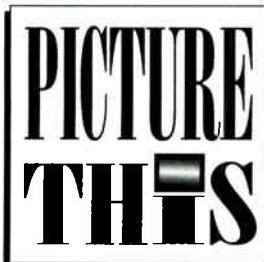
One observer says, "You've got to question how adequate is the notice. How is a PD company supposed to know?" A lawsuit might be needed to settle what he considers "a major defect" in the new provisions. "Under the law, the Copyright Office is supposed to supply documentation," he says, noting that the Supreme Court is a stickler on the issue of proper notification.

Section 104A came into being thanks largely to the lobbying efforts of the studios, which wanted Hollywood titles protected overseas. The fear was that foreign states, seeing movies pass into U.S. public domain, would practice the art of quid pro quo on their turf. Now, with Section 104A, the U.S. is in compliance with Article 18 of the Berne Convention seven years after joining. In the process, the longstanding axiom that a movie out of copyright could never fall back in has been reversed.

The immediate impact of the Federal Register list likely will be felt in Hispanic communities in big cities and throughout the Southwest. Mexican copyright owners, such as Alameda Films, Cinematografica Jalisco, and Clasa Films Mundiales, sought return of "a huge amount of material," an executive notes. "They obviously were organized." Most of the titles aren't known to non-Hispanic audiences, except for two by Spanish filmmaker Luis Buñuel, "Los Olvidados" and "Nazarin."

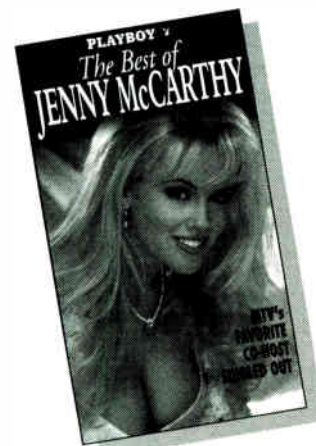
English-language titles were limited to handful of applicants, including Hammer, Lumiere (seeking TV series "The Avengers"), and Arrow Film Distributors, which claimed "The Millionairess," starring Sophia Loren and Peter Sellers, and "Trial And Error." Hammer, listing 141 features, had been dormant until new ownership took over. Management recently struck a deal with veteran director Richard Donner to remake some of them.

Reclaiming rights is one way of starving the market of bad copies of the original movies, which can be reissued later to celebrate the arrival of the next theatrical edition. For Hammer, at least, Section 104A might be a new lease on life for still feisty inventory that stands a chance at being rediscovered by a '90s audience.



by Seth Goldstein

JENNY'S SINGLED OUT.



As co-host of MTV's *Singled Out*, one of *People's* 50 Most Beautiful People, and an all-time favorite Playmate of the Year, Jenny McCarthy has taken the world by storm. But only Playboy has Jenny at her hottest in this video exclusive, *The Best of Jenny McCarthy*, featuring never-before-seen footage. Stock up now and get ready for superstar sales!

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THANK YOU VIDEO RETAILERS FOR
A RECORD-BREAKING RELEASE.

STAR WAR TRIOLOGY WAR

TM

22 MILLION NET UNITS
SHIPPED SINCE AUGUST 1995.

35 MILLION NET UNITS SINCE
ORIGINAL VIDEO RELEASE DATE.





HOME VIDEO'S LATEST OUTLET: COMPUTERS

(Continued from page 91)

"We launched six weeks before the 'Star Wars' trilogy hit stores last summer," Randall says, "and logged about 20,000 hits over the first weekend."

Fox also used its site to start spreading the news that "The X-Files" was coming to video stores.

Prior to the release of the first six episodes of the television series, Fox put up a trivia contest on its site. Before long, Randall says, site visitors were talking about the videos online, generating added publicity before the tapes arrived in stores in March.

Fox's newest attraction on the site is information about the "Die Hard" trilogy.

For film buffs, Fox's site features an interactive film library section divided into eight decades and listing more than 2,000 titles. Each decade has three in-depth interactive areas, which are updated quarterly with new titles.

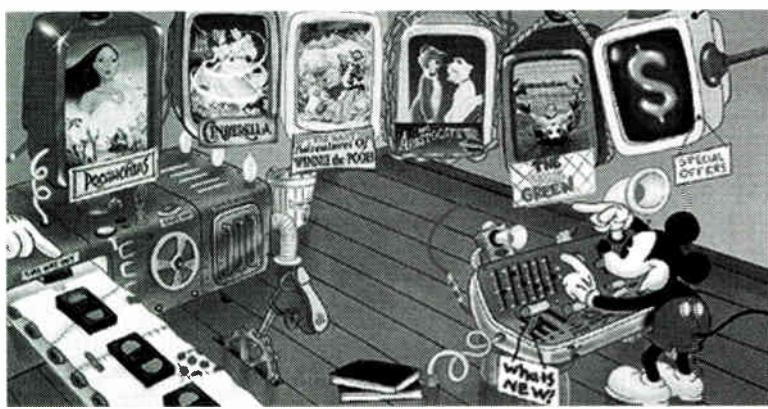
"We're currently redesigning the site and developing a proprietary statistical package that will utilize tracking information from visitors for our short- and long-term marketing plans," Randall says.

The supplier recently put up a new page for the May 28 release of "Dunston Checks In" and will tie in with the theatrical premiere of "Independence Day" July 3.

The "Dunston" page encourages participation from kids and parents and includes a contest featuring \$25,000 worth of Zenith consumer electronics as prizes.

Walt Disney Home Video is expanding the scope of its section of the Disney Web site, which went active earlier this year, says promotions VP Max Goldberg.

In addition to highlighting the Mas-



Mickey Mouse helps guide visitors through the Buena Vista Home Video World Wide Web site, which highlights catalog and new releases, such as "The Aristocats," in an effort to entice consumers to purchase the title and other Disney product at their local video store.

terpiece Collection and Family Film videos and other Disney favorites, the site offers visitors details about the various rebates offered with "The Aristocats."

The site also features a "Winnie The Pooh" coloring book, which can be viewed online or downloaded for later use.

"We're taking a look at a number of additions to the site over the next six to 12 months," Goldberg says, "and we'll have a big promotion tied to 'Aladdin And The King Of Thieves,' 'Oliver & Company,' and 'Toy Story.'" Those titles are scheduled for release during the third and fourth quarters.

Most studios use a Web site as an additional advertising tool, but Warner Home Video will use its site to debut DVD, which will possibly arrive on the market this fall. "Internet users are among the most likely to be DVD pur-

chasers, and we see the site as a good way to communicate with them," says Warner director of market development and special markets Tara Hubbard.

Following are select home video supplier Web site addresses:

Buena Vista Home Video, <http://www.disney.com>.

MCA/Universal Home Video, <http://www.mca.com>.

MGM/UA Home Video, <http://www.mgmua.com>.

Paramount Home Video, <http://www.paramount.com/homevideo>.

20th Century Fox Home Entertainment, "The X-Files," <http://foxhome.com/trustno1>.

Turner Home Entertainment, <http://www.turner.com>.

Warner Home Video, <http://www.homevideo.warnerbros.com>.

CDnow's Web Site Now Offers Video

Next Up: A Separate Home Page Called Movienow

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—CDnow, the nearly 2-year-old service that sells

music titles from its World Wide Web site, has added a 35,000-video database to its product offerings.

Initially, consumers can enter the video portion of the Internet site (<http://www.cdnw.com>) by clicking on the "Find Movies" button on CDnow's main menu. Searches are available by title—inventory includes both movies and special-interest videos—and actor. When a title is called up, the price of the video and its rating are provided.

CDnow, which had about \$6 million in music sales last year, also plans to debut a separate home page, Movienow, which will include the selling interface as well as beefed-up content such as movie reviews and news.

"The goal is to have separate stores and separate environments with common links between them," says CDnow president Jason Olim.

CDnow has been part of the distribution pipeline for multimedia publisher Corel's "All Movie And Video Guide" for about a year. The latest move represents the first time the company has opened a fully stocked video store on the Net, Olim says.

"We developed a special technology for [Corel] to facilitate retail fulfillment, so we've had the capability to sell videos for some time," Olim

says. "There are some Web sites that sell a couple of videos here and there, but there are no other movie stores online with this kind of selection."

As with its CD and cassette business, CDnow is working with one-stop to fulfill distribution of its video product. A purchase off the CDnow site includes a \$4.95 shipping charge per order.

Promotion of the new video store is designed primarily for the Internet. "We will take the typical avenues, partner with other sites, and do online marketing," Olim says. "That's what we do."

Word of the venture raised a few eyebrows among retailers.

"The technology is here, and I'm not surprised that some form of retail would take advantage of it," says Joe Pagano, video merchandise manager at the Best Buy chain. "Now it is up to the consumer to make a choice as to where he wants to purchase videos and how he wants to make that purchase."

Although Pagano does not envision the Internet service eating into Best Buy's sales in the near term, he's not dismissing it, either. "It certainly is another form of competition," Pagano says. "It's just like another retailer opening its doors down the street."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	8	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
2	2	4	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
3	4	4	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
4	5	11	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
5	3	4	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
6	6	6	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
7	34	2	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
8	NEW ▶		THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
9	8	2	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
10	7	3	HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
11	NEW ▶		POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
12	9	5	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
13	10	15	THE USUAL SUSPECTS (R)	PolyGram Video B006302273	Stephen Baldwin Gabriel Byrne
14	11	3	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
15	15	10	BABE ◊ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
16	12	8	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
17	16	3	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
18	13	7	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
19	14	13	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
20	18	10	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
21	20	6	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
22	19	6	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
23	25	2	IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley
24	21	5	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
25	17	4	THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
26	22	15	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
27	24	7	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
28	28	2	CARRINGTON (R)	PolyGram Video 8006302313	Emma Thompson Jonathan Pryce
29	26	5	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
30	27	10	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
31	30	3	MR. STITCH (R)	WarnerVision Entertainment 56051-3	Rutger Hauer Wil Wheaton
32	23	5	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
33	31	10	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
34	NEW ▶		A MONTH BY THE LAKE (PG)	Miramax Home Entertainment Buena Vista Home Video 5943	Vanessa Redgrave Edward Fox
35	35	10	CLOCKERS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro
36	29	11	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
37	37	8	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
38	32	11	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
39	33	9	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
40	39	10	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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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	17	2	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
2	2	5	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
3	1	5	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
4	3	10	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
5	5	3	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
6	4	12	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
7	8	3	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
8	6	6	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
9	11	8	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
10	7	2	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
11	9	13	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
12	NEW ▶		DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
13	12	8	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
14	14	8	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
15	10	9	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
16	15	11	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
17	13	3	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
18	18	4	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
19	30	13	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
20	22	48	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
21	20	7	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
22	19	10	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
23	16	13	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
24	NEW ▶		MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
25	32	26	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
26	33	10	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
27	NEW ▶		FRIDAY	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	1995	R	19.98
28	NEW ▶		AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
29	31	21	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
30	23	86	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
31	25	2	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
32	27	12	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
33	34	9	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
34	37	10	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
35	24	19	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hai Scardino David Keith	1995	PG	22.95
36	21	4	WHEN THE PARTY'S OVER	Live Home Video 69042	Elizabeth Berridge Sandra Bullock	1992	R	14.98
37	28	5	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	39.92
38	NEW ▶		PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
39	35	11	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
40	26	2	RED	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant	1994	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.

LIVE's Dollars And Scents; MGM/UA's Doggone Deal

IN THE AIR: LIVE Home Video will team with Glade scented products for a Christmas promotion featuring a \$6 rebate.

Consumers who purchase two Glade "Holiday Scents" products and one of five LIVE titles will get their money in the mail. Included in the offer are "Frosty The Snowman," "Frosty Returns," "Rudolph The Red-Nosed Reindeer," "Santa Claus Is Coming To Town," and "The Little Drummer Boy." Each title in the collection is priced at \$12.98.

The rebate will be advertised in a free-standing insert scheduled to hit approximately 45 million households Nov. 10 and on Glade in-store displays, which are in more than 40,000 outlets.

In addition, Tony's Italian pastry-crust frozen pizza will offer a \$1 discount on LIVE's entire Christmas Classics collection during the fourth quarter. More than 10 million pizza boxes will include a coupon, which can be instantly redeemed with the purchase of any of LIVE's 13 Christmas titles, each stickered to alert consumers of the Glade and Tony's offers.

Another coupon inside each of the videos gives consumers a free sitting and 8- by 10-inch color portrait from Lifetouch Studios. While getting their picture taken at a Lifetouch location, consumers can pick up an instant coupon worth \$2 off any new Christmas Classics title. The promotion is scheduled to start in October.

Among the new titles joining the line are "A Monster Christmas" and holiday episodes of the "Littlest Pet Shop" series.

Although LIVE's Christmas collection has been a staple for the company for years, VP of sell-through and multimedia Tim Fournier says this is the first time it will have tie-in partners. "The rebate partners were what was missing in the past," he says. "With them, we'll be able to move to another sales plateau."

Last year, the 11-title collection shipped 4 million units. Fournier expects the rebate partners to increase shipments by 30%-35%. However, since suppliers give retailers a return rate as high as 40% for seasonal product, Fournier won't predict final sales. "We'll see what it looks like in January," he says.

In 1995, about 25% of the total shipment was returned. For non-seasonal product, return rates normally run 10%-20%. LIVE's holiday product will be available at retail Aug. 27 under the Family Home Entertainment label.

ADOG'S LIFE: Consumers will be able to get \$10 worth of rebates

when MGM/UA Home Video releases "All Dogs Go To Heaven 2" Aug. 27.

Priced at \$22.98, the title will come with a \$5 rebate from Hormel Foods and \$5 from MGM/UA, available to consumers who purchase "All Dogs 2" and five food items. The offer will be advertised in a free-standing insert distributed to more than 52 million households at street date.

MGM is also offering a \$5 rebate with the purchase of "All Dogs 2" and the original "All Dogs Go To Heaven," at \$14.95 suggested list.



LONGTIME Japanese animation supplier Central Park Media has put together a consumer contest

for the Aug. 6 release of "M.D. Geist II: Death Force."

The title, priced at \$19.95, will feature a sweepstakes awarding an animation cel from the movie signed by director Koichi Ohata, as well as a matching original pencil drawing and certificate of authenticity.

Two first-place winners will receive an "M.D. Geist" phone card, a director's cut of the title, and the "M.D. Geist" graphic novel. Three second-place winners get a copy of the video and novel; four fourth-place winners will receive the novel.

Entry forms for the sweepstakes will be packed inside each "M.D. Geist II" box. Consumers may also send entries to New York-based CPM without purchasing the title. All entries must be received by Dec. 19.

FINAL E3 WORD: CD-ROM, hard to install and expensive, also doesn't have much appeal to women. It's another obstacle this young industry can ill afford to have in its path.

"There's a graveyard of titles companies thought women would buy," says Infotainment World president Patrick Ferrell. "You can't put a game out with 'Barbie' in the title and expect women to buy it. That's not the way to get female dollars in the revenue streams."

San Mateo, Calif.-based Infotainment World was a co-sponsor of the Electronic Entertainment Expo, held May 16-18 in Los Angeles.

The good news is that Sega reports that women account for 45% of the purchases of titles from the "Sonic The Hedgehog" series, which lacks the blood and guts of most other games. Mattel Toys' "Barbie Designer" CD-ROM also gets high marks for its clothes patterns and fashion-show option. Now young girls have something to do other than host a slumber party at a Malibu beach house.

Grateful Dead Documentary Reckons It's Built To Last On Video

BY DOUGLAS REECE

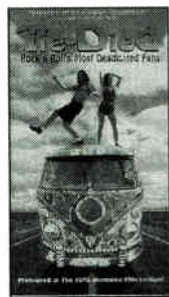
LOS ANGELES—The long, strange trip of the Deadhead documentary "Tie Died: Rock 'N Roll's Most Dedicated Fans" culminated in BMG Video's Tuesday (4) release of the title on BMG Independents.

According to director Andy Behar, who followed and interviewed some of the legions of nomadic Grateful Dead fans during the band's 1994 summer tour, initial wariness from Deadheads quickly dissolved after the crew's purpose became evident.

"The Deadhead community is extremely accepting of you if you are honest with them about who you are," Behar says. "A lot of Deadheads were used to news crews coming onto the lot and pointing a camera at them and saying, 'Look at all the freaks.' With us, here were people that wanted to talk to them about their lives, dreams, and souls."

Though the movie received

notable critical acclaim and was an entrant at the 1995 Sundance Film Festival, it has had limited box office success since it debuted in theaters Sept. 22, 1995.



David Sikich, president of ISA Releasing, which is handling the film's theatrical run and is partnered with BMG for the video release, says the lukewarm reception at movie houses was largely due to the death of Grateful Dead band-leader and cultural icon Jerry Garcia.

"We weren't planning on having to market the film as nostalgia," says Sikich, "and when Jerry died, it changed a lot of things on a lot of different levels." Part of those difficulties, says Sikich, was working against a perception that the pro-

ject was exploiting Garcia's death. A poor opening week slowed the positive word-of-mouth that sells most tickets.

Now BMG and ISA are hoping the cassette release will breathe new life into the documentary. The theatrical run of the movie, which is still being shown at independent theaters, will cease concurrent with the video's arrival.

Sikich believes the cassette is the perfect vehicle for the title. "The legacy of any movie these days is on video; even the big films are out of the theaters in a couple of months," he says. "This is a more level playing field. You're not taken off the new-releases rack in a week."

A TIME CAPSULE

BMG Video marketing director Stephanie Kovner says the distributor is highly optimistic. "This film is a time capsule of a way of life that does not exist anymore," she says. "I'm not discouraged by the box office, and I believe we'll do

quite well in the rental market. There's going to be a lot of demand for this title."

As part of the promotional campaign, Kovner says, BMG is targeting fans of the Grateful Dead by sending 500,000 postcards to notify them of the release. The title is also being promoted on the Internet's World Wide Web (<http://www.tie-died.com>).

Retailers will receive an incentive in the form of a \$26 cost savings with the purchase of a \$159.99 two-pack. Single cassettes are \$92.99 suggested list.

Kovner says the fact that Deadheads are well networked and more likely to rent than go to the movies should help spread word about the

project. Bonus footage, separate from the documentary, of an interview with author Ken Kesey, the original Merry Prankster, is another selling point.

The "Tie Died" sell-in was supported by BMG in a 20-market promotion on National Public Radio's syndicated "Grateful Dead Radio Hour." The show conducted product giveaways and hosted an interview with Behar, who has been outspoken about how the movie has affected his life.

"Seeing people who are saying, 'No, I don't want to be part of this economic system, I have other priorities,' really gave me pause to look at my own life and examine what I'm doing," he says.

Billboard®

FOR WEEK ENDING JUNE 8, 1996

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	6	229	★★ NO. 1 ★★ MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
2	10	3	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	2	153	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	1	322	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
5	4	17	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99
6	3	13	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
7	13	3	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
8	15	87	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
9	11	7	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95
10	8	53	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
11	7	127	BAD GOLF MADE EASIER ABC Video 45003	19.98
12	5	75	LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153	19.95
13	16	85	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
14	17	100	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
15	12	43	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
16	9	145	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
17	NEW		THE OFFICIAL 1996 NCAA CHAMPIONSHIP VIDEO FoxVideo (CBS Video) 8365	19.98
18	NEW		DODGERS ON-LINE Orion Home Video 95014	19.98
19	20	9	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95
20	NEW		OLYMPICA: AMERICA'S GOLD-VOL. 1 ABC Video 44113	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	1	5	★★ NO. 1 ★★ THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
2	8	33	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
3	2	21	THE GRIND WORKOUT: FITNESS WITH FLAVA ◆ Sony Music Video 49796	12.98
4	6	5	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
5	3	49	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
6	5	17	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
7	9	23	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	10	71	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
9	7	19	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
10	4	37	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
11	11	79	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
12	13	31	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
13	14	19	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
14	16	9	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.99
15	12	35	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
16	RE-ENTRY		ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
17	NEW		BRYAN KEST'S POWER YOGA: ENERGIZE Warner Home Video 35926	14.95
18	15	3	CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024	9.99
19	NEW		CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
20	RE-ENTRY		T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98

Billboard®

FOR WEEK ENDING JUNE 8, 1996

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	3	7	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
3	2	9	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
4	6	13	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
5	4	11	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
6	7	13	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
7	5	21	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
8	11	41	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
9	9	9	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
10	18	5	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
11	8	7	PETER AND THE WOLF BMG Video 28080-3	1995	14.98
12	13	197	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
13	19	41	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
14	16	65	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
15	21	3	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
16	12	450	DUMBO ◆ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
17	14	3	KIDS FOR CHARACTER Lyric Studios 602100	1996	14.99
18	23	5	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
19	17	3	HIGHLANDER: THE ADVENTURE BEGINS Family Home Entertainment/Live Home Video 27623	1996	14.98
20	10	177	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
21	24	29	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
22	15	17	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
23	NEW		TIMON & PUMBA: DON'T GET MAD, GET HAPPY Walt Disney Home Video/Buena Vista Home Video 6711	1996	12.99
24	NEW		TIMON & PUMBA: LIVE AND LEARN Walt Disney Home Video/Buena Vista Home Video 7646	1996	12.99
25	NEW		TIMON & PUMBA: QUIT BUGGIN' ME Walt Disney Home Video/Buena Vista Home Video 7647	1996	12.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

◆ 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

▶ ELVIS COSTELLO & THE ATTRACTIONS

All This Useless Beauty

PRODUCERS: Geoff Emerick & Elvis Costello
Warner Bros. 46918

Newest offering from Elvis Costello & the Attractions finds the prolific artist pushing the limits of pop songcraft, from the hard-rocking "Complicated Shadows" to the retro vibe of "Tell Me Lover"; from the swingin' "Given More Time" to the jangly "You Bowed Down"; and from the mood piece "The Other End Of The Telescope" to the thought-provoking title track. As lyrically complex and musically challenging as Costello's best work to date, "All This Useless Beauty" is sure to command the intellectual scrutiny of Elvis' loyal legions and make a worthy addition to the artist's canon.

★ TIGERS OF INSTANTANEOUS DEATH

Nazi Mars

PRODUCERS: Tigers Of Instantaneous Death, Curt Piar
Windsor 21 1003

Tigers Of Instantaneous Death are a Southern Californian power trio with a jones for yok-rock, and even mock-rock, but one that is built on a solid songwriting base. British pop is in the eye of the Tigers, as borne out by such fab tracks as the breathless, slashing "Frangipani," the plaintively hooky "Out Of My Head," and a power pop nutty plea for sexual equality titled "Lib." Inviting comparisons in the very best way, highlights include the enjoyably Ray Davies-like "Something Sacred," the balladic, Bowie-esque "Contessa," and reminders of They Might Be Giants with the oddball songcraft of "Universal Nails" and "The Paint Brush People."

SYLVIA McNAIR/ANDRÉ PRÉVIN

Come Rain Or Come Shine/The Harold Arlen Songbook

PRODUCER: John Patterson
Philips 446818

Sylvia McNair is a soprano whose specialty is Mozart, but in this 20-track disc, she devotes her talents to the songs of Harold Arlen. Accompanied by André Prévin on piano and David Finck on double bass, McNair is best in cozy renditions of Arlen ballads, giving away a tad too much of her concert-hall skills on the rhythm numbers. Overall, the album has that wonderful, intimate air of a singer and a musician who got together for what turned out to be a charming gathering 'round the keyboard.

R & B

KENNY LATTIMORE

PRODUCERS: Various
Columbia 67125

Artist's debut toes the line with charismatic soul tracks that caress and soothe the ear. Vocalist's subdued approach to music should perk the ears of mature teens and young adults in search of a hip yet relaxing vibe. Project's solid production team coordinates to create a near-seamless series of ballads rooted in the artist's persona, rather than the other way around. "I Won't Let You Down" nibbles samples from the Teddy Pendergrass classic "Love T.K.O.," yielding a persuasive love sonnet. "For You" deliv-

SPOTLIGHT



BUTTHOLE SURFERS

Electric Larryland

PRODUCER: Paul Leary
Capitol 29842

Texas maniacs the Butthole Surfers mix it up on their second major-label release, dabbling in full-out punk, tuneful pop, industrial noise, and loopy, studio-driven fare. The thread that runs through the album is a consistently high caliber of songwriting, whether it's the buzz-saw whir of "Thermador," the pop catchiness of "Cough Syrup," the goofiness of "Jingle Of A Dog's Collar," the sparseness of "TV Star," or the sample-happy vibe of "Pepper." Whatever the style, the Surfers inject loads of humor and musical personality into their material. This album promises to bring them one step closer to the mainstream without alienating their hardcore fans.

ers delicate vocals that disarm the heart, while "Joy" rolls with a midtempo hip-hop character. Artist's vocals flutter serenely through the full-bodied love anthem "Always Remember." A satisfying set.

COUNTRY

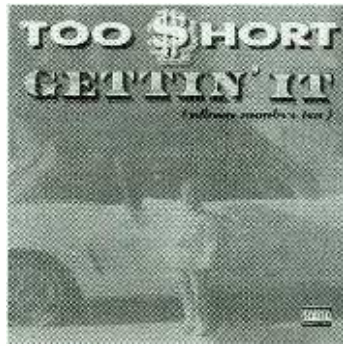
JUNIOR BROWN

Semi Crazy

PRODUCER: Junior Brown
MCG/Curb 77843

In these days of Fabian-in-a-hat-and-

SPOTLIGHT



TOO \$HORT

Gettin' It (Album Number Ten)

PRODUCERS: Various
Jive 41584

If record sales had anything to do with rap skills, Oakland, Calif., rap pioneer Too \$hort would be among the greatest MCs. He may be best known for his frequent utterances of the word "be-atch" and the freaky tales he consistently floats about the plush mack life, but his most recent—and, reportedly, last—full-length recording takes on other topics, such as the rumors surrounding his recent relocation to Atlanta, overcoming obstacles, and acquiring education. Of course, he gets back to his favorite subjects: sexual politics and the street game. He spits game like Iceberg Slim and manages cameos from Parliament-Funkadelic, MC Breed, Erick Sermon, Rappin' 4-Tay, and others. They all flow tracks that are musically rich and creamy as chunky peanut buttah.

tight-Wranglers, Junior Brown is a welcome throwback to the days when a goofy cowboy hat was used mostly to hide a bad haircut. Brown is not just retro-trad; you get the feeling that he just escaped from Ernest Tubb's 1947 Badlands tour. This guy really believes all this stuff. Misogynist song "Venom Wearin' Denim" really is a '40s sentiment. And you already knew that he's a guitar virtuoso on his homemade "guit-steel." His "Surf Medley" will leave your mouth agape. No wonder the Beach Boys are hanging out in Nashville these days.

SPOTLIGHT



VINCE GILL

High Lonesome Sound

PRODUCER: Tony Brown
MCA 11422

No one in country music can match Vince Gill for singing and writing ballads, and here he manages to top himself again. The title cut, which is also the first single, reintroduces radio audiences to the banjo solo. (The song is reprised in a beautiful bluegrass version with Alison Krauss & Union Station.) Gill's songs here are a storybook of love lost, love gained, and love yearned for and unattained. There's also a less romantic plea to fix a broken romance, "A Little More Love"; a roadhouse shuffle, "One More Dance With You"; and a sultry boogie, "Tell Me Lover." Another excellent album from one of country music's most consistently appealing figures.

JAZZ

▶ MILES DAVIS

Live Around The World

PRODUCER: Miles Davis
Warner Bros. 46032

This live Miles Davis set was culled from his 1988-90 international tours and constitute his final recordings. His material was drawn mostly from his Warner Bros. years, and his band included Kenny Garrett, Adam Holzman, and Joey DeFrancesco. Miles' soloing remains unmistakably piercing and poignant, especially against the bittersweet harmonies of "Amandla" and the lonely, eloquent elegy "Mr. Pastorius," as well as against typically jagged funk themes "Intruder," "Full Nelson," and "Wrinkle." He also puts a live spin on favorite '80s pop covers: a clipped, faster take on Michael Jackson's "Human Nature" and a sweet, extended contemplation of Cyndi Lauper's "Time After Time." The moody "Hannibal," colored by Davis' thin, muted licks, was drawn from the last performance of his incomparable life.

LATIN

★ LUCRECIA

Prohibido

PRODUCER: none listed
Magic Music 0026

Third album by alluring former member of esteemed, all-female Cuban band Orquesta Anacaona is an exhilarating package that swings mightily through a variety of Afro-Cuban idioms (son, guajira, bolero), while offering killer merengue entry "El Despiste" as an electrifying bonus track. Upbeat hip-shaking numbers recall youthful Celia

Cruz, but rangy voice of emotive songstress convinces as well as a big-voiced torch singer on percussive pop ballad "No Hay Vuelta Atrás." Contact: 213-257-4012.

FIEL A LA VEGA

PRODUCER: Fiel A La Vega
CPC 60401

Promising premiere from straight-ahead rock quartet interweaves intelligent—if a tad overwrought, at times—testimonials about its native Puerto Rico and soul-searching spirituality with solid vocal harmonies and climactic arrangements. "El Wanabi," a poignant, upbeat tale of fulfilling ambitions, is best candidate for radio stardom. Contact 787-261-6100.

NEW AGE

RICHARD WARNER

Spirit Of The Tao Te Ching

PRODUCERS: Richard Warner & Daniel Deardorff
Narada 61053

Richard Warner was making new age music before the genre existed. He has returned with an album in the classic new age mold that takes its inspiration from the "Tao Te Ching," a Chinese philosophical book. Despite the music's source, listeners don't require a philosophy degree in order to appreciate the light meditative touch. Backed up by sparse chimes and ostinato synthesizer patterns, Warner glides his flutes and saxophone through Asia-inflected melodies that are in turn contemplative, buoyant, and trite. Nancy Rumbel guests on one track.

CONTEMPORARY CHRISTIAN

MICHAEL O'BRIEN

Conviction

PRODUCER: Scott Williamson
Benson (catalog number not available)

Michael O'Brien's sophomore effort is a focused, thoughtful project marked by pop/folk vocals, keyboard-driven tracks, and his skill as a songwriter. Extensive touring following his debut set has yielded increasingly confident vocal performances. Ballads "1st Peter" and "Somewhere Beyond The Moon" are among the album's best cuts, but uptempo tunes, such as "If I Said Nothing," are equally winning.

WORLD MUSIC

★ CLARA NUNES

ComVida

PRODUCERS: Paulo Cesar Pinheiro, Jose Milton
Hemisphere/EMI 37233

In a gesture similar to Natalie Cole's "Unforgettable," this album comprises recently recorded duets with Brazilian samba legend Clara Nunes, who died in 1982. Studio magic is employed to weave Nunes' voice with those of such luminaries as Milton Nascimento, Gilberto Gil, Paulinho Da Viola, Alcione, Martinho Da Vila, and Chico Buarque. Nunes' highly emotive samba style takes on many guises, backed by evocative strings and lively backing vocals throughout. Standouts include the Latin recitative of "Morena De Angola" (with Buarque), the yearning romanticism of "Sem Companhia" (with Alcione), the easygoing groove of "Coração Leviano" (with Da Viola), and the lyrical dreaminess of "Amor Perfeito" (with Marisa Gata Mansa).

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

★ BAD YARD CLUB FEATURING CRYSTAL WATERS In De Ghetto (3:26)

PRODUCERS: David Morales, Handell Tucker
WRITERS: D. Morales, L. Dunbar, H. Tucker, D. Bennett
PUBLISHER: not listed
REMIXER: David Morales

Mercury 100 (c/o PolyGram) (CD single)

This reggae-kissed house anthem has been a dancefloor staple for well over a year now. Now serving as the first single from Mercury's imminent "100% Pure Dance" compilation, it has been refreshed with a deliciously feline guest vocal by Waters. She vamps with infectious energy and glee, while Morales upgrades the groove by injecting glossy pop keyboards. Icing on the cake is a killer, instantly chantable hook, which should push it over the top with popsters who enjoy the growing influx of dance music on radio.

★ SUZANNE VEGA Caramel (2:55)

PRODUCER: Mitchell Froom
WRITER: S. Vega
PUBLISHERS: WB/Waifersongs, ASCAP

A&M 00188 (c/o PGD) (CD single)

Programmers looking to satisfy that wicked sweet tooth would do well by trying a taste of "Caramel" from the "The Truth About Cats And Dogs" soundtrack. This soft-served morsel shows Vega in rare form as she whips up a sultry, lounge-ish tune that drips with her soft, warm vocals. Excellent arrangement has subdued horns, strings, and bongos.

FLEMING & JOHN I'm Not Afraid (3:13)

PRODUCERS: Fleming & John
WRITER: not listed
PUBLISHER: not listed

Universal 1001 (cassette single)

Wonder what it would sound like if Olivia Newton-John fronted Red Hot Chili Peppers? Have a taste of this rumbling, guitar-happy rocker to find out. Although a tad off the standard pop or modern rock path, this track has a quirky appeal that will sit right with those who dig Alanis Morissette at her most vocally shrill. An important change of pace in a sea of factory-stamped singles.

SYBERSOUND You Oughta Know (3:36)

PRODUCERS: Steve Graham, Jan Stevens
WRITERS: A. Morissette, G. Ballard
PUBLISHERS: Vanhurst/MCA, BMI

REMIXERS: Steve Graham, Jan Stevens

SYB 18 (CD single)

Uh-oh, the rush of Alanis Morissette dance covers is upon us. This is only one of roughly four hi-NRG interpretations of "You Oughta Know" currently circulating, and it is one of the better ones. The uncredited singer does a mighty accurate impersonation of Morissette's wail, gnashing angrily over the track's heart-racing beat. With so many versions of the same song duking it out for radio attention, it is hard to say which (if any) will win the battle. In the end, we wish Maverick Records had just remixed the original recording.

VICTORIA ANGELES I'll Give You Everything (no timing listed)

PRODUCER: JoJo Gator
WRITER: A. Martin
PUBLISHER: not listed

REMIXER: Addison Martin

Gator Bait/Prophet 70034 (cassette single)

Angeles rips through this old-school freestyle mover with a white-knuckled urgency that is atypical of vocalists in this genre. In other words, give this woman what she wants or beware! Her performance gives unique spice to a song that would be just another inoffensive dance/pop ditty. One can only imagine what she'd accomplish with a stronger song. Contact: 401-461-2520.

R & B

TOSHI KUBOTA Just The Two Of Us (4:34)

PRODUCERS: Willy Bruno II, Jermaine Dupri, Co'Dee, Bert Price
WRITERS: B. Withers, W. Salter, R. MacDonald
PUBLISHERS: Antisia/Bleuign, ASCAP
REMIXERS: Dave Shaw, Joe "The Butcher" Nicolo, Shannon Houchins

Columbia 78256 (c/o Sony) (cassette single)

Kubota takes a reasonably credible stab at updating Bill Withers' evergreen tune into a jeep-styled chugger, firmly supported by Caron Wheeler on harmonies. The intriguing young singer succeeds largely in bending the romantic lyrics with mucho machismo, while Wheeler's honey-soaked voice leaves the listener panting for her return to active recording duty. A selection of remixes is offered to help the single's prospects at radio and club levels, with Jermaine Dupri's version (fueled by a well-chosen sample of "Big Poppa" by the Notorious B.I.G.) likely to fare the best among tastemakers and R&B radio programmers.

ASANTE All About You (4:12)

PRODUCERS: The Trackmasters, Foster & McElroy, Wyclef & Prakazrel, Jerry Duplessis
WRITERS: T. Perez, K. Perez, Sabelle
PUBLISHERS: BMG Songs/Trauma Unit/The Lady Roars, ASCAP

Columbia 7799 (c/o Sony) (cassette single)

Even though you think you might have heard enough harmonious male quartets to last a lifetime, try to make room in your heart and mind for just one more. Unlike much of its competition, Asante exudes a maturity that naturally deepens its approach to lyrics. Try to imagine the Spinners or the O'Jays strutting to a jeep groove and you will have an accurate idea of this jam's flavor: The Trackmasters pump up the song's original R&B ballad pace to a grinding funk tempo that could leave kids in a happy sweat. Once you have embraced this jam, check out the non-album "Look What You've Done," produced by the Fugees.

TARAL HICKS Ooh, Ooh Baby (3:52)

PRODUCER: Terry Williams
WRITERS: T. Williams, M. Elliott
PUBLISHERS: Kimbora/Mass, ASCAP

Motown 1425 (cassette single)

When Hicks kick-starts this single with a seductive whoop and purr about how "it's hot in here," somehow you know she is not referring to the weather. Fortunately, she doesn't reduce this noteworthy hip-hop track into just another in a long line of questionable booty jams. Instead, she craftily uses the song's sexually charged context as a vehicle for touting female independence. Talk about refreshing twists.

COUNTRY

▶ DOUG SUPERNAW You Still Got Me (4:12)

PRODUCER: Richard Landis
WRITERS: D. Supernaw, K. King
PUBLISHER: Supernaw, ASCAP

Giant 8219 (7-inch single)

The title cut from Supernaw's current album is a gentle, poignant ballad about a man whose wife has left him. He is trying to deal with his emotions as well as those of his children, and as he urges her to return, he touchingly renders the pain and hope of the situation. A strong song with a great delivery, this should find a welcome spot on country radio.

▶ RICK TREVINO Learning As You Go (3:24)

PRODUCERS: Steve Buckingham, Doug Johnson
WRITERS: L. Boone, B. Lawson
PUBLISHERS: Sony/ATV Tunes/Cross Keys, ASCAP

Columbia 78329 (c/o Sony) (7-inch single)

Trevino has one of the more distinctive voices among country's new male artists. On this outing, he has gotten hold of a song he can truly sink his teeth into. The lyrics offer a unique twist on the old phrase "learning as you go," as Trevino sings, "Girl, while you're walking out, please walk out real slow, 'cause I'm learning as you go." Should be a strong contender for airplay this summer.

★ BOBBIE CRYNER I Didn't Know My Own Strength (3:43)

PRODUCER: Barry Beckett
WRITERS: S. Lemaire, B. Cryner, K. Blazy
PUBLISHERS: EMI-Blackwood/Ticket to Ride/Ensign/Lonesome Dove/Careers-BMG/A Hard Day's Write, BMI

MCA 55202 (c/o Uni) (7-inch single)

Cryner sings here with the passion and conviction of an artist who thoroughly believes and feels each line. It is a sin that she has not already broken through at country radio, but this well-crafted song could be the needed catalyst. A gifted songwriter and vocalist who knows how to communicate a song with depth and integrity, Cryner is due for a hit. This could be the one.

GREAT PLAINS Dancin' With The Wind (4:04)

PRODUCERS: Brent Maher, Great Plains
WRITERS: J. Sundrud, C. Bickhardt
PUBLISHERS: Magnasong/Red Quill, BMI; Craig Bickhardt/Almo, ASCAP

Magnatone 1105 (7-inch single)

The first single from Great Plains' Magnatone debut, "Homeland," has all the signature elements that the band became known for during its brief tenure at Columbia—distinctive vocals, a lyric marked by vivid imagery, and a sweeping, fresh sound. This heralds a welcome return to country radio from one of the genre's most talented bands.

ROB CROSBY Fallin' In And Crawlin' Out (2:56)

PRODUCER: Jerry Crutchfield
WRITERS: R. Crosby, R. Godfrey, K. Morrison
PUBLISHERS: Music Corporation of America/Santee River Songs/Killen Songs, BMI

River North 51416 (7-inch single)

For those who have an impression of Crosby as a laid-back crooner, this energetic toe-tapper will forever correct that. The lyric is cute and well written and Crutchfield's production is right on target, but it's Crosby's performance that makes this song such a winner. Definitely deserving of a shot at country radio.

DANCE

★ CRUSH Jellyhead (7:19)

PRODUCERS: Brian Pugsley, Petrol Station
WRITERS: DeMatos, Male, Smith
PUBLISHER: Momentum, ASCAP

REMIXERS: Steve Rodway, Linus & Moose

Robbins Entertainment 72002 (12-inch single)

The fledgling Robbins Entertainment continues to aggressively court clubland with a galloping hi-NRG jam that pleasantly recalls the frenetic glee that fueled Stock Aitken Waterman's greatest dance/pop hits. In fact, this female duo comes on like a funk-ed-out version of Bananarama, cooing unison vocals with similar girlish charm but with far more force. The hook is classic pop and a natural for summer tea-dance parties and top 40 radio. Not for alleged hipsters who believe all dance music should be dark and moody, this is a feel-good anthem with the potential for a longer life than any tripped-out underground dub.

★ XODUS FEATURING DAWN TALLMAN Lift Up Your Hands (5:20)

PRODUCERS: Shank Thompson, Paul Scott
WRITERS: P. Scott, S. Thompson, D. Tallman
PUBLISHERS: Heavy Time/Lost In Music, ASCAP; Tamark/House Of Fun, BMI

REMIXERS: Shank Thompson, Paul Scott

Jellybean 2510 (12-inch single)

Tallman steamrolls over the gospel-house groove of this track with the urgency of a woman on a mission. Producers Shank Thompson and Paul Scott effectively showcase her ability to bend phrases with a rough-hewn rasp, as well as her fairly broad and flexible range—all the while kickin' beats that will have peak-hour punters twirlin' and testifyin'. There are six solid remixes offering the song in R&B/garage, tribal, and trance vibes that wisely never pull too much attention from Tallman or the song. A real winner. Contact: 212-777-5678.

MISS "LADY" BUNNY Shame, Shame, Shame (6:15)

PRODUCERS: DJ Dmitry, DJ Silver, Warren Rigg, Peter Presta
WRITER: S. Robinson
PUBLISHERS: Selective Collective/Gambi, BMI

Maxi 2041 (12-inch single)

With RuPaul elevated to mainstream icon status, the time is right for this venerable drag artist to bring a little sass and mascara to dancefloors. Perhaps best known as a key organizer of the annual Wigstock celebration, Bunny takes on the Shirley & Co. disco bauble with raucous energy and a playful shimmy. He is surrounded by several credible underground club DJs/producers, each of whom kicks beats that spring with infectious, highly accessible vigor. Contact: 212-366-0950.

AC

CHYNNA PHILLIPS I Live For You (3:47)

PRODUCER: Desmond Child
WRITERS: C. Phillips, D. Child
PUBLISHERS: EMI-Blackwood/Smoochie, BMI; EMI-April/Desmobile, ASCAP

EMI 11611 (cassette single)

Phillips' largely overlooked solo venture, "Naked And Sacred," gets a second chance at life with the release of this percussive ditty, which is also now featured on the soundtrack to "Striptease." Demi Moore's much-publicized new movie. Under the guidance of famed producer/tunesmith Desmond Child, Phillips comes on like an early-era Madonna, mixing coquette-like purring during the verses with writhing belting during the chorus. It's a far cry from the demure harmonies of Wilson Phillips (of which Chynna is one-third), but the appealing singer pulls it off.

MICHAEL POSS I Still See Your Eyes (3:55)

PRODUCERS: Chris Hardin, Michael Poss
WRITERS: M. Poss, L.R. Green
PUBLISHERS: Twilight Souls, BMI; Winston, ASCAP

Twilight Souls 1977 (CD single)

Poss is a Chicago native aiming for the attention of thirtysomething listeners who enjoy wistful and reflective lyrics in their pop music. He possesses an easy baritone voice that coasts effortlessly over a simple arrangement of acoustic guitars, tinkling piano lines, and subtle samba rhythms. More musically direct is the melancholy additional cut, "Our Old High School Days." Both songs entice interest in the album "I Can Feel You In My Heart." Contact: 213-656-1394.

ROCK TRACKS

▶ FOO FIGHTERS Alone+Easy Target (no timing listed)

PRODUCERS: Barrett Jones, Foo Fighters
WRITER: D. Grohl
PUBLISHERS: not listed

Capitol 11252 (CD single)

There is no end in sight for the hit-heavy self-titled debut from Foo Fighters. Dave Grohl once again shows his songwriting is a forced to be reckoned with on this track, which balances hard rock and harmony with extreme aptitude. "This Is A Call," "Big Me," and now "Alone+Easy Target" will keep the ball rolling for the act.

▶ EXTRA FANCY Sinnerman (3:49)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Atlantic 6724 (CD promo)

One of the hotter indie bands to break out of the West Coast circuit is ready to take on the rest of the U.S., and it should have little trouble accomplishing its task with this driving ditty from its Atlantic debut of the same name. The beat races at a pace that is somewhere between punk thrash and a country hoedown, while crunchy guitar lines soar and collide with a wild energy that harks back to the great '60s garage bands of yesteryear. Perfect for folks who want the aggression of Green Day without the kitsch.

BARENAKED LADIES The Old Apartment (3:34)

PRODUCERS: Michael Phillip Wojewoda, Barenaked Ladies
WRITERS: S. Page, E. Robertson
PUBLISHERS: Baked Cheddar/WB, ASCAP

Reprise 8189 (c/o Warner Bros.) (CD single)

"Why did they paint the wall?/Why did they

change the lock?/Why did I have to break in?/I only came here to talk." The idea of a guy breaking into a residence he once shared with his departed girlfriend may be spooky, but in "The Old Apartment" the story is told in one of the more touching, lyrically thought-out songs getting airplay this year: The three-meter beat, though spare, is enhanced with some well-placed changes.

\$10,000 GOLD CHAIN Oh! Sweet Nuthin' (4:51)

PRODUCER: Brett Eliason
WRITER: L. Reed
PUBLISHERS: Screen Gems-EMI/Oakfield Avenue, BMI

Work 8108 (CD single)

Following hot on the heels of Jim Carrey's take on the Jefferson Airplane's "Somebody To Love," here's the second, less-comic cover from "The Cable Guy." \$10,000 Gold Chain, featuring Pearl Jam guitarist Mike McCready, tackles this Velvet Underground chestnut with a faithful rendition of the woeful classic. Admittedly, Lou Reed and company are a hard act to follow, but \$10,000 Gold Chain plays it safe, adding little to the song but also doing it justice with sweet, sweeping vocals and consistent instrumentation.

SPIKE THE DOG Rain On Me (no timing listed)

PRODUCER: not listed
WRITER: M. Linkous
PUBLISHERS: Big Eyeball/Mescalene, ASCAP

Clubland 01 (7-inch single)

Matt Linkous, brother of Sparklehorse's Mark Linkous, emerges as an equal talent with this harmonic, diverse single. Backed by an array of musicians, including violinist Melissa Moore and accordion/piano player Joshua Camp, Spike The Dog works out this slow tempo track with precision and grace. Linkous drops in some top-notch slide guitar.

GODS CHILD Female Elvis (I'm The Man) (3:31)

PRODUCER: Tim Palmer
WRITER: C. Seefried
PUBLISHER: Star Eden Songs, BMI

Qwest 8203 (c/o Warner Bros.) (CD single)

"Female Elvis (I'm The Man)" has a refreshing lyrical slant that is steeped in sex, though its pop backbone is relatively flat. Vocals contain interesting, and ironic, shades of that other Elvis: Costello.

THE HUNGER Vanishing Cream (3:51)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Universal Records 1007 (CD single)

"Vanishing Cream" provides an interesting case study in modern music, as it can't quite make up its mind what it wants to be. Synthesizer-flavored pop sections break in and out of raving metal. Unique, yes... good, no.

THE MULTIPLE CAT The New Marcus Aurelius (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: Stringless Yo-Yo, ASCAP

Zero Hour 05 (7-inch single)

Lead vocalist Pat Stolley and backing vocalist/drummer Mary Reyhons flex and bend some interesting harmonies on this track. Repetitive guitar sections, however, cut away from the song's value.

RAP

INNERSOUL It's The Right Time (3:47)

PRODUCER: Carlos Bess
WRITER: C.A. Sawyer
PUBLISHERS: Is Soul/Alyric, BMI; Bess Known, ASCAP

REMIXER: DJ Choco

Mix It Up 1000 (c/o AEC) (cassette single)

Innersoul, aka newcomer Chris Sawyer, sets himself as a source of positivity on this call for the rise of youth education and empowerment. Wise and clever rhymes are woven into a musical fabric that wriggles with retro-funk rhythm and atmospheric, jazz-spiked keyboards. DJ Choco steps forward with a remix that has a raw street flavor needed to connect with its intended audience of kids and rap purists. And for the rest who just want something smart and catchy, stick with Carlos Bess' tight original production. A cool introduction to a rapper with the juice to go the full distance.

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.).



CHILDREN'S

THE ADVENTURES OF MOLE

BMG Video
60 minutes, \$19.98
BMG's video collection inspired by classic children's book "The Wind In The Willows" sprouts another winner with this fanciful animated adventure. The riverside rodent is at it again with his buddies Rat, Toad, Otter, and Badger, in a rollick through the forest that turns up some good, old-fashioned fun and teaches solid lessons in friendship and respect along the way. Also available in the series are "The Adventures Of Toad" and "Mole's Christmas."

WHAT TIME IS IT?

Puppetainment Productions
30 minutes
Puppetainment Productions, the brainchild of Ms. Black World 1995, uses puppet shows and other performances to engender street smarts, self-esteem, and hope among children whose world view might otherwise be bleak. Like the live shows that preceded it, Puppetainment's first video is endlessly creative and pulls no punches. The story—of a girl who visits Earth from a faraway planet—is pretty intense. For example, one segment that deals with crack cocaine goes into detail about the origin of the drug, its availability, effects on users, etc. Other sketches cover homelessness, peer pressure, and other pertinent issues. Although it is clearly aimed at African-American youth, this tape has lessons to teach us all. (Contact: 202-726-5949.)

HEALTH & FITNESS

ASHTANGA YOGA

Ashtanga Yoga Productions
120 minutes, \$26.95.
A slow, steady introduction to the practice of ashtanga yoga, this tape is custom-made for those who prefer the non-Hollywood approach to yoga. The program covers the importance of breathing and stretching techniques and then launches into several segments. For those who are more familiar with ashtanga yoga, there is a tape covering more advanced moves and meditations. Both tapes are sold as a set for \$45.95 suggested list. (Contact: 800-684-6927.)

INSTRUCTIONAL

AQUA TYKES

Save-A-Life Inc.
30 minutes, \$24.95
For many families, summertime means lots of visits to the pool and the beach. "Aqua Tykes" succeeds in equipping adults with the knowledge and tools necessary to teach young children to swim—sans expensive lessons. Narrated by a veteran instructor with an obvious love for kids, the program covers just about every angle—from the important mental adjustment to the water, basic strokes, and of course, the finer points of water safety. The tape also includes lots of helpful recaps and charts, as well as pointers from Hoss "the safety dog." Production values are commendable, and footage filmed above and below the water's surface is included. Contact: 407-574-0538).

LEARN BASIC SOCIAL DANCE

GoodTimes Productions
60 minutes, \$12.95
Low-budget, low-energy tape is more an exercise in viewer patience than in dance instruction. A studio owner and instructor who, for some reason, feels she has something to share with the masses launches into a droning monolog from what appears to be a drab, windowless classroom. Yes, she eventually gets around to demonstrating with a partner some of the steps she so carefully details, but there likely won't be anyone left in front of the TV set to reap the benefits. Also available from GoodTimes Productions is "Wedding Dancing."

LOW FAT & FAST!

Paragon Media
36 minutes, \$24.95
Healthy and quick? Although these adjectives might seem mutually exclusive, Paragon's latest release is one of the best low-fat-cooking tapes to hit the circuit. Two dietitians take to a sparkling kitchen in a TV-style program that not only points out the difference between a slice of pizza and a helping of pasta but provides instruction on a monthful of meals enhanced with vegetables, beans, and spices—not fat. The actual fat content is varied: entrees contain between 1 and 11 grams of fat per serving. The recipes are a joy to follow and truly are fast. Working women and men—take note! (Contact: 800-874-5547.)

NATURE

A CELEBRATION OF THE FOUR SEASONS

STB Productions
60 minutes, \$24.95
There's no intro, no denouement—just an hour of seamless seasonal scenes set to classical music provided by the Newport Classic label. Although one might

think that Vivaldi would have been the maestro of choice to accompany four seasons of footage, it is Handel's "Water Music" that fills the bill here. STB, which specializes in alternative healing and stress reduction, is billing the tape as the ultimate in synthesized relaxation. Although no one could argue the soothing merits of viewing scenes from the Northeastern U.S., nature lovers and travelers might also like to take a look. (Contact: 716-626-5319.)

ANIMATION

CARTOON FESTIVAL

Lightyear Entertainment/Warner Home Video
40 minutes each, \$12.95 each
Amid the surge in risqué animated fare, Lightyear is launching a family-oriented line of decidedly unadulterated cartoons. Each tape contains award-winning animated shorts from the prolific National Film Board of Canada. The first two tapes include such fare as "The Cat Came Back," "Cactus Swing," and "The Log Drivers' Waltz." Production values are excellent and the diversity of story lines means there's something for everyone in the family. (Contact: 212-563-4610.)



ALLEY CATS: THE STRIP BOWLING GAME

ATLANTEAN INTERACTIVE
Hybrid Windows/Mac CD-ROM
"Alley Cats: The Strip Bowling Game" isn't the type of game that is likely to be confused with "Myst." The goal of this bowling game is to drop as many

bowling pins as possible. Well, sort of. As the game's title implies, the real goal is to get each of the three women who hang out at the local Twin Peaks Bowl-O-Rama to drop their tops. While this adult-themed title is more R-rated than X-rated in its execution, many consumers are likely to be less than impressed with the game. Each woman offers periodic commentary on the player's bowling performance—a feature that becomes quite repetitious in an incredibly short amount of time. Before players get to see a strip show, they have to sufficiently master their bowling skills—which isn't an easy task. Despite the exploitative goal of the game, some players may actually forget about the gals and go for the bowling. For those who are persistent, a peep show can be purchased with your winnings at "The 11th Frame Lounge." A feminist's nightmare.

STAR TREK: KLINGON

SIMON & SCHUSTER INTERACTIVE
Windows CD-ROM
While the cash cow "Star Trek" franchise has had many voyages on home computers already, this latest trek distinguishes itself by taking the form of an interactive movie. Directed by "Star Trek: The Next Generation" alumni Jonathan Frakes, "Star Trek: Klingon" consists almost entirely of full-motion-video sequences that require the player to make crucial plot decisions. But the main problem with "Klingon" is that it can be excruciatingly repetitious. If players make one wrong decision, they are forced to backtrack and watch the same extended video sequence over and over until the correct choice is made. One innovative feature is the game's integration of voice recognition. Players who have a microphone can learn the Klingon language and use that knowledge to interact with some sequences in the game. A Klingon Lan-

guage Lab tutorial is included to help coach players on the interplanetary lingo. For those sci-fi fans who can't get enough of the "Star Trek" universe, "Star Trek: Klingon" is a must-own. All others might want to travel warp-speed to another game.



HOW STELLA GOT HER GROOVE BACK

By Terry McMillan
Read by the author
Penguin Audiobooks
3 hours (abridged), \$16.95
The celebrated author of "Waiting To Exhale" returns with the sassy, fun, romantic tale of Stella, a 42-year-old divorced mother and financial analyst who's burned out and desperately needs a vacation. She takes a trip to Jamaica, where she finds herself swept off her feet by the sweet, sexy Winston, a young Jamaican man half her age. Stella is torn between thinking she's a fool for even getting involved with such a young man and realizing that love is a gift to be treasured, in whatever form it comes. McMillan slips comfortably into the role of Stella, which is not surprising, since the book is semi-autobiographical: McMillan herself met her own younger boyfriend on a trip to Jamaica.

Listening to this audio is like sitting down to coffee with a friend who's filling you in on what's happening in her life, as in this scene, when Stella first realizes that Winston is seriously attracted to her: "I'm moving closer to him, which I can tell is a mistake, because now I am beginning to feel as if I'm under the influence of something, and whatever it is is pulling me toward this young man. But I get a grip on myself... 'Winston, you can't be serious.' 'Do I look serious?' And I look at him, and damn, is he sexy! And it doesn't seem as if he's trying to be." With Memorial Day behind us, this is a perfect summer beach listen.

ZEN AND THE ART OF MOTORCYCLE MAINTENANCE

By Robert M. Pirsig
Read by Lawrence Pressman
Audio Renaissance
6 hours (abridged), \$22.95
It's surprising that this 20-year-old classic and international best seller has never before been recorded, but this is indeed its audio debut. This thought-provoking, complex, and critically acclaimed novel tells the story of a motorcycle trip that becomes a voyage of self-discovery, as the main character searches for clues to his mysterious past and tries to understand the connections between art and science and people's relationships to both. Pirsig's observations about the way people rely on technology but are simultaneously intimidated by it seem even more relevant today, in an age when every desk has a personal computer and modem. The narration here is flawless. Pressman is that ideal reader who seems to "vanish" into his role: Listening to this audio, one completely forgets that there is a reader at all; there is only the character, telling his story as honestly as he can. Pressman's voice is earnest, questioning, vulnerable. At times, he pauses slightly, as though searching for just the right words with which to express his thoughts. A fine performance of a classic novel.

IN PRINT

MUSIC AND THE INTERNET: YOUR ESSENTIAL GUIDE TO THE ON-LINE WORLD

By Ian Peel
Future Publishing (U.K.)
134 pages, 12.99 pounds
Writing a book about the Internet must be the literary equivalent of trying to catch the soap in the bath. As soon as you think you've got a grip on the thing, it slips between your fingers.

Nevertheless, author Ian Peel makes an excellent effort of trying to communicate the freshness and immediacy of a relatively new electronic medium via the comparatively laborious method of writing a book.

There are two strong points to "Music And The Internet." The first is the plain, almost idiot-proof language used to describe areas on the Net and how they work. It is ideal for music fans or people in the business who know there is a wealth of information out there but balk at the idea of trying to figure it out. (The tips on where to find photo archives are especially useful.)

The second is the wealth of lists of World Wide Web site addresses. Collecting these is

normally a slow process and involves visiting some sites that just are not worth the time or money. To have so many collected and sorted according to musical genre is a godsend.

Peel is in his element when describing the dance end of the musical content on the Net, where some of the more innovative uses of existing technology are taking place. The arguments advanced in favor of online club-

bing are still thin, though.

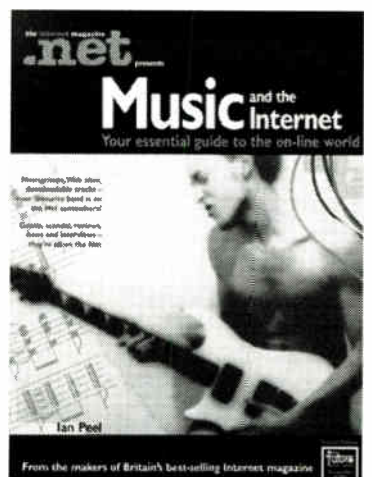
Pull quotes from artists' web sites and direct E-mails to the musicians themselves liven up the presentation of the book, which is divided into 15 chapters.

Visually, the book suffers from an abundance of stock record company photos, some of which appear twice within a few pages of each other. Some of the captions verge on the corny, while others simply do not fit the image used.

"Music And The Internet" is what one would expect from the British publishers of .net magazine, which has often devoted many pages to coverage of music. The Britishness of the magazine comes through, even though significant weight is lent to the web sites of American entities.

With the inevitably fast-changing nature of the Internet, this book will date quickly. But judging on past performance, the good web sites should continue to be worth visiting, and this book will get the reader to them quickly without the tedium of hours of fruitless web-surfing.

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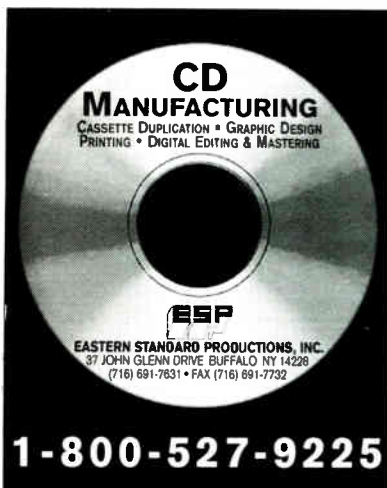
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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

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 10, **"Temping Your Way Into The Music Industry"**, BMG Entertainment's West Coast headquarters, Beverly Hills, Calif. Benefits T.J. Martell Foundation/Neil Bogart Memorial Fund for Cancer, Leukemia and AIDS Research. 310-358-4068.

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 Fish-

er Hall, New York. 212-245-1818.

June 13, **Children's Choice Awards Dinner**, presented by Body Sculpt of New York, the Supper Club, New York. 718-346-0996

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 T.J. Martell Foundation/Neil Bogart Memorial Fund for Cancer, Leukemia and AIDS Research. 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, **Fourth Annual Kids' Entertainment Seminar**, Marriott Marquis, New York. 212-462-9344.

JULY

July 10-13, **Video Software Dealers Assn. Annual Convention**, L.A. Convention Center, Los Angeles. 800-955-8732.

July 16-18, **PLUG.IN.96: New Music Meets New Technology Symposium**, Cooper Union, New York. 212-780-6060.

July 17-19, **Billboard's Third Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

July 18, **Ingredients For Success: Representation**, presented by Women in Music, BMI, New York. 212-459-4580.



Ultra-Lounge Act. Top industry executives gathered for breakfast to celebrate the announcement that Capitol president/CEO Gary Gersh will receive the 1996 Children's Choice Award from the Neil Bogart Memorial Fund. The award will be presented Nov. 16 at the organization's annual fund-raising gala, which this year will feature an "Ultra-Lounge"-era theme. The Neil Bogart Memorial Fund supports clinical research for the treatment and cure of children's cancer, leukemia, and AIDS and is a division of the T.J. Martell Foundation. Pictured, from left, are John Sykes, president of VH1; Joyce Bogart Trabulus, co-founder of the Neil Bogart Memorial Fund; Fred Rosen, chairman of Ticketmaster; Gersh; and Ed Rosenblatt, president of Geffen Records.

LIFELINES

BIRTHS

Girl, Sara, to **Richy and Karin Arnold**, May 8 in Stockholm. Father is product manager for Virgin Records Sweden.

Girl, Camille Elena, to **Rick and Tricia Dorsey**, May 22 in Los Angeles. Father is GM of Tower Records in West Covina, Calif.

MARRIAGES

Wallace Collins to Barbara Zats, May 26 in Minneapolis. He is an entertainment lawyer.

Glenn H. Friedman to Zelina Munoz, March 30 in Las Vegas. He is president of Music Umbrella.

DEATHS

Bradley Nowell, 28, of an apparent accidental drug overdose, May 25 in San Francisco. Nowell was the lead singer, guitarist, and songwriter for Sublime. The band released two records, 1992's "40 Oz. To Freedom" and 1994's "Robin' The Hood," on its Skunk Records before signing with Gasoline Alley in July 1994 to expand distribution and release new works. The band had just finished recording its first album for the label. Last year, Sublime gained attention at alternative radio stations with the single "Date Rape" (Billboard, May 6, 1995). After a brief tour of the Northwest, the band was about to embark on its first European tour before returning to the U.S. to support its new album. Nowell is survived by his wife, Troy; his son, Jakob; his parents, Jim Nowell and Nancy Watilo; three sisters; a brother; and his stepmother, Jane.

GOOD WORKS

HARVEST OF CARING: During the summer dates of **k.d. lang's** current All You Can Eat tour, she will sponsor a food-collection drive to help feed the hungry via USA Harvest. Concertgoers are being asked to bring packaged food to each venue, at which it will be collected by USA Harvest volunteers for distribution through local missions, soup kitchens, and shelters. Lang has requested that the donated food be vegetarian. USA Harvest utilizes 59,000 volunteers to deliver as much as 225 million pounds of food annually. It accepts no funds from the public or any government agency and distributes the food free of charge. Contact: Warner Bros. Records at 818-953-3223, 212-275-4500, or 615-214-1500.

IN-STORE PERFORMANCE: Singer/songwriter **Catie Curtis** will perform at Borders Books & Music in Bryn Mawr, Pa., Sunday (2), during which patrons can bring any book for a \$1 rebate from Borders toward the purchase of her debut album on Guardian Records, "Truth From Lies." All books will be donated to the Metropolitan AIDS Neighborhood Nutrition Alliance, a nonprofit group that provides freshly cooked, home-delivered meals prepared exclusively for the nutritional needs of people with HIV/AIDS. The books will be distributed to individuals along the group's food route. Contact: **Randy**

Haecker at 212-603-8722.

SMITHSONIAN MEMORABILIA: Creators and stars of Broadway musicals are donating memorabilia from their shows to the Smithsonian Institution in honor of its 150th anniversary. The donations will be exhibited there in Washington, D.C., following an exhibition on musical theater by the Smithsonian at the New York Coliseum June 11-July 24. Among those donating memorabilia are **Sarah Jessica Parker**, **Lou Diamond Phillips**, and composer **David Shire**. Contact: **Caroline Teller**, **Kirk Surry**, or **Cindy Zinkovich** at 312-558-1770.

FOR THE RECORD

Guitarist **Steve Stevens** is not a member of Bulgarian band **Naked**, as stated in the May 25 Global Music Pulse.

IFPI is an acronym for the International Federation of the Phonographic Industry. The name was incorrectly changed in a letter in the June 1 issue. The agreement discussed in the letter was concluded May 7, 1996.

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IMPORT AIRPLAY BOOSTS SETS FROM SQUEEZE, FINNS

(Continued from page 11)

program tracks that are available only as imports, PD Mike Morrison says that the Finn Brothers and Squeeze tracks were just too good to pass up.

"The main reason we played them is that they fit perfectly with what we do," Morrison says. "The notion that they might not be mass-appeal enough to be released in the States was distressing. It's nice to see that they have finally found a home in the States."

Joel Oberstein, director of retail operations for the 14-store Simi Valley, Calif.-based Tempo Music & Video, concurs. "Those artists have a strong core following, and I'm sure that some fans have been looking for the albums," he says. "It's good to see that they are finally coming out here."

Naturally, Squeeze and the Finns are happy that their latest efforts will finally be released in the U.S.

"A&M in America was not interested in putting it out," says Squeeze singer/guitarist Chris Difford. "They like the album but said they didn't have the time to dedicate to it, because they have too many other artists to promote in the same time frame."

The news was bittersweet to Difford. "At first, I was very annoyed," he says. "But my second reaction, after I had given it a little more thought, was that it was probably the right move."

Difford is optimistic that a release through I.R.S., which licensed the album for U.S. release, will prove fruitful, although the album's release

comes as I.R.S. is negotiating a split from EMI.

Squeeze has had a long relationship with I.R.S. chairman Miles Copeland. "He was our manager, and he called and said, 'Hey, A&M can't do the job on it, but I'd love to. It's a great album,'" Difford says. Squeeze is currently managed by Paul Too-good. The band's songs are published by EMI Virgin.

Difford says he understands why A&M passed on the album. "I can kind of see the logic, from an obtuse angle," he says. "Most majors—the few that are left—are run mainly by accountants. They look at Squeeze and see that 'Play' sold 67,500 copies and 'Some Fantastic Place' sold 67,800 copies and equate that with the cost of recording, touring, and advertising and realize that they can't afford to take it on. It's purely an accounting scenario."

Squeeze's label problems aren't limited to the U.S. Difford says that the band was dropped by A&M in the U.K. in April but was recently reinked for a six-month extension.

The Finn Brothers album simply fell "in the cracks," says Neil Finn, while his manager Grant Thomas was negotiating with Capitol Records about the future of Crowded House. "Recurring Dream" will be the band's swan song for the label.

"There was no question that Capitol was not going to release ['Finn Brothers'], but we were not free to go anywhere else," he says.

With Discovery picking up the album, the Finn Brothers—whose songs are published by EMI—hope

to hold onto the philosophy they adopted while the album was being made. "The idea was that it was a quick and easy album to make, and we wanted to maximize the fun and minimize the grueling aspects of it," Finn says.

One benefit to both Squeeze and the Finn Brothers is that the belated U.S. releases will give the acts time to promote the albums. "In some ways, it has allowed us the time to not have to worry about five places at once," says Finn.

Squeeze's Difford and Glenn Tilbrook will visit the U.S. in late July and early August for possible TV appearances, print interviews, and selected dates. The entire band will likely return to the U.S. in September for a three-month tour.

"We're discussing a number of things, including a tour of college campuses, where they would perform in the evening and give songwriting seminars in the daytime," says Stevo Glendinning, VP of A&R (U.S.) at I.R.S.

Glendinning says that the time may be right for Squeeze: "Right now, the music scene is going back to more of a song-driven format, which clearly Squeeze fits into." He calls Squeeze's "Pulling Mussels (From The Shell)," "Tempted," and "Black Coffee In Bed" some of the best pop songs written.

He adds, "The one issue is that people are very aware of those songs, but they don't necessarily know who Squeeze are. We have to educate people about who they are. They are a vibrant act who can still

sell a substantial number of records in America."

Discovery CEO/president Syd Birenbaum says he was attracted to "Finn Brothers" first and foremost by the music on the album. He continues, "Obviously, the Finns do have some name recognition, but I can't express how enamored we are of the content they produced. It fits our label perfectly."

The Finn Brothers are expected to visit the U.S. for TV appearances in early July and will embark on a six-city tour.

"We will make reference to Crowded House, Split Enz, and Tim's solo career, but that's not really a big issue for us," says Birenbaum. "I really think this record stands on its own merits."

He adds, "Artists like these are songwriters who know how to work with melody and harmony. They might have been run over by alter-

native, but perhaps the time has come for them to come back around."

As for the future, both Difford and Finn remain undaunted. "Crowded House is gearing up again," Finn says, adding that the band is close to signing a new deal with executives with whom it previously had relationships. "We're pretty energized by having a break."

Squeeze will "take some time to determine what we will do in the future as a band," Difford says. "It's very frustrating for a band that has been around as long as us and has a history like us, but nevertheless, it doesn't deter me about being enthusiastic about my music and the band's playing ability. I try not to let the business aspect of it cloud my vision."

Assistance in preparing this story was provided by Dominic Pride in London.

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The Bald And The Beautiful. American Recordings artist Frank Black, on tour at Los Angeles' Troubadour, shares a backstage moment with KROQ Los Angeles personality Tami Heide. Black followed his 10-week U.S. tour with a nine-week European leg that began May 20.

When Modern Was On The Fringe Looking Back At Format's Formative Years

This article was prepared by John Loscalzo, managing editor of *Rock Airplay Monitor*.

Without question, modern rock has become mainstream. The crossover success of such bands as Pearl Jam, Stone Temple Pilots, and the Goo Goo Dolls is the end result of the format's evolution from the specialty shows and college outlets to which it was relegated 20 years ago.

In the late '70s, such stations as KROQ Los Angeles broke away from the pack and paved the way for others, such as XTRA (91X) San Diego, to take

a chance with modern rock. On the East Coast, "Elvis to Elvis Radio" WPIX New York flirted with a modern format in the late '70s, but owner Tribune pulled the plug in less than a year.

During the birth of modern rock, Universal Records' Steve Leeds was an independent promoter. At that time, new wave and punk were basically "treated as a novelty [by programmers who] used it in the context of morning shows as, 'Here's something wacky and different,'" he says.

"I remember [WBCN Boston PD] Oedipus playing me the Police's 'Roxanne' and thinking, 'Wow, that's bizarre—it's just drums, vocal, and guitar,' and thinking how rough and rustic that was," Leeds says. "This was a time when Bruce Springsteen and John Cougar Mellencamp were considered to be pushing the envelope. It was the day of Styx, Journey, and REO Speedwagon, and here comes this thing out of England."

Reprise Records' Steve Tipp was a student at San Diego State University working at KCR, its cable radio station. He was a proponent of new wave music, which at the time, he says, "was looked at oddly. The fact that something like Devo's 'I Can't Get No Satisfaction' was getting played on a station like [local album rock] KGB was a big deal at the time."

REACTION RECORDS

It wasn't until top 40 programmer Rick Carroll created KROQ that the format began to take shape. Way Cool Records president Mike Jacobs worked with Carroll at his consultancy.

"A set of music then was Prince, Foghat, Clash. People forget that there weren't 12 records an hour you could program that all came from this format. Some of [the music] certainly was novelty. 'Johnny Are You Queer' obviously was a novelty song," Jacobs says. "Those were reaction records that nobody else would be dumb enough to put on the radio—that's pretty much how Rick looked at it. They were going to make his station stand out."

It was an exciting time for Denis McNamara, now VP of international A&R/special projects at Polydor (U.S.), who was then PD at suburban New York modern station WLIR. It flipped to an alternative format after its transmitter was knocked out in 1981.

Before the change, McNamara had programmed the station as a progressive rock alternative to the crosstown "big guys." WNEW-FM and upstart rocker WAPP, which signed on in 1982 with a commercial-free summer. McNamara says it was such bands as U2 that set his station and the format apart. "They were in some ways much like the heritage of rock and in other ways diametrically different than anything that had ever come before," he says. "Prior to that, the Police and the Clash were comfortably in the progressive underground world that we had created for

ourselves; it's just that there was more [music at that point].

"It was kind of clear that there was a very distinct segment of the young music audience that was being attracted to some very vital new artists and new sounds. In many ways, it was a protest against what was the driving rock force at that time—largely, big stadium bands and corporate AOR kinds of things. What we discovered as we were evolving as a '70s progressive underground station was that our music was going in two different directions in terms of appeal to an audience," says McNamara.

The best option, he says, would be the "one that leaned toward what is now known as modern rock and then was known as underground, alternative, punk, or whatever you wanted to call it at the time."

Oedipus hosted a specialty show on the Massachusetts Institute of Technology's WMBR Boston in 1975. "The Demimonde," Oedipus says, was "the first punk rock show in the country. It's where the Ramones did their first radio interview, all the members of the Talking Heads would come to be on the radio, and it's where Elvis Costello and all the British bands would come by. It was their outlet at the time. I took this music over to 'BCN and convinced them I should have a show. [That became] 'Nocturnal Emissions,' which I still do today. 'BCN hired me based on my college performance and the word-of-mouth it generated. I was told at the time that they had seen some ratings based on this 10-watt radio station."

LABEL RESISTANCE

How did the record industry react to these new outlets?

McNamara remembers, "Some record companies were very bright and were there on my doorstep the first day. They were better equipped repertoire-wise to come to the fray and smart enough to see the future of it. Many people took a lot longer. They resisted and stayed away for a long time. It's a strange thing to look back on. It definitely was not unanimously, 'You guys are geniuses' or anything like that."

Mike Glickenhau, VP/GM of 91X, a station Carroll helped sign on, says labels "loved it. It was taking a radio station that wasn't current-based and moving it more current. Anytime a station does that, labels love it. They had come to the realization that this music was selling in Los Angeles because of KROQ."

Tipp started at I.R.S. Records when it was in the vanguard of the up-and-coming alternative music scene. "You couldn't have been at a hotter label at the time for this music. They had R.E.M., Wall Of Voodoo, the Go-Go's, and English Beat. These were all serious records."

Perhaps the genre's biggest break came not from radio but from TV. Leeds

(Continued on page 106)

REAL-TIME AUDIO LIVENS RADIO STATION WEB SITES

(Continued from page 6)

So far, about 95 of the estimated 1,200 radio station and network Web sites online utilize add-on audio, according to Colin Lamont, radio marketing coordinator for Seattle-based Progressive Networks, whose RealAudio technology is the leading provider of Internet audio. Another industry expert says that about 1,000 Web sites maintained by non-broadcasters offer the enhancement.

Real-time audio online has been in practical existence for just nine months, supplanting the previous cumbersome process in which users downloaded small audio files onto their hard drives for later playback.

The first live Internet audio broadcast—a baseball game between the Seattle Mariners and New York Yankees—was pioneered by Progressive Networks Sept. 5, 1995. (The Yankees won, 12-5.) The next day, SW Networks initiated the second live broadcast, a speech by politician/talk-show host Mario Cuomo at a National Assn. of Broadcasters' convention.

The debut real-time online musical broadcast came a few months later, on Nov. 20, when MCI Telecom's 1-800-MUSIC NOW service aired a Vince Gill concert from Nashville over its Web site. The concert was simulcast over TNN and syndicated to radio stations nationwide, making it the first-ever "triplecast," Lamont says.

Today, three to five broadcasters from around the world are signing on for RealAudio each week, according to Lamont. "We've seen a 400% jump in live audio programming since the beginning of the year," he says.

The majority of those joining the audio bandwagon are music programmers. "Talk was leading the way," says Lamont, "but now I'd say music stations have taken the lead 60%-40%."

Howard Gordon, president of San Luis Obispo, Calif.-based Xing Technology Corp., whose StreamWorks technology is RealAudio's primary competitor, agrees that most of his client radio stations—including KPIG Monterey, Calif.; WUEV Evansville, Ind.; WKSU Akron, Ohio; Taiwan's ICRT; Germany's

BR5; and Finland's Radio Moro—are utilizing the service to broadcast music.

"There's clearly significant demand for this service," Gordon says. "Obviously, talk and news are available, but it's a kick to hear what colleges and foreign-language stations are programming. There's a big appetite, for example, for KPIG in Finland. The Internet provides the ability for geographic displacement, allowing people who couldn't normally get a signal to hear them."

"And why shouldn't radio programming be on the Internet?" says Peggy Miles, president of Intervox Communications in Washington, D.C., a pioneering consultancy in the use of Internet and interactive technology for broadcast marketing. "If people can listen to it in the car; at home, in the office, they should be able to listen to it at their computer—really, to be able to take radio with them wherever they can get sound."

EVENT MARKETING

For stations, the addition of audio to a Web site is a natural, Miles says. "It only makes sense that if a station is going to be placing anything on the Web, it's going to be their own programming," she says. "We're broadcasters, and our product is audio."

Many of the individual stations plugged into Internet audio see it as a way to further market special events or to enhance their connections to high-profile affairs. WNNX (99X) in Olympics host city Atlanta, for example, has established the 99X/IBM InterActive Arena, a cyber site that features real-time or archived audioclips and video clips of interviews with athletes, musical guests, and celebrities who stop by the station's InterActive studio at the officially dubbed "Coca-Cola Olympic City."

The feed, which began May 23 and runs through Sept. 2, also allows browsers to directly request songs from on-air talent, play games, surf the Internet, or send E-mail messages from the site.

KIIS-FM Los Angeles is embracing audio on its Web site to complement its Saturday (8) KIIS & Unite IV benefit concert and Celebrity CyberAuction.

During the Saturday event, net surfers can plug into KIIS' "Backstage Centerstage Webcasting Party" for live still images of the event accompanied by real-time audio action of selected functions, including musical performances.

"The reason we're adding audio to the Web site event this year is that we have a cume of close to 1.8 million, and only 17,000 people can attend this concert," says KIIS VP of marketing Karen Tobin. "This allows them to feel like they're part of the show without actually being there. We don't have to exclude anyone."

During the concert, KIIS will host an Internet "chat room," where surfers can interact live online with concert performers.

"Last year we did it, and we couldn't get [Duran Duran's] Simon LeBon off. They're like little kids in a candy store," Tobin says.

In addition, starting May 22, the station is depending on the Internet for the second KIIS "CyberAuction," which lets site visitors bid on items donated to benefit the stay-in-school organization Cities in Schools, which also receives proceeds from the concert. Bids are taken over the KIIS Web site until the evening of KIIS & Unite IV.

Tobin adds that the Internet has become such an integral marketing tool for KIIS that the station now employs Chris Peaslee, a former traffic staffer, as its full-time "World Wide Web wrangler."

Other radio entities are providing Web surfers the added service of posting programming in archive form so that it can be accessed long after its original airing by anyone in the world with Internet access and audio capability.

For example, KCRW Santa Monica, Calif., a noncommercial, full-service station, posts acoustic musical performances, Hollywood information reports, and live community events on its Web site. The station reportedly updates its site every day.

On a grander scale, ABC Radio Networks (which at this point has said "no go" to audio feeds of its vast array of music programming) offers "audio on

(Continued on page 106)

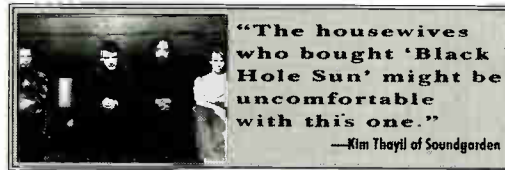
Soundgarden's breakthrough single, "Black Hole Sun" from the band's '94 album, "Superunknown," was an aberrant beauty. The track's baroque production and moving melody lent it a Beatlesque flair unique to the group's art metal oeuvre. And that pop allure attracted listeners beyond the faithful.

"Black Hole Sun" wasn't safe as milk, but it wasn't glass in someone's eye either," says Soundgarden lead guitarist Kim Thayil. "It was the spoonful of sugar that helps the medicine go down. Now it's the 'Dream On' of our set."

Another animal altogether is "Pretty Noose," No. 3 on Modern Rock Tracks this week and the first single from Soundgarden's fourth A&M album, "Down On The Upside." Though insidiously catchy, the song is a heavy rock statement of purpose rather than FM ear

candy. "Pretty Noose" may dismay some who crooned along to "Black Hole Sun." As Thayil says, "The housewives who bought 'Black Hole Sun' might be a bit uncomfortable with this one."

That fair-weather fans come and go is a desirable



"The housewives who bought 'Black Hole Sun' might be uncomfortable with this one."
—Kim Thayil of Soundgarden

given, according to Thayil. "We play for ourselves and people like ourselves, really," he says. "Once in a while, you'll do something that has an appeal beyond that.

And it's great if other people like what we do. But I think it would suck if the audience that consistently liked our music were mainly children or young teenagers, because we're not kids. We're in our 30s.

"It'd seem dishonest if we were making music to appeal to someone other than who we are. We're not patronizing a certain demographic: You know, 'Here's something for the kids' or 'Here's a product for modern rock or album rock radio.' We want to produce material that we like and that honestly communicates to people with similar social and cultural experiences."

"Pretty Noose" does sound great on the radio, standing out with its organic depth and aggression. But Thayil points out that if Soundgarden "were in the business of making hit singles, we'd at least write songs in 4/4 so you could dance to 'em."

Billboard® FOR WEEK ENDING JUNE 8, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS.	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	7	—	2	UNTIL IT SLEEPS LOAD	1 week at No. 1 ♦ METALLICA ELEKTRA/EEG
2	1	1	6	HUMANS BEING "TWISTER" SOUNDTRACK	♦ VAN HALEN WARNER SUNSET/WARNER BROS.
3	2	3	12	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
4	3	2	12	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
5	5	5	6	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
6	6	6	5	WORK IT OUT SLANG	♦ DEF LEPPARD MERCURY
7	4	4	16	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
8	11	11	9	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	♦ OASIS EPIC
9	9	13	9	TOO MUCH CRASH	♦ DAVE MATTHEWS BAND RCA
10	8	7	25	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
★★★ AIRPOWER ★★★					
11	16	20	5	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
12	15	14	5	AGAIN ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
13	12	8	26	IN THE MEANTIME RESIDENT ALIEN	♦ SPACEHOG HIFI/SIRE/EEG
14	10	10	8	OLD MAN & ME (WHEN I GET TO HEAVEN) FAIRWEATHER JOHNSON	♦ HOOTIE & THE BLOWFISH ATLANTIC
15	14	12	15	WATER'S EDGE AMERICAN STANDARD	♦ SEVEN MARY THREE MAMMOTH/ATLANTIC
16	13	9	12	BIG BANG BABY TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
17	17	23	7	PHOTOGRAPH VILLAINS	♦ THE VERVE PIPE RCA
18	19	22	7	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
19	22	26	5	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
20	18	16	21	SISTER FOMA	♦ THE NIXONS MCA
21	30	35	3	WILD CHILD PURE INSTINCT	SCORPIONS ATLANTIC
22	26	37	3	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	♦ JERRY CANTRELL WORK
23	20	24	7	ANGELINE IS COMING HOME RIVER SONGS	♦ THE BADLEES POLYDOR/A&M
24	28	29	4	I JUST WANT YOU OZZMOSIS	♦ OZZY OSBOURNE EPIC
25	29	28	6	SALVATION TO THE FAITHFUL DEPARTED	♦ THE CRANBERRIES ISLAND
26	25	17	24	BRAIN STEW/JADED INSOMNIAC	♦ GREEN DAY REPRISE
27	31	33	5	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
28	21	15	18	WHAT DO I HAVE TO DO? WITH BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
29	23	18	13	ZERO MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
30	40	—	2	LONG WAY DOWN A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
31	24	19	25	HEAVEN BESIDE YOU ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
32	35	39	4	HELLO FROM VENUS MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
33	37	34	4	VANISHING CREAM DEVIL THUMBS A RIDE	♦ THE HUNGER UNIVERSAL
34	36	38	3	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
35	39	—	2	DAY JOB CONGRATULATIONS I'M SORRY	♦ GIN BLOSSOMS A&M
36	RE-ENTRY	2		BULLS ON PARADE EVIL EMPIRE	♦ RAGE AGAINST THE MACHINE EPIC
37	27	25	7	ALCOHOL HONEYSUCKLE STRANGE	♦ HOWLIN' MAGGIE COLUMBIA
38	NEW ▶	1		SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
39	32	32	7	SWEET DREAMS (ARE MADE OF THIS) SMELLS LIKE CHILDREN	♦ MARILYN MANSON NOTHING/INTERSCOPE
40	NEW ▶	1		GUILTY GRAVITY KILLS	♦ GRAVITY KILLS TVT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 75 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.

Billboard® FOR WEEK ENDING JUNE 8, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS.	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	2	2	10	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	1 week at No. 1 ♦ TRACY BONHAM ISLAND
2	1	1	9	SALVATION TO THE FAITHFUL DEPARTED	♦ THE CRANBERRIES ISLAND
3	3	3	5	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
4	4	4	10	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
5	5	5	16	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
6	7	8	11	PHOTOGRAPH VILLAINS	♦ THE VERVE PIPE RCA
7	6	7	9	TOO MUCH CRASH	♦ DAVE MATTHEWS BAND RCA
8	9	10	9	HERE IN YOUR BEDROOM GOLDFINGER	♦ GOLDFINGER MOJO/UNIVERSAL
9	10	13	4	YOU LEARN JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
10	14	19	4	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
11	15	21	3	TAHITIAN MOON GOOD GOD'S URGE	♦ PORNO FOR PYROS WARNER BROS.
12	19	29	4	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
13	16	15	6	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
14	17	14	7	SPIDERWEBS TRAGIC KINGDOM	♦ NO DOUBT TRAUMA/INTERSCOPE
15	11	12	8	BULLS ON PARADE EVIL EMPIRE	♦ RAGE AGAINST THE MACHINE EPIC
16	18	16	7	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
17	20	22	6	WHO WILL SAVE YOUR SOUL PIECES OF YOU	♦ JEWEL ATLANTIC
18	13	11	13	SISTER FOMA	♦ THE NIXONS MCA
19	8	6	16	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	♦ OASIS EPIC
20	12	9	12	BIG BANG BABY TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
21	23	30	4	DAY JOB CONGRATULATIONS I'M SORRY	♦ GIN BLOSSOMS A&M
22	21	24	7	LOVE UNTOLD EVENTUALLY	♦ PAUL WESTERBERG REPRISE
23	31	—	2	MINT CAR WILD MOOD SWINGS	THE CURE FICTION/ELEKTRA/EEG
24	27	28	15	GUILTY GRAVITY KILLS	♦ GRAVITY KILLS TVT
25	30	—	2	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
26	25	23	8	LADYKILLERS LOVELIFE	♦ LUSH 4AD/REPRISE
27	24	20	17	ZERO MELLON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
28	26	27	6	SWEET DREAMS (ARE MADE OF THIS) SMELLS LIKE CHILDREN	♦ MARILYN MANSON NOTHING/INTERSCOPE
29	NEW ▶	1		UNTIL IT SLEEPS LOAD	♦ METALLICA ELEKTRA/EEG
30	33	35	3	BOY OR A GIRL IMPERIAL DRAG	♦ IMPERIAL DRAG WORK
31	28	25	20	BIG ME FOO FIGHTERS	♦ FOO FIGHTERS ROSWELL/CAPITOL
32	34	32	15	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
33	32	31	19	WHAT DO I HAVE TO DO? WITH BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
34	NEW ▶	1		STUPID GIRL GARBAGE	♦ GARBAGE ALMO SOUNDS/GEFFEN
35	29	26	12	A COMMON DISASTER LAY IT DOWN	♦ COWBOY JUNKIES GEFFEN
36	38	40	3	INSIDE BETWEEN THE 1 & THE 9	♦ PATTI ROTHBERG EMI
37	35	33	25	BRAIN STEW/JADED INSOMNIAC	♦ GREEN DAY REPRISE
38	37	—	2	WATER'S EDGE AMERICAN STANDARD	♦ SEVEN MARY THREE MAMMOTH/ATLANTIC
39	NEW ▶	1		STANDING OUTSIDE A BROKEN ... ROCKET	♦ PRIMITIVE RADIO GODS COLUMBIA
40	NEW ▶	1		FEARLESS HAPPILY EVER AFTER	♦ SOLUTION A.D. TAG/ATLANTIC



HITS!
IN
TOKIO

Week of May 19, 1996

- ① How Crazy Are You / Meja
- ② Fastlove / George Michael
- ③ You're The One / SWV
- ④ How Deep Is Your Love / Take That
- ⑤ Salvation / The Cranberries
- ⑥ Because You Loved Me / Celine Dion
- ⑦ Did Man And Me / Hootie And The Blowfish
- ⑧ Walking Wounded / Everything But The Girl
- ⑨ Reach / Gloria Estefan
- ⑩ Beach Baby / Baha Men
- ⑪ Message In A Bottle / Maxi Priest
- ⑫ Sing A Song / Take 6
- ⑬ La - La - La - Love Song / Toshinobu Kubota With Naomi Campbell
- ⑭ Everybody / Kiss Of Life
- ⑮ 1,2,3,4 (Sumpin' New) / Coolio
- ⑯ Always Be My Baby / Mariah Carey
- ⑰ 7 Gatsu 7 Nichi, Hare / Dreams Come True
- ⑱ Girl Talk - Never Fall In Love Again - / Cosa Nostra
- ⑲ Lucky Love / Ace Of Base
- ⑳ Dig! / Duffer
- ㉑ Nothing To Declare / Cloudberry Jam
- ㉒ The Riverboat Song / Ocean Colour Scene
- ㉓ Always There (David Morales Mix) / Incognito
- ㉔ Ironic / Alanis Morissette
- ㉕ I'll Do It / Nahki And Diana King
- ㉖ Crazy / Sandy Reed
- ㉗ Girl 6 / The New Power Generation
- ㉘ Work It Out / Def Leppard
- ㉙ Let Your Soul Be Your Pilot / Sting
- ㉚ Killing Me Softly / Fugees
- ㉛ You Got To Have Freedom / Boogaloo
- ㉜ K - Jee / Satoshi Tomiie
- ㉝ The Only Thing That Looks Good On Me Is You / Bryan Adams
- ㉞ Dreaming Girl / Tatsuro Yamashita
- ㉟ Alice / My Little Lover
- ㊱ Freedom / Globe
- ㊲ Fu-Gee-La / Fugees
- ㊳ Don't Waste My Time / Sa Deuce
- ㊴ Ask Somebody Who Ain't (If You Think The System's Working) / Speech
- ㊵ Nobody Knows / The Tony Rich Project
- ㊶ The State I'm In / Trine Rain
- ㊷ Bulls On Parade / Rage Against The Machine
- ㊸ Agua Dulce, Agua Salada (Readymade Radio Edition) / Julio Iglesias
- ㊹ Know Where You're Coming From / M-Beat Featuring Jamiroquai
- ㊺ Tommygun / Candy Dulfer
- ㊻ Mas Y Mas / Los Lobos
- ㊼ Hyper-Ballad / Bjork
- ㊽ Ave Mundi / Rodrigo Leao And Vox Ensemble
- ㊾ Just To See Her / Lou Pardini
- ㊿ Sexuality / K.D. Lang

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	15	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 11 weeks at No. 1
2	2	2	19	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
3	3	3	12	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	5	6	27	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
5	4	4	13	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
6	7	7	9	REACH EPIC 78285	◆ GLORIA ESTEFAN
7	6	5	11	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
8	8	10	21	INSENSITIVE A&M 581274	◆ JANN ARDEN
9	14	15	5	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
10	15	17	6	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
11	9	8	30	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
12	10	12	34	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
13	12	9	20	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
14	13	13	44	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
15	11	11	28	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
16	16	14	50	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
17	17	16	55	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
★ ★ ★ AIRPOWER ★ ★ ★					
18	21	21	5	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
19	18	18	6	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
20	20	19	47	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
21	19	20	10	CHAINS EPIC 78281	◆ TINA ARENA
22	27	30	3	SUDDENLY ISLAND ALBUM CUT	◆ SORAYA
23	25	27	5	I'M GETTING USED TO YOU EMI 58554/EMI	SELENA
24	30	—	2	YOUR LOVE AMAZES ME CURB ALBUM CUT	MICHAEL ENGLISH

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	15	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 10 weeks at No. 1
2	2	4	10	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
3	3	2	13	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	4	3	25	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
5	6	8	14	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
6	5	5	8	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
7	7	9	19	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
8	9	6	14	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
9	8	7	17	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
10	10	10	28	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
11	11	12	21	INSENSITIVE A&M 581274	◆ JANN ARDEN
12	12	13	27	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
13	13	11	35	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
14	14	16	43	ROLL TO ME A&M 581114	◆ DEL AMITRI
15	18	21	6	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
16	17	15	53	RUN AROUND A&M 580982	◆ BLUES TRAVELER
17	16	17	32	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
18	20	20	18	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
19	15	14	23	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
20	19	18	34	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
21	22	28	5	YOU STILL TOUCH ME A&M 581582	◆ STING
22	21	22	12	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
23	28	30	4	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
24	23	26	9	BIG ME ROSWELL ALBUM CUT/CAPITOL	◆ FOO FIGHTERS
25	25	25	13	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS

Radio

PROGRAMMING

REAL-TIME AUDIO LIVENS RADIO STATION WEB SITES

(Continued from page 104)

demand" over its Web site, allowing audio retrieval of hourly newscasts and national weather forecasts 24 hours a day, seven days a week. It also features an audio feed of the most recent broadcast of "World News Tonight," accompanied by on-screen still images with each news segment.

"People can press a button and hear the noon news at 12:45 or last night's 'World News Tonight,'" says Bernard Gershon, GM of news for ABC Radio Networks. "They can play audio over their computer and get information as they answer E-mails or go over a spreadsheet, instead of searching through a long newswire piece." The site also offers the convenience of accessing only those news pieces a browser deliberately chooses to hear; for instance, users can skip a stock market report and go right to sports.

The network has also aired live news events over its Internet site, such as the O.J. Simpson trial verdict, President Clinton's State of the Union addresses, and Robert Dole's resignation from the Senate.

Despite its recent implementation, the concept of listening to radio over the Internet is already proving itself a practical means to reach a broader audience, according to Mark Cuban, president of AudioNet, which is based in San Luis Obispo. AudioNet provides stations with turnkey implementation of Internet audio and video—including software installation, Web site development, monitoring and quality-control services, and database development—all in exchange for bartered advertising.

Cuban says that statistics show a dramatic jump in Internet audio access at around 9:15 a.m. in each time zone, as people log onto computers at their jobs. "They're listening in the back-

ground as they work," Cuban says.

Even so, a broader audience online doesn't necessarily translate into a money-making proposition for most stations—but not to worry, says Miles.

"First and foremost, stations have jumped on the Internet as a marketing tool. Audio is the new toy," she says. "Right now, you can use it to develop long-term relationships with listeners, then realize there's a way to add advertising."

Miles says that one way broadcasters will be able to combine audio and Web sites for revenue is to enhance on-air advertising with real-time text information that elaborates on spots for restaurants, car dealerships, stores, or the like.

Cuban adds that while traditional radio has the ability to promote, advertise, and entertain, it has never been truly interactive. With the marriage of the Internet and real-time audio, radio will be able to advertise a product, such as airline tickets or CDs, and then actually take orders for it, thus collecting additional revenues based on trackable sales.

As well, Cuban says that a number of AudioNet's subscribers that air their programming live over Internet audio have picked up new-technology advertisers—Internet service providers, computer companies, and software companies—because of their ability to reach a specific audience via the PC.

Still, he acknowledges that selling advertising directly on the Internet remains a challenge. "Nobody's making real money on the Internet today, but this is just the beginning. Ted Turner wasn't making money in cable in 1976, either. The key now is to increase traffic to a radio station with audio on a Web site.

"Money today is almost meaningless," Cuban adds. "But participating in the education progress, the setting

of standards, the competitive opportunities, is all huge."

The primary reason many stations choose to maintain a watch-and-see stance is the sound quality of online audio. Progressive Networks VP of marketing Maria Canwell describes the RealAudio delivery as "mono FM," meaning that at this point, the quality does not compete with the average stereo clock radio, nor does it come close to the standard against which all audio is now judged: CDs.

"The reason we waited as long as we did is because we didn't want to take this wonderful music and make it sound like nails on a blackboard," says SW's Solomon. "We were waiting for the technology to progress to a point where it sounded good and could be delivered to a great number of people."

The sound quality of Classic FM and Smooth FM online, she says, is "good and will get better. It's at the point where we would rather have it in slightly lower quality than FM than not have it at all."

Canwell acknowledges that with 14.4-baud modems still the standard in most PCs (90%, says Lamont), the sound quality isn't likely to improve dramatically for at least a few years. What it will likely take is the mainstream adoption of either cable or ISDN line interaction with PCs, which, so far, is either prohibitively expensive on the consumer level or, in the case of cable entry, nonexistent for such an application in most homes.

But all interviewed agree that waiting for a technology to perfect itself is an invitation to competitors to gain a substantial edge.

Says Canwell, "Sometime this year, broadcasters will conclude that if they really want a compelling Web site, if they really want to get their message across, they will have to have audio on their site."

WHEN MODERN WAS ON THE FRINGE

(Continued from page 104)

says that MTV, which at the time had access only to music videos from Europe, contributed to "these odd unfamiliar musical genres starting to sell. That's when the labels decided to take this musical force a little more seriously."

Tipp adds that clubs, alternative and some top 40 crossover airplay, and touring alternative bands, such as Depeche Mode and New Order, prompted platinum sales or better. "These bands were bigger to the people than they were to

the radio formats."

Now that modern rock radio has become a viable option in the '90s, what do these stations need to do to stay different?

McNamara says, "As the success continues, there's the challenge to the format and to programmers to find great, novel, interesting music that appeals to this audience. Listeners of this format have always been a little weirder, a little brighter, more inclined to care about the

sociology of their existence, more artistically inclined, and more caring about their environment. I think as long as that continues to be the connection to the music, it will continue to evolve."

Jacobs adds that what goes around the records is important, too. "All those jocks who are still with us today who were on the radio then stood out because they sound like the listeners, as Rick used to say. [Longtime KROQ DJ] Jed the Fish is 42 going on 16. That's a big part of it."

Live 105 Goes To Town In A Taxicab

BY CARRIE BORZILLO

LOS ANGELES—The British are coming—and they're coming in a cab. Or at least they are when they tool around town with the folks at modern rock KITS (Live 105) San Francisco.

The station debuted its Britpop cab recently to take full advantage of the so-called second British Invasion.

So far, the members of such Britpop favorites as Lush and Pulp have been chauffeured to their in-store appearances and gigs in Live 105's authentic British taxicab with suicide doors. The station leased the vehicle from a former London cab driver now based in the Bay Area's Marin County.

"This is our first music-inspired station vehicle," says Gabrielle Medeck, promotion and marketing director at Live 105. "Britpop is so huge and there are so many shows coming through this summer, it made sense. It's been amazing; everyone is talking about it, especially since the driver is on the

wrong side of the car. This is the most exposure we've gotten with any of our vehicles."

Medeck hopes to have a new music-inspired vehicle each summer.



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.

Charity Is Real Star At WKTU's Studio 54 Bash; WDRE Flips To 'Grunge-Free'

LAST DANCE, big chance for imaging: New York dance outlet WKTU's May 23 splash to celebrate the once-wonder of legendary discotheque Studio 54 on the eve of its demolition was indeed an affair to skate home about.

Aside from stirring euphoria as Gloria Gaynor performed "I Will Survive" or stroking the beat as performances rolled out all night long from La Bouche, Billie Ray Martin, France Joli, Cover Girls, Nicki French, Robin S., 2 Unlimited, Real McCoy, and on and on, the station succeeded in taking its "Last Dance" to the next level—making it not only a feverishly anticipated station event but one that garnered enough local and national media attention to grow platforms on your Hush Puppies.

In addition to scoring coverage on New York TV newscasts and in the local tabloids, the spectacle was embraced by People, Life, Details, Entertainment Weekly, and The Associated Press, as well as CNN, E!, VH1, "Hard Copy," "Sally Jesse Raphael," and "Gerald."

Under the hallowed disco ball at Studio 54, more than 4,500 people danced, reminisced over polyester-inspired bygones, and reveled in the exclusivity of being among the chosen "few" to win the sought-after tickets (which were reportedly scalped for as much as \$450).

If there was any understatement surrounding the glitz-laden night, it was perhaps its most sizable accomplishment: Through its proceeds, WKTU donated \$100,000 to the American Federation for AIDS Research (AmFAR).

With the annual onslaught of dozens of station mega summer concerts beginning this week around the nation, the breadth of charitable involvement that radio takes on with such gigs is particularly timely.

At the granddaddy of all summer festivals, Kiss Concert 17, WXKS (Kiss 108) Boston hosted dozens of high-profile acts Saturday (1), including Melissa Etheridge, Joan Osborne, Seal, Bryan Adams, and Cher.

Profits from ticket sales will benefit a number of local organizations, including

the Genesis Fund, which secured a station donation of \$50,000 for the 10th year, raising Kiss 108's total commitment to the charity to a half-million dollars. The contributions have had a direct impact on the community, establishing the Jeffrey Osborne/Kiss 108 Hearing and Language Disorder Clinic, as well as main-



by Chuck Taylor

taining arts, music, and dance programs.

Kiss also offered free tickets to Big Brothers and Big Sisters of Boston, and raised funds for the Grow Clinic for Children, Boston City Hospital, and the Center for Children With Special Needs.

"Presenting a concert of this magnitude gives us a unique opportunity to do something for the community," says Kiss 108 director of marketing Mark Kroninger. "It garners a lot of media attention on its own, and by tying in charities we think are worthwhile, it adds awareness to those charities and things they do down the road."

Kroninger adds that many of the artists are enticed by being tied into a worthy cause. "We give them a way to give something back. It's a strong tool to get them involved in the show," he says.

Modern rock WHFS Washington, D.C., whose upcoming HFStival will draw 18 acts, is donating a portion of its ticket sales this year to the D.C. Rape Crisis Center, while offering booth space to 100 political and nonprofit organizations at the HFStival Action Fair.

Likewise, at its Jam for Peace, urban WKKV (V100) Milwaukee intends to raise \$100,000 for area organizations dedicated to promoting peace and assisting

victims of violence. Top 40 KIIS Los Angeles' KIIS & Unite IV will benefit Cities in Schools, which helps kids stay in school. WKXQ (Q101) Chicago's Jamboree '96 will channel proceeds to Rock the Vote. The list goes on . . .

Most listeners who attend these concerts savor the influence that their favorite radio stations have to bring the goods to town. The outlets above and many others doing similarly well-intentioned deeds deserve a moment in the spotlight for fostering deeper meaning from their concerts.

FORMATS: 100% GRUNGE-FREE

As reported last week, modern WDRE Long Island, N.Y., has indeed flipped to WLIR (the Island) and a "100% grunge-free" format. Consultant Jeff Pollack labels it modern AC.

Modern WKOC Norfolk, Va., recently acquired by Sinclair, owner of crosstown modern WROX, flips to album rock as K94. WROX PD Perry Stone will program. This comes after a week of stunting and asking rival rocker WNOR for millions in ransom not to flip. WKOC PD Mark Bradley and GM Tex Meyer exit, as do most of the air staff.

FOLKS: MASON DIXON DRAWS THE LINE

Big news in Tampa, Fla.: PD/morning jock Mason Dixon has exited WMTX (Mix 96) Tampa, Fla., after contract talks hit the wall. He lands at crosstown WUSA, along with WMTX co-host Bill Connelly and music director Rico Blanco to launch what looks to be a reworked and brighter AC format. Meanwhile, WUSA hands the pink to PD Pat McMahon, MD Johnny Michaels, and longtime staffer Bob DeCarlo. WMTX ups afternoon driver Mike Reeves to PD and researcher Yvonne Bass to MD.

After five years, hot AC KSTP (KS95) Minneapolis OM/PD Bob Davis gives 90-day notice and is looking.

WKKX (Kix 106) St. Louis PD Russ Schell exits to become VP of network operations for Keymarket Radio, which runs the Interstate Radio Network and Road Gang Coast to Coast Network. Also, Tom Mattern irons on MD stripes at crosstown WKBQ.

Tom Watson takes his consultant savvy and pins on PD stripes at 70s KHTC Phoenix, replacing Joel Grey.

After Secret's purchase of WNRQ (the Revolution) Pittsburgh and its flip to jazz/AC, the company's remaining modern outlet, crosstown WXDX (the X), names former Revolution APD/p.m. driver Ali MD/p.m. driver.

Soft AC WFOG Norfolk loses p.m. driver Mike Weston to the PD slot at WSUY Charleston, S.C. OM Rich Hawkins is filling in for now.

WNOE New Orleans MD Lee Sandifer exits. PD Bob Young assumes his duties. P.m. driver Tom Naylor adds MD stripes at crosstown KHOM (Mix 104.1).

Tony Guess is the PD/MD of daytime WKND (Power 1480) Hartford, Conn., replacing Ernest Johnson. Guess, who had been PD of Springfield Technical College's WTCC Springfield, Mass., takes over Johnson's afternoon drive slot.

Airplay Monitor editors Sean Ross, Kevin Carter, Phyllis Stark, John Loscalzo, Janine McAdams, and Marc Schiffman contributed to this column.

Danny Clayton Taps Into Twisted Top 40 At WKTI

WKTI MILWAUKEE HAS been the center of Danny Clayton's radio universe since 1982, give or take the 10 months he spent as PD of WBZZ (B94) Pittsburgh in 1990.

Clayton got his first taste of radio at age 15 in exotic Escanaba, Mich. Block-programmed WDBC was adult standards by day and had a rudimentary top 40 format by night.

"Our night guy qualified as the grizzled veteran on the staff, having already worked in a large market [Lansing, Mich.]," says Clayton. "He fashioned together something of a format clock, and since the station had no record service, we used to pull the music off the Casey Kasem show. We would cut Casey's intros off and do quick fades at the end before he started talking again."

Clayton dropped out and turned pro during his junior year of high school and got his first real break in 1978 at WSPT Stevens Point, Wis., the fertile breeding ground of Pat Martin, Don Geronimo, Chris Shebel, Terry Gibson, Jeff Rowe, Kevin Kenney, and many other radio notables.

Clayton returned to Beer City as PD of WKTI in 1991, when Mike Berlak moved up to the operations manager spot. "WKTI has always been a very curious station," Clayton says. In the mid-'80s, it was a rock-based top 40, playing Def Leppard, Journey, Bon Jovi, and other Midwestern faves.

When Clayton returned from Pittsburgh, WKTI began to lean more adult. "Dance music had become Janet Jackson and Bobby Brown, and with the rise of rap music, we began to see a real disparity between the strength of our morning show and the rest of station," Clayton says. "Management wanted [WKTI] to become a more viable adult business." Last year, WKTI went through the same modernization process that most hot AC/adult top 40s did. In the winter Arbitrons, it was up 6.2-7.2 12-plus, making it No. 4 overall and No. 2 25-54. "We swept every female demo starting at 18-24, with 25-34 being our sweet spot," he says. "The longevity and the more adult skew of the morning show also allows us to perform strongly up to the 44 demo."

Here's a recent 2 p.m. hour on WKTI: Spin Doctors, "Two Princes"; Jann Arden, "Insensitive"; Genesis, "Invisible Touch"; Barenaked Ladies, "Shoe Box"; Foreigner, "Feels Like The First Time"; Robert Miles, "Children"; Bruce Hornsby, "Across the River"; Del Amitri, "Roll To Me"; Stevie Nicks and Tom Petty, "Stop Draggin' My Heart Around"; George Michael, "Fast Love"; Seal, "Crazy"; and Celine Dion, "Because You Loved Me."

The morning team of Reitman and Mueller has been in place for 15 years. "They're local, topical, and sound unproduced," Clayton says. "Bob Reitman is a former AOR jock—a poetry-

reading, Pink Floyd-MC'ing 54-year-old with grown children."

Clayton cites music director/midday jock Leonard Peace as an example of a true radio success story. "Leonard is the 11th of 12 children, started here as an intern at age 17, and scrapped his way out of the inner city. He quickly moved up to weekends/overnights, morning traffic reporter, night jock, and now MD and middays."

Afternoon personality Jim "Lips"

Labelle has been with the station since 1982. According to Clayton, WKTI is one of the few stations in the format with afternoon news. "We're in the same building as the NBC-TV affiliate, so anchor Mike Jacobs does the hourly headlines and hangs out, having fun with us," he says.

WKTI night jock Luke Sanders doubles as production director. Cue up another Clayton sports analogy: "Luke was a fifth-round draft pick and is destined to be in the Pro Bowl someday.

When I found him, he was out of work in Muskegon, Mich., and he sent me this screaming, high-energy 'Yo, yo, yo' top 40 air check." Clayton remembers hearing on the tape "one break that was exactly what I was looking for." The overnight shift is split between utility player Kyle Christopher and rookie Jason Ryan.

Clayton says WKTI's unique staff chemistry and long heritage makes the station tough for a competitor to figure out and even tougher to beat. "Competing research companies constantly check us out," he says. "They're always positive they can beat us, but they never do. It's not about beating us with more music, less talk, it's trying to beat the whole package."

Clayton says WKTI's history as a former full-blown top 40 gives it additional latitude with music, contesting, and personality. "Because of the 'top 40-ness' of WKTI, we can play stuff like 'Macarena' and new artists like Barenaked Ladies," he says. Given today's more sound-driven adult radio, when someone asks "Who are they?" who cares? It's wonderful music," he says.

Owner Journal Broadcast Group is in acquisition mode and is targeting medium markets, having recently bought stations in Tucson, Ariz., and Omaha, Neb. "I have great bosses who let me do my thing," Clayton says. "There's no finger-pointing, only problem-solving."

VP/GM Kris Foate has been aboard nearly four years. "She's an attorney by education, she's calm, and she's a real fan of this station," Clayton says.

Although WKTI is not your textbook screaming top 40 outlet, with former rival WLUM now modern rock, "we top 40 by default," says Clayton. "If another top 40 moved in, they could beat this package."

KEVIN

newsline...

FRED SCHUMACHER, GM for EZ Communications' KMPS/KZOK Seattle, adds those duties for crosstown KYCW/KBKS, replacing Gary Taylor.

TED KELLY is named director of marketing/promotion for CBS Radio Networks, up from a similar position at WCBS-FM New York.

RICK WEINKAUF moves from the GM post at AC WOMX (Mix 105.1) Orlando, Fla., to the same post at sister oldies WMJI Cleveland.

C. TERRY ROBINSON, founder/owner of Pourtales Radio Partners, is hired by SFX Broadcasting to serve as special consultant for strategic planning.

MARY LOU GUNN is promoted from national sales manager to GM of Patterson's KBOS/KRZR/KKTR Fresno, Calif., succeeding Steve Miller, who is promoted to Western division VP.

STATION SALES: KSSJ Sacramento, Calif., from Olympic Broadcasters to American Radio Systems for \$14 million; KCAQ (Q105) Oxnard, Calif., and its AM to local rival KKZZ/KOCP for \$3.6 million; WARO WNOG-AM-FM Naples, Fla., from Palmer Communications to the newly formed Meridian Broadcasting; KRZY-AM/FM Albuquerque, N.M., from Citadel to EXCL.

Music Video

PROGRAMMING

'PGD TV' An Outlet For PolyGram Labels Multigenre Clip Show Has Big-Name Talent

BY BRETT ATWOOD

Dallas-based "PGD TV" isn't your typical local music video program. The public-access show, which is produced on a shoestring budget, boasts big-name guests and is backed by a major corporation.

The monthly clip show is created by staffers of the Southwest branch of PolyGram Distribution Group, which is the distribution arm of PolyGram. The only videos to appear on "PGD TV" are from acts that appear on PolyGram labels, such as Mercury, Polydor, and Motown.

Since the program airs on a public-access station, "PGD TV" gets air time on a Dallas cable-access station free of charge. Several music video programs air throughout the U.S. on public-access TV, but most are produced by individuals or small companies that are not in the business of selling music.

"It's a nonprofit show," says producer/co-host T.J. Miller, who is also black-artist development representative for PGD. "The only stipulation is that we can't say, for example, 'This is the new Tracy Bonham single. Pick it up at your local Blockbuster Music.'"

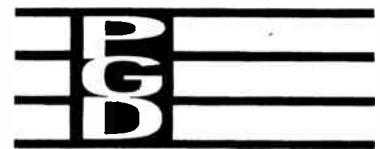
Although it is not possible for the "PGD TV" hosts to announce the availability of a new record at retail, Miller says that the show is able to convey basic information, such as the song title and album street date, to viewers.

Each episode of "PGD TV" airs about four times per week on Cable Access of Dallas and typically plays five or six videoclips. The show debuted in January.

Although many of the cable com-

pany's studio equipment and production facilities are available for use free of charge, Scott says that a large portion of the show is shot with a privately owned, hand-held camcorder.

"That gives it more of a street vibe," says Miller. "But it's still a good, solid production... It's inexpensive to



put together. We do most of this in-house and at the cable studio."

Unlike many regional music video programs, the half-hour show plays clips from all genres of music, including modern rock, R&B, rap, top 40, and country.

"Our only criterion is that we keep a certain groove going," says Miller, who adds that the show avoids playing fast-paced clips immediately after

slower videos.

In addition, "PGD TV" plays older clips—many of which are taken from the video archives of PGD's Dallas offices.

"There is a lot of classic catalog stuff to pick from," says Miller. "Old James Brown, Isaac Hayes, Kiss—We'll plug those titles in as much as possible."

"PGD TV" also contains some comedy skits. A recent episode parodied the Tom Cruise action flick "Mission: Impossible."

While most regional-access shows are plagued with limited budgets and even more limited access to music acts, "PGD TV" has been able to secure some top-notch talent. For example, May's episode contained interviews with Shania Twain, J'son, and the Refreshments.

"That gives us some credibility," says Scott. "Since we work for the record company, we usually have access to the artists when they get in town."

PRODUCTION NOTES

LOS ANGELES

Rocky Morton directed Jerry Cantrell's "Leave Me Alone" video for Daisy Force Pictures/MJZ Productions. Nicole Veare produced, while Julian Whatley directed photography. Beth LaMure executive produced. Morton is also the eye behind Gravity Kills' "Enough," which Marcy Willmann produced.

Mandy Barnett's video "Maybe" was directed by Norman Jean Roy.

Down By Law's "Radio Ragga" was shot by the directorial team of Brendan

Lambe and Jason Matzner. Roger Roth produced.

Okuwah directed Reel 2 Real's "Jazz It Up" for Power Films. Joe Uliano produced; Alan Ferguson directed photography. Okuwah is also the eye behind MC Eiht's "You Can't See Me." Gary Rapp produced, while Bernard Auroux directed photography.

Imperial Drag's "Boy Or A Girl" was directed by the GOB TV team for Strawberry Films. William Green produced, and Tami Reiker directed photography. GOB TV also directed Primitive Radio Gods' "Waiting Outside A Phone Booth With No Money In Your Pocket." Robert Lloyd directed, while Armando Smit directed photography.

NASHVILLE

Dwight Yoakam directed his own video for "Sorry You Asked?" Lian Lunson produced for L.L. Films.

NEW YORK

Two recent Third Element Films/J.P. Studio productions were shot in Harlem, N.Y. Preacher Earl & the Ministry's "Blessed With My Daughter" was directed by Lance Cain, while April Harris' "Stop Pretending" was directed by Adisa. Ian W. Smith directed photography, while Themba Sibeko produced both clips.

Sa Deuce's "Body Knockin'" video was directed by Steven Carr; Jenni Holm produced. John Perez directed photography for Crazy Horse Productions.

OTHER CITIES

Corky DeVault and Michael Corrigan co-directed Thirty Ought Six's "Adamantine" video in Portland, Ore.

Kristine W.'s video "One More Try" was directed by Pascal D'Hoeraene. Michelle Alexander produced, while Nick Sadler directed photography in Las Vegas.

Larry ('Kids') Clark Among Directors Getting Original

ORIGINAL UPDATE: Los Angeles-based Original Film has several new directors aboard for its music video productions.

Larry Clark, who won praise for his controversial 1995 theatrical film "Kids," joins the company, which will represent his music video work. Clark is the eye behind Everclear's "Heartspark Dollarsign" and Chris Isaak's "Solitary Man."

"I've always thought that this was maybe something that I would want to do," says Clark. "But there are some bands that I won't touch. I don't want to do any clips for any generic, rip-off grunge bands."

Clark describes the video production process as "short and sweet and a good way to make money."

However, don't expect him to give up his thriving movie career. The director is already in pre-production on his next film, "Ken Park," which begins shooting in August.

In addition, Original has inked Green Jelly, a rock act that is also known for its animation and production skills. Original will represent the eclectic act for its music video productions.

Also new to the Original Film directing roster are Guy Guillet (Killing Joke's "Democracy," the Geto Boys' "The World Is A Ghetto"); Angela Alvarado (Robi Rosa's "Madre Tierra"); Paul Rachman (Dig's "Whose Side You On?"); and commercial director Vadim Perelman.

The new director signings were secured by executive producer Lanette Phillips, who joined division head Eric Barrett at the company in mid-March. Before joining Original, Phillips worked for Propaganda Films and was a co-founder of the production company Hero, before taking an extended break from the music video industry to have a baby.

The new signings join Original's existing director roster: Ken Fox (the Dave Matthews Band's "Too Much," Jars Of Clay's "Flood"); Jonathon Stearns (Velocity Girl's "Nothing," Throneberry's "On The Strobe Flume"); Wayne Miller (Lyle Lovett's "Going Home" special); and Hunter Senfter (Start Furnace's "Miss You").

Original also represents director Gavin Bowden, whose work has included several Red Hot Chili Peppers clips. Bowden's most recent clip is the Butthole Surfers' "Pepper," which features former "CHiPs" star Erik Estrada as one of many people taken hostage. Estrada spends most of his time in the clip eating canned corn while talking to the reporters who cover the situation.

Bowden says that MTV has asked

that the clip be re-edited so that its news-like title graphics are removed. In addition, the music video programmer has asked for the words "rapist," "shot," and "bullet" to be edited out of the song.

The director is also putting the finishing touches on a yet-unnamed Red Hot Chili Peppers longform feature. Bowden says that he has worked on the film for the past two years and that it will feature unreleased footage from several live performances by the rock act.

SYKES HONORED: VH1 president John Sykes will be honored Oct. 17 with the 1996 Spirit of Life Award, which is being given by the music and entertainment chapter of

the City of Hope National Medical Center and Beckman Research Institute. Under Sykes' leadership, VH1 has raised money for a number of charitable organizations, including LIFE beat, 7th on Sale, and the Special Olympics.

The event will be commemorated with a concert by the City of Hope All-Star Garage Band, a collective of rock and R&B stars that includes Don Henley, Sting, John Mellencamp, Steve Winwood, Bryan Adams, Melissa Etheridge, Sheryl Crow, Joan

Osborne, and Tony Rich.

There are no plans for VH1 to televise the performance, which will benefit a research fellowship at the City of Hope.

JAZZ ALLEY TV ON THE ROAD: Arvada, Colo.-based programmer "Jazz Alley TV" has been busy with several new production projects. In recent weeks, "Jazz Alley TV" has traveled to several prominent events, including the St. Lucia Jazz Festival in the Caribbean, the Pensacola (Fla.) Jazz Festival, and the New Orleans Jazz & Heritage Festival.

Footage from the St. Lucia shoot appeared on E! Entertainment Television's "E! Daily News." More collaborations between "Jazz Alley TV" and E! are likely in the future, according to "Jazz Alley TV" president Kenneth Burgmaier.

Additional performance footage provided by the programmer has appeared on CNN, Bravo, and BET on Jazz.

"Jazz Alley TV," which airs nationally on America One, was recently added to the programming schedule of WBQC Cincinnati, where it airs Tuesdays at 10 p.m.

The Eye is open on the Internet. Direct all news items, comments, and gripes to BATwood@billboardgroup.com.



Arvada, Colo.-based "Jazz Alley TV" recently traveled to Los Luna Park to tape a performance by Warner Bros. Records town, from left, are Talaya of KTWD-FM Los Angeles, KR-FM Sacramento, Calif., Marylou Badeaux and Randall Records, Kenny Burgmaier of "Jazz Alley TV," and Records. Shown in the bottom row is Jeff Wilkins, Jazz Alley TV."

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- 4 Busta Rhymes, Woo-Hah!! Got You All In Check
- 5 Toni Braxton, You're Makin' Me High
- 6 Mariah Carey, Always Be My Baby
- 7 Fugees, Killing Me Softly
- 8 SWV, You're The One
- 9 Total, Kissing You
- 10 R. Kelly, I Can't Sleep Baby
- 11 Michael Jackson, They Don't Care About Us
- 12 Maxwell, ...Til The Cops Come Knockin'
- 13 Ladae, Party 2 Nite
- 14 Kris Kross, Live And Die For Hip Hop
- 15 Art N' Soul, Ever Since You Went Away
- 16 Monifah, You
- 17 Case, Touch Me, Tease Me
- 18 Crucial Conflict, Hay
- 19 Jodeci, Get On Up
- 20 LL Cool J, Do In It
- 21 Smoothie Da Hustler, Hustler's Theme
- 22 George Clinton, If Anybody Gets Funked U
- 23 Mobb Deep, Back At You
- 24 Quindon, It's You That's On My Mind
- 25 Coolio, It's All The Way Live
- 26 Nonchalant, 5 O'Clock
- 27 Lionel Richie, Don't Wanna Lose You
- 28 Monica, Why I Love You So Much
- 29 Faith Evans, Ain't Nobody
- 30 Kenny Lattimore, Never Too Busy

† Indicates Hot Shots

*** NEW ONS ***

- Mona Lisa, You Said
- 2Pac, 2 Of Amerikaz Most Wanted
- A+, All I See
- Lucky Peterson Feat. Bootsy Collins, Time
- DOS Of Soul, Come Around



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Collin Raye, I Think About You
- 2 Bryan White, I'm Not Supposed To Love You
- 3 Patty Loveless, A Thousand Times A Day
- 4 Marty Stuart & Travis Tritt, Honky Tonkin'
- 5 Paul Brandt, My Heart Has A History
- 6 Mindy McCready, 10, 000 Angels
- 7 Blackhawk, Big Guitar
- 8 Brooks & Dunn, My Maria
- 9 Toby Keith, Does That Blue Moon Ever Shine...
- 10 Sawyer Brown, Treat Her Right

- 11 Shania Twain, No One Needs To Know
- 12 Tracy Lawrence, Time Marches On
- 13 Sammy Kershaw, Meant To Be
- 14 The Mavericks, Missing You
- 15 Doug Supernaw, She Never Looks Back
- 16 Neal McCoy, Then You Can Tell Me Goodbye
- 17 Hal Ketchum, Hang In There Superman
- 18 Reba McEntire, Starting Over Again
- 19 Suzy Bogguss, Give Me Some Wheels
- 20 George Ducas, Every Time She Passes By
- 21 Frazier River, Tangled Up In Texas
- 22 Wade Hayes, On A Good Night
- 23 Rick Trevino, Learning As You Go
- 24 Ricky Skaggs, Cat's In The Hat
- 25 Joe Diffie, C-O-U-N-T-R-Y
- 26 Joe Ely, All Just To Get To You
- 27 Blackhawk, Almost A Memory Now
- 28 Lari White, Wild At Heart
- 29 David Ball, Circle Of Friends
- 30 James Bonamy, I Don't Think I Will
- 31 Trace Adkins, There's A Girl In Texas
- 32 John Anderson, Long Hard Lesson Learned
- 33 Patricia Conroy, What Else Can I Do
- 34 Daryle Singletary, Workin' It Out
- 35 Bobbie Crayner, I Didn't Know My Own...
- 36 Mark Collie, Lipstick Don't Lie
- 37 Ricochet, Daddy's Money
- 38 Emilio, I Think We're On To Something
- 39 Great Plains, Dancin' With The Wind
- 40 Mystery Artist, I'm Not Listening Anymore
- 41 Paul Overstreet, Even When It Don't Feel...
- 42 Sky Kings, Picture Perfect
- 43 Rick McCready, Thinkin' Strait
- 44 Shelby Lynne, Another Chance At Love
- 45 Terri Clark, If I Were You
- 46 Keith Stegall, Fifty-Fifty
- 47 Garth Brooks, The Change
- 48 Karla Bonoff/The Nitty Gritty Dirty Band, You...
- 49 Paul Jefferson, Check Please
- 50 Tammy Graham, Tell Me Again

*** NEW ONS ***

- Cledus T. Judd, If Shania Was Mine
- Jeff Foxworthy, Redneck Games
- Larry Stewart, Why Can't You



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
- 2 Alanis Morissette, You Learn
- 3 Bone Thugs-N-Harmony, Tha Crossroads
- 4 LL Cool J, Do In It
- 5 Hootie & The Blowfish, Old Man & Me
- 6 Green Day, Walking Contradiction
- 7 Oasis, Champagne Supernova
- 8 Rage Against The Machine, Bulls On Parade
- 9 Soundgarden, Pretty Noose
- 10 Coolio, It's All The Way Live (Now)
- 11 The Cranberries, Salvation
- 12 Toni Braxton, You're Makin' Me High
- 13 Dave Matthews Band, Too Much
- 14 Jewel, Who Will Save Your Soul
- 15 Stone Temple Pilots, Big Bang Baby

- 16 George Michael, Fastlove
- 17 Marilyn Manson, Sweet Dreams
- 18 2Pac, 2 Of Amerikaz Most Wanted
- 19 Busta Rhymes, Woo-Hah!! Got You All In Check
- 20 Tracy Bonham, Mother Mother
- 21 SWV, You're The One
- 22 Delinquent Habits, Tres Delinquentes
- 23 R. Kelly, I Can't Sleep Baby
- 24 No Doubt, Spiderwebs
- 25 Tracy Chapman, Give Me One Reason
- 26 Everclear, Heartspark Dollarsign
- 27 The Dixons, Sister
- 28 Goldfinger, Here In Your Bedroom
- 29 A Clayton & L. Mullen, Theme From Mission: Impossible
- 30 Bryan Adams, The Only Thing That Looks Good...
- 31 Van Halen, Humans Being
- 32 Bush, Machinehead
- 33 Dishwalla, Counting Blue Cars
- 34 Alice In Chains, Again
- 35 Smashing Pumpkins, Zero
- 36 Verve Pipe, Photograph
- 37 Metallica, Until It Sleeps
- 38 Gravity Kills, Guilty
- 39 Refreshments, Banditos
- 40 Jars Of Clay, Flood
- 41 R. Kelly, Down Low
- 42 Goo Goo Dolls, Long Way Down
- 43 Jim Carrey, Somebody To Love
- 44 Total, Kissing You
- 45 Smashing Pumpkins, 1979
- 46 Garbage, Stupid Girl
- 47 Alanis Morissette, Ironic
- 48 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 49 Patti Rothberg, Inside
- 50 Coolio Feat. L.V., Gangsta's Paradise

** Indicates MTV Exclusive

*** NEW ONS ***

- Ozzy Osbourne, I Just Want You
- Primitive Radio Gods, Standing Outside...
- Red Hot Chili Peppers, Coffee Shop
- Superdrag, Sucked Out
- The Tony Rich Project, Like A Woman
- Cracker, Nothing To Believe In



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 George Jones, I Don't Need Your Rockin'...
- 2 Shania Twain, You Win My Love
- 3 Frazier River, Tangled Up In Texas
- 4 Brooks & Dunn, My Maria
- 5 Patty Loveless, A Thousand Times A Day
- 6 Tracy Lawrence, Time Marches On
- 7 Reba McEntire, Starting Over Again
- 8 Jo Dee Messina, Heads Carolina, Tails...
- 9 Doug Supernaw, She Never Looks Back
- 10 Terri Clark, If I Were You
- 11 Blackhawk, Almost A Memory Now
- 12 Toby Keith, Does That Blue Moon Ever Shine...
- 13 Bryan White, I'm Not Supposed To Love You...
- 14 Collin Raye, I Think About You

- 15 Joe Diffie, C-O-U-N-T-R-Y
- 16 Sawyer Brown, Treat Her Right
- 17 Sammy Kershaw, Meant To Be
- 18 James Bonamy, I Don't Think I Will
- 19 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 20 Daryle Singletary, Workin' It Out
- 21 David Ball, Circle Of Friends
- 22 Wade Hayes, On A Good Night
- 23 Neal McCoy, Then You Can Tell Me Goodbye
- 24 Suzy Bogguss, Give Me Some Wheels
- 25 Bobbie Cyner, I Didn't Know My Own...
- 26 Rick Trevino, Learning As You Go
- 27 Emilio, I Think We're On To Something
- 28 Ricky Skaggs, Cat's In The Hat
- 29 Mindy McCready, 10, 000 Angels
- 30 Ricochet, Daddy's Money

*** NEW ONS ***

- Steve Azar, I Never Stopped Lovin' You
- Jeff Foxworthy, Redneck Games
- Marcus Hummon, Honky Tonk Mona Lisa
- Hal Ketchum, Hang In There Superman
- Charlie Major, (I Do It) For The Money



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Bryan Adams, The Only Thing That Looks Good...
- 2 Celine Dion, Because You Loved Me
- 3 Alanis Morissette, Ironic
- 4 Tracy Chapman, Give Me One Reason
- 5 Hootie & The Blowfish, Old Man & Me
- 6 Mariah Carey, Always Be My Baby
- 7 George Michael, Fastlove
- 8 A Clayton & L. Mullen, Theme From Mission: Impossible
- 9 Gin Blossoms, Follow You Down
- 10 Gloria Estefan, Reach
- 11 Collective Soul, The World I Know
- 12 Sling, You Still Touch Me
- 13 Jewel, Who Will Save Your Soul
- 14 Natalie Merchant, Jealousy
- 15 Dog's Eye View, Everything Falls Apart
- 16 Jann Arden, Insensitive
- 17 Melissa Etheridge, I Want To Come Over
- 18 Seal, Kiss From A Rose
- 19 Foo Fighters, Big Me
- 20 Alanis Morissette, You Learn
- 21 Blues Traveler, Run Around
- 22 Madonna, Take A Bow
- 23 Natalie Merchant, Wonder
- 24 Pete Townshend, Let My Love Open The Door
- 25 Tina Turner, Chains
- 26 Eric Clapton, It's In The Way That You...
- 27 TLC, Waterfalls
- 28 Cowboy Junkies, A Common Disaster
- 29 Wallflowers, 6th Avenue Heartache
- 30 Toni Braxton, You're Makin' Me High

*** NEW ONS ***

- Eric Clapton & Babyface, If I Could Change The World
- Todd Snider, I Believe You

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 8, 1996.

THE BOX
 MUSIC TELEVISION
 CONTROL

Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Monica, Why I Love You So Much
- 112, Only You
- Total, Kissing You
- J'son, I'll Never Stop Loving You
- 2Pac, 2 Of Amerikaz Most Wanted
- Faith Evans, Ain't Nobody
- Crucial Conflict, Hay (Strollin' On)
- Quad City DJ's, C'mon 'N' Ride It
- D'Angelo, Lady(Remix)
- Toni Braxton, You're Makin' Me High
- Fugees, Killing Me Softly
- Quindon, It's You That's On My...
- R. Kelly, I Can't Sleep Baby
- George Michael, Fastlove
- Busta Rhymes, Woo-Hah!! (Remix)
- R. Kelly, Down Low (Live To...Mix)
- Jaz Z Featuring Foxy Brown, Ain't No...
- Geto Boys, The World Is A Ghetto
- No Doubt, Spider Webs
- Delinquent Habits, Tres Delinquentes
- Mobb Deep, Back At You
- Mack 10, Hoo Bangin'
- Heather B, If Headz Only Knew
- Queen Latifah, Elements I'm Among
- Ice-T, I Must Stand
- Immature, Please Don't Go
- Monifah, You
- MC Lyte Feat. Xscape, Keep On, Keepin' On
- Primus, Southbound Pachyderm

NEW

- De La Soul, Stakes Is High
- Jim Carrey, Somebody To Love
- Me'shell Ndegeocello, Leviticus
- Mista, Blackberry Molasses
- Porno For Pyros, Tahitian Moon
- Pudgee, Money Don't Make Your World Stop
- Sadat X, Hang Em High
- Smashing Pumpkins, Tonight, Tonight



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- Letters To Cleo, Dangerous Type
- Gin Blossoms, Day Job
- The Dixons, Sister
- Refreshments, Banditos
- Lionel Richie, Don't Wanna Lose You
- Spin Doctors, She Used To Be Mine
- Van Halen, Humans Being
- Verve Pipe, Photograph
- Wallflowers, 6th Avenue Heartache
- All-4-One, These Arms
- The Beatles, Real Love
- Blind Melon, Three Is A Magic Number
- Mariah Carey, Always Be My Baby
- Celine Dion, Because You Loved Me
- Hootie & The Blowfish, Old Man & Me
- Janet Jackson, Twenty-Foreplay
- Jars Of Clay, Flood
- Madonna, Love Don't Live Here Anymore
- Billy Mann, Turn Down The World
- Ziggy Marley & The Melody, Love Power



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Pluto, Paste
- Ashley Macisaac, Brenda Stubbart
- Take That, How Deep Is Your Love
- Kevin Kane, The Sinking Song
- Babylon Zoo, Animal Army
- Wild Strawberries, I Don't Want To Think About It
- Dave Matthews Band, Too Much
- Dishwalla, Counting Blue Cars
- The Tragically Hip, Ahead By A Century
- Stone Temple Pilots, Big Bang Baby
- Hootie & The Blowfish, Old Man & Me
- Celine Dion, Because You Loved Me
- Oasis, Champagne Supernova
- Gin Blossoms, Follow You Down
- I Mother Earth, One More Astronaut
- Cowboy Junkies, A Common Disaster

- Deborah Cox, Who Do U Love
- Bush, Machinehead
- Fugees, Killing Me Softly



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- The Cranberries, Salvation
- Shakira, Estoy Aqui
- Ricky Martin, Fuego De Noche...
- George Michael, Fastlove
- Bryan Adams, The Only Thing That...
- Spacehog, In The Meantime
- Maldita Vecindad, Don Palabras
- Queen, You Don't Fool Me
- Kiss, Rock And Roll All Nite
- Mana, Hundido En Un...
- Fobia, Hipnotizame
- Ilyya Kuryaki, Jaguar House
- Eros Ramazzotti, La Cosa Mas Bella
- Oasis, Champagne Supernova
- Coolio, 1, 2, 3, 4 (Sumpin' New)
- Roxette, June Afternoon
- Los Tres, Traje Desastre
- Def Leppard, Slang
- Hootie & The Blowfish, Old Man & Me
- Pet Shop Boys, Before



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 Wall, PA 15148

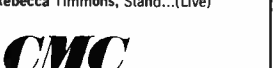
- Mxpx, Want Ad
- Guardian, Lead The Way
- Blackball, Doesn't Matter
- White Heart, Inside
- Starflyer 59, Housewife Love Song
- Johnny Q Public, Body Be
- Morela's Forest, Hang Out
- Grammatrain, Believe
- Voice Of Defiance, Crashdog
- Bride, Troubled Times
- The Walter Eugenes, Crawl
- Audio Adrenaline, Never Gonna Be...

- Rebecca St. James, God
- Bush, Machinehead
- Newsboys, Take Me To Your Leader
- CeCe Winans, Every Time



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Porno For Pyros, Tahitian Moon
- Bad Religion, Punk Rock Song
- My Head, Humbucker
- Whitehead Bros., Feel Your Pain
- Lode, Legs & Arms
- Patti Rothberg, Inside
- Spin Doctors, She Used To Be Mine
- Varnaline, No Decision...
- The Extinct, Ginseng
- Jim Carrey, Somebody To Love
- Howlin' Maggie, Alcohol
- Soundgarden, Pretty Noose
- Cracker, Nothing To Believe In
- Montell Jordan, I Like
- Salt, So
- Loveinreverse, I'm A Contradiction
- Cure, The 13th
- Elvis Presley, Don't Be Cruel
- Bush, Machinehead
- Rebecca Timmons, Stand...(Live)



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Bone Thugs-N-Harmony, Tha Crossroads
- Total, Kissing You
- Quad City DJ's, C'mon 'N' Ride It
- Fugees, Killing Me Softly
- SWV, You're The One
- Jodeci, Get On Up
- Mac Mall, Get Right
- Ladae, Party 2 Nite
- Toni Braxton, You're Makin' Me High
- Kino Watson, Bring It On

A&M'S BRYAN ADAMS RETURNS TO ROCK

(Continued from page 82)

the country, Reid is confident of the album's reception at Canadian retail. "Still, we're not oversaturating the market with product," Reid says. "We're going out with just over 200,000 units, which will move quickly. I want to have retail confidence."

A&M/Island/Motown's marketing campaign, which began with the Canadian release of "The Only Thing That Looks Good On Me Is You" May 1, includes extensive consumer print advertising, billboards, leaflets, and ad buys at local radio and on the national video network MuchMusic and its French-Canadian counterpart, MusiquePlus, throughout the year.

"The video [for 'The Only Thing That Looks Good On Me Is You'] just blew me away," says Jason Sniderman of Toronto-based Roblan Distributors, which operates the 100-store Sam the Record Man chain. "And the album is going to do amazing."

"We don't anticipate huge first-day sales with Adams, but over the life of the record, it'll do well," says Tim Baker, buyer for the Toronto-based Sunrise Records chain, which has 30 stores in southern Ontario.

Unlike retail, however, radio reaction at home is not all positive. "A lot of the [phone] response on the single has been negative," says Rob Robson, music director of album rock CFOX Vancouver, Bryan's hometown. "It sounds like 'Waking Up The Neighbours, Part Two.' Most of the negative callers say they don't think [his music] fits anymore."

"18 Til I Die" came to be first recorded in Jamaica when Lange invited Adams there to talk about doing some songwriting. Adams fell in love with the locale and suggested that the two record some demos with a portable studio at a house he had rented.

The two soon scrapped the idea of doing demos and spent three months in 1994 and five months in 1995 recording such tracks as "I Think About You," "It Ain't A Party," "Black Pearl," "Let's Make A Night To Remember," and "You're Still Beautiful To Me." Also recorded were "Have You Ever Really Loved A Woman?" and "Hey Elvis," the latter of which was included on the Japanese version of the album.

"It was great fun to make this album, and it shows," says Adams.

When the house he had rented in Jamaica was no longer available, he decided to shift recording to a house in Provence, France.

The musicians on the record are Adams stalwarts Mickey Curry (drums), Dave Taylor (bass), and Keith Scott (guitar), with the addition of Lange and Phil Palmer on guitar, and engineer Olle Romo on keyboards and percussion. Guitarist Paco de Lucia guests on "Have You Ever Really Loved A Woman?"

Adams is savvy enough to know he's in for some chiding for the silly-sounding track "(I Wanna Be Your) Underwear," which he co-wrote with Lange.

"Why would I put it on the record?" he exclaims defiantly when asked. "Are you serious? It's great! It's outrageous! Why would anyone want to write a song called '(I Wanna Be Your) Underwear?' That's what's funny about it. It's me trying to have a laugh."

Adams adds, "Besides, '(I Wanna Be Your) Underwear' and the video of 'The Only Thing That Looks Good On Me' show me having a sense of humor, so do '18 Until I Die' and 'Black Pearl.' A lot of the rockers on the album are a laugh. That's where my head is right now. I just want to have a laugh."

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HOT LATIN SEASONING HEATS UP CITY'S HIPPEST MUSICAL HYBRIDS

(Continued from page 1)

sunset-'til-mañana function on Fulton Street in the warehouse district for an installment of that famous yearly upheaval.

But no, this is the Latin aspect of New Orleans' always-simmering musical stew, and local groups Acoustic Swiftmess and the Iguanas, while prominent at Jazz Fest, are currently topping the bill for this three-night (May 3-5) Hispanic romp co-sponsored by KGLA (Radio Tropical, 1540 AM), WDSU-TV (channel 6), the Mexican Cultural Center of the South, and the Greater New Orleans Latin Tourist & Trade Network Inc. (The other well-attended Cinco de Mayo festival, underwritten by WFNO [La Fabulosa Nueva Orleans Radio, 830 AM], La Prensa New Orleans, and Vaqueros Restaurant, took place May 4 on Prytania Street, featuring various salsa and merengue bands.)

Besides serving as magnets for New Orleans' many music festivals, Acoustic Swiftmess and the Iguanas happen to be habitués of what's described in the liner notes of the former band's independently released "Molino" album as a "burgeoning Latin scene coming out of clubs on Frenchmen Street in New Orleans... like Cafe Brasil" (see story, page 1).

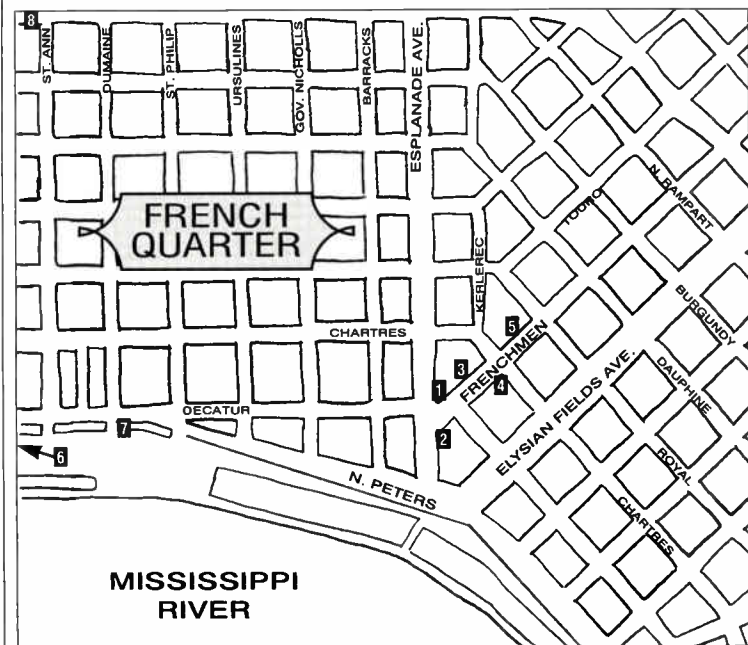
All of this is so, but the forces shaping the course of the increasingly pronounced Latin presence in this Creole coastal zone have been building in ways bold and benign ever since a Spanish armada of 24 warships sailed up the Mississippi River in 1769, dropping anchor at New Orleans as part of a late-16th-century attempt by Spain to reassert its sovereignty in Louisiana.

"If you liked Cinco de Mayo, you should have come back two weeks later for the Cuban Independence Celebrations!" Yolanda Estrada later giggles. As co-owner with husband Juan Suarez of Música Latina on Magazine Street, New Orleans' sole Latin-only record shop ("We stock over 90% of all the Latin music released around the world"), and host of the "Tiene Sabor" (It Has Spice) show broadcast each Saturday on WWOZ (90.7 FM), Estrada has often spun the music of the Iguanas and hosted live on-air guest shots by Acoustic Swiftmess. She has also watched as the Latin presence in New Orleans has expanded to where its ranks converge each fall for the annual Carnaval Latino sponsored by the Hispanic Heritage Foundation.

"I was born in Honduras," Estrada says, "and my husband is from Guantanamo, Cuba. When we got here in the '60s, we saw a big market for Latin music after Castro took over in Havana, because Cubans who couldn't or didn't want to move to Miami started coming to New Orleans. We opened Música Latina at 2035 Magazine in 1969 and then moved it in 1983 to 4226 Magazine.

"We're not the biggest store in town for footage, but local Latin people know we are the biggest in selection for anything from Afro-Cuban rumba to

French Quarter/Frenchmen Street Neighborhoods



1) Checkpoint Charlie's; 2) Cafe Siam, Dragon's Den; 3) The Dream Palace/Cafe Istanbul; 4) Cafe Brasil; 5) Snug Harbor; 6) Louisiana Music Factory; 7) Tower Records; 8) Donna's Bar & Grill

SPECIAL THANKS TO LEE HEITHOFF

son. At first, our clientele was older Latin fans, but these days, it's 50/50 Latin and non-Latin. We get Japanese and Chinese people, Latin college kids from Puerto Rico and Central America, and all the local fans from suburbs with Latin residents, like Kenner, Metairie, Gretna, Marrero, Chalmette. And people call me from as far away as Pensacola, Fla., to find out what's going on with Latin jazz in New Orleans!"

While Estrada points out that Música Latina stocks everything "from Nat 'King' Cole in Spanish to Gloria Estefan and the old-time Desi Arnaz stuff," the largest demand is for locally issued fare by a surging wave of Latin and Latin-shaded New Orleans artists.

Other leading local record retailers, including Louisiana Music Factory, Tower Records, and Blockbuster Music, have begun paying closer attention to Latin music in New Orleans in light of consumers' inquiries regarding unrecorded veteran Latin acts whose stints on Frenchmen Street have enhanced their regional reputations (Elegant Gypsies, Los Sagitarios, and Caliente), as well as rising stars with indie recordings: Ancestro, Mas Mamonés, Santiago, Ritmo Caribeno, Julio & Caesar, Patrice Fisher & ARPA with Editus of Costa Rica, and Bob Folse & Fuego.

"Caliente's Cuban salsa has made a big noise locally," says Jerry W. Brock, co-owner with Barry M. Smith of Louisiana Music Factory on North Peters Street, "and Los Sagitarios is another act that does quite well with its local shows, so both get a lot of response and inquiries as a result. And among the Latin acts that have records

available, Los Babies Del Merengue, for instance, have been very big for the last year and a half."

As a further sign of acceptance, all of the aforementioned acts appeared at Jazz Fest '96, as did other top local Latin-rooted artists, whose frequent headliner status also allows them to regularly book dates or tours outside Louisiana: the Iguanas, Acoustic Swiftmess, and Casa Samba. This last level of acts has absorbed the full range of experiences associated with playing and promoting the Latin sounds of the Crescent City.

THE IGUANAS

Converging as a unit in 1989, the Iguanas' membership—apart from native New Orleans bassist Rene Coma—had gravitated to the Big Easy from points as distant as California (guitarist/vocalist Rod Hodges), Nebraska (vocalist/bajo sexto/saxophonist Joe Cabral), Virginia (saxman Derek Huston), and Tennessee (drummer Doug Garrison).

Coma and Garrison played together previously with Alex Chilton, who lends backing vocals to "Rock Star" on "Super Ball," the band's third album for Jimmy Buffett's Island Records-distributed Margaritaville label. The titillating half-twist of Tex-Mex earthiness and wit that the personnel bring to modern rock of the slinky Crescent City strain might be owed to ancestral underpinnings, like the years Cabral's dad spent playing in a Mexican banda. But there's no mystery about the warm embrace conferred on the virtuoso cantina roll of the Iguanas by the highly critical New Orleans music community

(which recently bestowed the act with three much-coveted Big Easy Music Awards, for best emerging band, best rock, and best roots rock).

Equally exuberant is the validation by the Latin members of the port city's citizenry, who whooped with glee at the Cinco de Mayo gathering for songs from "Super Ball," including "Que Tristeza," "Mil Demonios," and "Cuarto Rojo."

"I enjoy traditional Latin music of all kinds," says Hodges, who shares most of the Iguanas' songwriting duties with Cabral, "and I always like slipping a few cumbia [Colombia-derived shuffle] songs into our sets, especially if I see a lot of Spanish people in our audiences, like at Cinco de Mayo. But there's already a lot of Cuban-style clave rhythms used in traditional New Orleans beats. People come down here and think automatically of Cajun and zydeco music but don't know about the rather important Spanish side of New Orleans music. Even back in Jelly Roll Morton's day, he said that if you can't get a certain amount of Spanish influence into jazz, it just doesn't sound like it should."

True enough. Morton's exact statement was: "If you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for jazz."

Incidentally, the sensual "Cuarto Rojo" (Red Room) refers to an actual place Cabral has visited on Magazine Street, not far from Música Latina, so the Iguanas were keen to capture as much local color as possible when they cut "Super Ball" with co-producer Keith Keller (Neville Brothers, G. Love & Special Sauce) at Chez Flame, a studio in a Victorian mansion near the warehouse district. Another new track, "Benny's Cadillac" is a tragi-comic glimpse of New Orleans' hazardous underbelly that recounts an incident at an uptown cabaret in which local singer Benny "Lipstick Traces" Spellman sat in with the Iguanas while persons unknown jacked up his Cadillac outside and stole its wheels.

"It's such a local, inside story that I hesitated putting it on the album," says Hodges, "but the response has been so favorable [Island is making the song an emphasis track for triple-A radio] that I'm glad we did. We love New Orleans and its different sides, so I guess we just look for ways to show it."

KERRY BROWN & LOS BABIES

It's exactly that sort of reasoning that moved distinguished New Orleans jazz drummer Kerry Brown to produce and finance a contemporary pivot on Morton's proposition, namely "Ay Que Vacilon" (Oh What A Party), the debut album by Los Babies Del Merengue.

Brown says he found the superb young merengue jazz ensemble

through his annual autumn duties as musical director over the last four years for the Jefferson Parish Jeff Fest held at Lafreniere Park in Metairie, where he would often see the group's members playing soccer. When Brown became a partner and manager of Cafe Istanbul in the early '90s, he booked Los Babies Del Merengue into the funky, chic boite. The distinctive aura that the irreplaceable 12-piece brought to the illustrious pandemonium of Frenchmen Street led Brown to invest \$13,000 recording "Ay Que Vacilon" last year at the Boiler Room studio on Fig Street.

According to Los Babies percussionist/music director Juan Montes, the group was originally known as "Proyecto Cristal, and then, as we added horns, we changed our name to Nuevo Generation, but Luis Zuniga, a DJ at Radio Tropical, gave us the nickname Los Babies Del Merengue, and it stuck."

Brown enthuses that Los Babies' lineup includes natives of Honduras, Guatemala, Cuba, El Salvador, the Dominican Republic, and, yes, one indigenous New Orleans player, trumpeter Stacy Chamblis.

"We're all from Caribbean states—and that includes New Orleans!" adds the bubbly Montes. "People from Honduras, they look at New Orleans as a port city, with a climate and a lifestyle just like we have on the coast of my country, so the decision to come to New Orleans is a nice one, because you know what to expect."

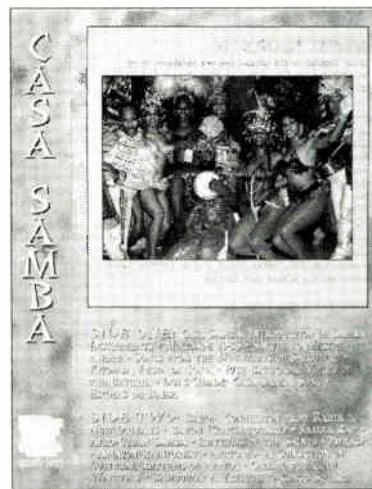
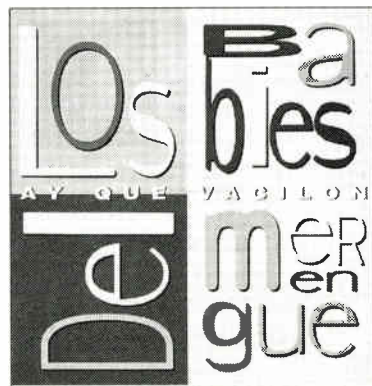
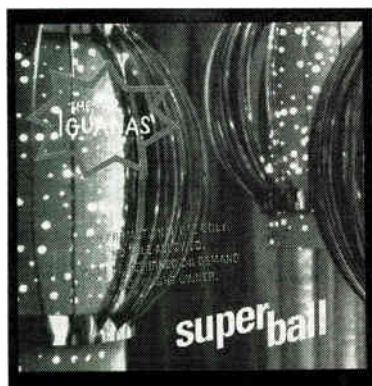
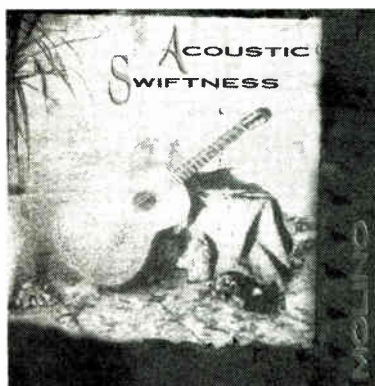
Nonetheless, the appeal for Montes is that the average pop aficionado in New Orleans perceives Latin music as something unexpected. "They're just discovering Latin music down here!" he exults. "It makes me feel fantastic, because we're mixing what they already know with what they haven't heard. At the same time, we're trying to do something unusual, which is to take classic romantic songs from South America, Mexico, and even the United States and rearrange them in a salsa/merengue structure. People in Honduras love merengue, but they don't really know it the way we do it. When I was growing up, my heroes and influences were Tito Puente, Gloria Estefan, Honduran singer Moises Canelas, and the great Mexican singer José José, but when I became a drummer at 12 or 13, my idea was to take something romantic and give it more rhythm."

Born July 4, 1959, in Honduras' capital city of Tegucigalpa, Montes is one of nine offspring of the late Juan Sr., a onetime career civil servant in the mayor's office, and his homemaker wife, Isolina. "I came to New Orleans in 1982 to visit my uncle," says Montes, "but I remained here because of the excitement with music and how you can mix it here into something different. Unlike Miami or New York, nobody in New Orleans is set in their ways of doing things."

A common touchstone for Montes and Brown is the legacy of the late Ruben Gonzales, "the godfather of New Orleans salsa," who appeared at Cafe Istanbul and other Frenchmen Street venues until his death several months ago.

"Los Babies respect the older salsa and merengue artists," says Brown. "To show respect for the musics' history, the group played a number of classic songs on their album that hadn't been recorded in a long time—besides originals, like the title track, or special New Orleans-flavored arrangements by Los Babies pianist Ovidio Giron of

(Continued on next page)



HOT LATIN SEASONING HEATS UP CITY'S HIPPEST MUSICAL HYBRIDS

(Continued from preceding page)

standards like 'Le Salio.'

As for Brown, he says, "I have always been interested in playing Latin rhythms," a fondness partially acquired by watching the legendary pianist Professor Longhair (1918-80), a huge fan of mambo giant Perez Prado. Born Aug. 2, 1954, in New Orleans' Charity Hospital and coming of age on 12th Street in the West Bank suburb of Gretna, Brown watched nightly as a boy while Professor Longhair was the house piano player at the nearby Pepper Pot Club. (Longhair told this writer in 1976 that in his own youth, he played with "Spanish boys, West Indians, Puerto Ricans, Jamaicans. I just copped all their changes and beats and kept the ones I liked.")

After he began playing drums in church at age 12, Brown's mentors and instructors were the cream of this century's New Orleans rhythm cannoneers, including James Backo, Earl Palmer, the Meters' Zigaboo Modeste, Albert "June" Gardner, and Smokey Johnson. A tag-along second-line dancer since he was a tot, Brown regularly joined the funeral parades organized by the Wolves, the benevolent society of which father Warren Brown was a member.

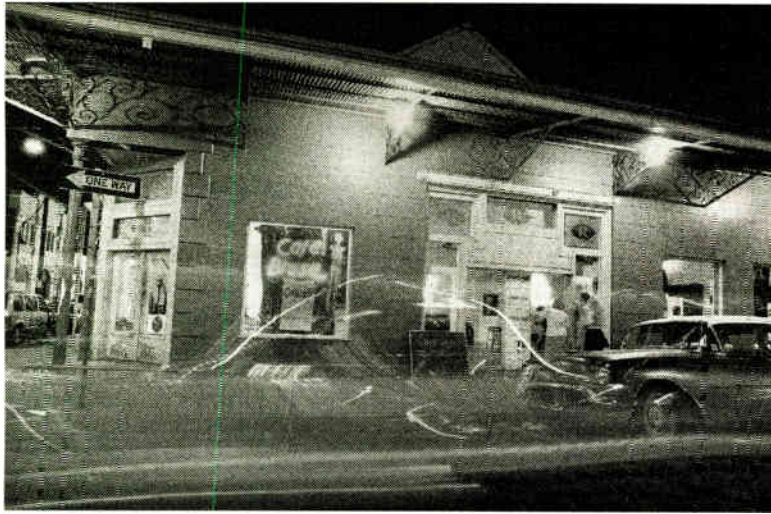
"My father was Ray Charles' valet," Brown says, "so I knew about music of all kinds from the start, and my mother, Doretha Brown, was a gospel singer at Mt. Zion Baptist Church on Huey P. Long Avenue. I've also played in brass bands and at funerals since my teens, including the Olympia, Treme, Tuxedo, and Brownsville Brass."

Kerry Brown spent 15 years in Clarence "Gatmouth" Brown's band (they co-wrote "Never Unpack Your Suitcase") and has recorded with McCoy Tyner, Champion Jack Dupree, Guitar Slim Jr., Willie DeVille, and the Hank Crawford/Jimmy McGriff band, as well as touring with Albert Collins, B.B. King, Jimmy Page (in the Firm), Little Milton, Manu Dibango, Michelle Shocked, Bonnie Raitt, Freddie King, and Ironing Board Sam (who taught him the stage stunt of setting his drumsticks on fire).

While he sold his partial interest in Cafe Istanbul just a month ago, Brown retains "wonderful" memories of woodshedding there in the stellar Thursday night jazz jams he regularly held with trumpeter Nicholas Payton, bassist Walter Payton, saxophonist Greg Tardy, and keyboardist Ed Frank. He's also proud of booking Ruben Gonzales and other early local Latin acts, such as Zona Brava, Pedro Cruz, and Santiago, in addition to Los Sagitarios, Ritmo Caribeno, Acoustic Swiftiness, and Casa Samba. Moreover, Brown believes the recording and touring possibilities for Los Babies Del Merengue are as limitless as their own ambitions.

"The music that's come off of Frenchmen Street has woken New Orleans up to new prospects from the overlooked Latin community and from other musicians interested in playing with them," says Brown. "The musical identities of Los Babies and of New Orleans itself are not just one thing, they're a whole lot of things. With Los Babies hopefully out performing a lot this year, those combinations are going to continue to escalate."

"I agree," says Montes. "We're gonna play and tour as much as possible in '96. But if people can make it, we'd like them to come down to Cafe Brasil and see us every Friday night this summer. That way, they can hear Los Babies do our merengue mix at the place where it all first happened."



Cafe Brasil, at the corner of Chartres and Frenchmen streets.

CASA SAMBA

Of all the Latin groups of various kinds in New Orleans, the *banteria* (to use the Brazilian term for band) that earns the most deferential measure of respect is Casa Samba, the only authentic *escola de samba* (samba school) ever established in New Orleans. But its founder, Curtis Pierre, cautions that the way of the samba has never been a smooth or easily understood path.

In "Praça Onze," a prophetic perennial samba dating from 1942, the cry is heard that Rios' famed samba schools (Favela, Saigueiro, Estação Primeira de Mangueira) may someday pass out of existence, the *pandeiros* (tambourines) that herald their joyful procession resounding no more from Rios' surrounding *morros* (hills) to the *favelas* (slums) below:

"Some day soon there will be no more samba school.

Cry, tambourine, cry, world—
Favela, Saigueiro, Estação Primeira de Mangueira,

All you samba schools, put your *pandeiros* in the closet,

For the samba schools no longer take to the streets."

The slums on the slopes of Rios' *morros*, being largely bereft of running water, electricity, or sewage facilities of any sort, are among the most destitute places on Earth, and the fatalism they produce is so acute as to seem almost poetic.

Almost. Stranded between the sky that signifies Heaven and the reeking stench of rotting garbage underfoot that certifies Hell, the inhabitants know instinctively that the reassurance of the samba is the last best hope they have. There are few musics more rhythmically complex and aurally enriching than the sounds that accompany the Afro-Brazilian folk dances generally known as sambas, which evolved



JAVIER GUTIERREZ
OF ACOUSTIC
SWIFTNESS

in Rio but most likely originated in the more African city of Salvador de Bahia in the northeastern Brazilian state of Bahia, where its rituals mingled with those of Afro-Christian voodoo cults called *Candomblé*.

"Just the most basic descriptions of the samba as street music, its role as the music of the poor, and the voodoo rituals of *Candomblé*, they all could easily be mistaken for descriptions of music and customs in New Orleans," says Pierre. "As a kid growing up on a farm in Killona,

St. Charles Parish, I was involved in Mardi Gras things in the community, practicing with street bands, making costumes, playing in carnival parades as a percussionist, and this is what I think made me so comfortable when I started to find out about the *escolas de samba* in Brazil."

Born Aug. 29, 1955, Wilton Curtis Pierre is one of nine children by carpenter/electrician Kerry Pierre and wife Matlean. A self-taught drummer who led several jazz and top 40 groups after graduation from Hahnville High School, Pierre moved to Detroit in 1977 to play percussion in an ensemble led by drummer Roy Brooks called the Aborigines Percussion Choir. A chance encounter with Brazilian jazz percussionist Airtó Moreira after a Detroit concert led to the opportunity to sit in with his band. Hooked on Moreira's samba jazz experiments, Pierre followed him to Los Angeles, where he studied with Moreira, worked as an assistant musical director with the Afro-Cuban/Brazilian Orisha Dance Theater, and joined the traditional Brazilian group Embra Samba, staying with them from July 1983 until September 1985. During this span, he also formed a group of his own, L.A. Samba, and performed with drummer colleagues Bob Summer of Herbie Hancock's band and Ron Powell of Sérgio Mendes' Brazil '77 group.

"After being out in California for about five years," Pierre recalls, "Bill Summers said to me, 'Curtis, why don't you go back home and do this?' It had never dawned on me until that moment that the music of Bahia and New Orleans had a direct connection, that the second line had a direct link to the samba, that the Mardi Gras Indians had links to the paraders at Carnaval, and



KERRY BROWN

that the *maculele* stick dance and *capoeira* martial arts dance I would learn were the same ritual practices that had been outlawed by slave owners in the 1920s in Congo Square in New Orleans!"

Returning to the Big Easy, Pierre became friendly with dancer Carolyn Barber of the Palmeres group and an associate of Barber's, Bill Lennon, director of international student affairs at Tulane University. With the encouragement of Barber, Tulane's director of multicultural affairs, Pierre and Lennon organized a group dubbed the Cosmopolitan Amigo Samba Assn., which participated in numerous parades throughout the 1986 Mardi Gras season. By 1987, Pierre's ensemble had evolved into Casa Samba, which made its first appearance at Jazz Fest that year (and has not missed a year since).

In 1988, Pierre made his first trip to Rio de Janeiro and Bahia, staying with the family of Lazaro Franco, a member of Embra Samba who had become the drummer in the Salgueiro samba school. Between 1989 and 1992, Pierre



studied percussion, with the *mestres* (masters) of the samba schools of Salgueiro, Beija Flor, Estação Primeira de Mangueira, Academics de Villa Isabel, Mocidade Independente de Padre Miguel, and with Bahia's first black samba group, Cenoc-Iye Aye. Pierre also studied capoeira with several *mestres* and became an American master ("one of only seven") of the *pandeiro* after learning its intensely difficult playing and juggling techniques under the tutelage of mestre Edgar Aguiar of the "OBA OBA" troupe.

In 1991, Pierre apprenticed himself as a drummer to noted *Candomblé* priestess Yvette in Salgueiro, Rio de Janeiro, while also learning the Yoruba-based rites of the religion. Back home in New Orleans, Casa Samba had become a core ensemble of 25-30 musicians and dancers for gigs at Cafe Brasil and Cafe Istanbul that swelled to a cadre of 50 musicians and 150 dancers when it marched for Mardi Gras. Meanwhile, Pierre married Barber, and in 1993 he recorded a 17-track cassette with Casa Samba, "Afro-Brazilian Fantasy," for Gary J. Edwards' Sounds of New Orleans label. That same year, New Orleans Mayor Sidney Barthelemy officially recognized Casa Samba as New Orleans' first samba school.

Pierre appeared as a dancer in the Tom Cruise movie "Interview With The Vampire" (1994) and a ritual drummer in the Robert De Niro/Mickey Rourke movie "Angel Heart" (1987) while serving as a choreographer/assistant music composer/coordinator for both projects. And Casa Samba has recorded with Bill Summers, Philip Manuel, and Earl Turbinton & His Quintet and has opened local concerts for such artists as Flora Purim & Moreira, Steel Pulse, Kool & the Gang, Gloria Estefan & Miami Sound Machine, King Sunny Ade, the Neville Brothers, Dr. John, the Beach Boys, the Temptations, Kenny Rogers, Fats Domino, Irma Thomas, and Tito Puente, as well

as touring on its own throughout the South.

Besides steady yearly bookings at festivals and parades in Louisiana, dozens of conventions and trade shows, and commercials for American Express and other travel- and tourism-related clients, Casa Samba and Pierre's offshoot New Orleans Drumming Assn. regularly conduct clinics at Tulane and Loyola and student workshops with neighborhood organizations and youth groups around the city. Lastly, Casa Samba maintains a full schedule of local nightclub dates.

"Coming back to New Orleans with the knowledge I've gained has been a mutual revelation for me and, I think, others in New Orleans," says Pierre, who is currently preparing to record a CD of Casa Samba's latest material. "Like me, a lot of people didn't realize there was a carnival in Brazil and that we have a lot in common with that country and its musical processions and ceremonies."

"Cafe Brasil, Cafe Istanbul, Jazz Fest, and the Festival International de Louisiane in Lafayette have each given us enormous exposure, and Casa Samba probably wouldn't have gotten established in New Orleans without them. But the biggest experience for me," Pierre confides, "has been the internal part, the pride in bringing back some of the best of what Brazil has to offer and feeling I was meant to do that, so both cultures could see our kindred relationship."

ACOUSTIC SWIFTNESS

"I came to New Orleans in 1980 for the challenge," says Javier Gutierrez of Acoustic Swiftiness. "I had just graduated from high school back in Bolivia, and I was studying English here at Delgado Community College with a plan to become an architect. A year later, I was singing in the New Orleans Symphony Choir for a presentation of Beethoven's Ninth Symphony. No matter what I wanted academically, the pull of music stayed too strong. And my plan kept changing. By 1988, I was playing classical, Brazilian, and flamenco guitar by myself in Cafe Panache on Common Street, and I was catching on, so I added a percussion player. Then I got another musician and became the Javier Gutierrez Trio. Next came a bass player and a conga player. By 1990, when I founded Acoustic Swiftiness, we had up to nine pieces for our concerts. So that's how it goes in New Orleans," Gutierrez summarizes with a broad grin, "you come for a challenge and with a big plan, but both are gonna keep changing!"

The third of five sons of Bolivian state department official Carlos Gutierrez and wife Hilda, Javier was born in La Paz on Dec. 19, 1959, just as guerrilla leader Fidel Castro was toppling the corrupt police state of Cuban President Fulgencio Batista, and the same week Guy Mitchell's "Heartaches By The Number" hit No. 1 on Billboard's Hot 100.

The world was changing fast, but South America was changing faster, and the rest of the planet was watching. Gutierrez' father, who worked with the U.N., weathered several mean seasons of social turmoil while struggling to shield his family. Javier was a boy when Cuba's Major Ernesto "Che" Guevara, Castro's chief lieutenant, led a movement in Bolivia to foster revolution there until he was slain in the hills in 1967. Gutierrez grew up surrounded by civil unrest as a series of military leaders seized power,

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DIVERSE CLUB SCENE SPILLS ONTO SIDEWALKS IN THE LAND OF DREAMS

(Continued from page 1)

hinged urban exhibitionism on the hinged urban exhibitionism on the current fomentation of the New Orleans Jazz & Heritage Fest, or perhaps the full moon looming overhead. But the simple truth is that this spontaneous witching-hour block party outside of Cafe Brasil is a typical facet of the clubland banquette (sidewalk, footpath) phenomenon that is Frenchmen Street.

In a town renowned for its night life, Frenchmen Street and the welcoming clubs clustered amid its well-worn colonial-era architecture are a throwback to the informal community esprit in the music-based party life of pre-World War II New Orleans, before the French Quarter became one of the nation's top tourist meccas.

Primarily known only to natives and the top local bands that love performing for them, Frenchmen Street and the crossroads formed by Decatur Street and the far reaches of Esplanade Avenue are the nexus for the night-spot proving grounds of an eclectic new generation of musicians who stress the seldom-accentuated Latin side of the Crescent City's cultural heritage. Bistros, performance spaces, and barrel houses like Cafe Brasil, Siam Cafe, the Dragon's Den (upstairs from Siam Cafe), the venerable Snug Harbor jazz club, the notoriously on-again/off-again Dream Palace/Cafe Istanbul complex, and Checkpoint Charlie (a combination bandstand, pool hall, crawfish bar, and laundromat), have long booked an increasingly prominent roster of bands that features samba, merengue, salsa, mariachi/ranchera, flamenco, Latin jazz, and Tex-Mex/South American-flavored rock'n'roll (see story, page 1). Also important is Donna's Bar & Grill at 800 N. Rampart, the foremost tap room and mustering grounds for a blistering new generation of brass bands, such as the Soul Rebels, who assemble there for blowouts and then resurface elsewhere in the 'hood for impromptu street faceoffs with fans.

Interestingly, Frenchmen Street was named for French Orleanian revolutionaries executed on the site in 1768 by a Spanish firing squad after they at-

tempted to overthrow Bourbon Spain's colonial rule—which was established in 1762 by the secret Treaty of Fontainebleau, in which France's King Louis XV gave New Orleans and Louisiana west of the Mississippi River to his cousin, Carlos III of Spain. In 1800, Napoleon Bonaparte pressured Spain to cede Louisiana back to France (which sold it to the U.S. in 1803 as part of the Louisiana Purchase), but the prosperity, Spanish-influenced buildings, and sensuous urbanity of the Spanish "tyrants" (actually, they were fairly benign reformers) would endure, along with their festive musical patrimony.

"The Frenchmen Street neighborhood is a great social gathering place," says Rod Hodges, guitarist/vocalist of the five-man Iguanas, one of New Or-



leans' most-beloved conjunto-tinged rock'n'blues bands. "Until recently, I lived in that area, and there are a number of good clubs on the street that we play regularly. The free spirit of the area is cool, so that if you don't feel like being in a dark bar, you can just take your beer or cocktail on the sidewalk and sit there talking with your friends."

And then there are the frequent, fabled evenings (however tricky they may be to predict) when Frenchmen Street magically transforms itself into the ideal wee-hours jubilee, in which patrons and performers at the Dream Palace, Cafe Siam, Cafe Brasil, and its gallery-like tavern annex overflow onto the pavement in the stretch of blocks between the Decatur/Esplanade intersection and Royal Street, displaying a level of civic conviviality under the stars that suggests a Deep South equivalent of Brigadoon.

"It really does feel like that sometimes," says Hodges with a laugh. "And then you go back the next time to see a few people scattered around quietly

sipping coffee, and you wonder, 'Did all that really happen last night?'"

Lee Heithoff, GM of Cafe Siam (435 Esplanade) and a transplanted Iowan, says, "The Frenchmen Street area was an old, somewhat neglected neighborhood that benefited from changes that occurred in the French Quarter 10 years ago when rents there got too high. A lot of artists moved further into this relatively undiscovered corner of town near the [Mississippi]. This area is part of the Faubourg Marigny [a "faubourg" is a former colonial estate sold to residential land syndicators in the early 1800s for housing; in this case, the property of wealthy gambler Bernard Marigny, who cut a deal with the city to subdivide his plantation in 1808], and it's full of the history and tradition of New Orleans in its colorful colonial heyday—so that's another reason besides cheap rents that the artists and musicians liked to resettle here."

It was the more casual, downscale lounges in the precinct that led Heithoff to get "so caught up in the music scene" that he lingered on after spending time at graduate school at the University of New Orleans, until he found himself an eight-year veteran of the Frenchmen Street brand of bohemianism.

"Clubs like Cafe Siam," he explains, "follow the old-style practice of free music seven nights a week. Since there are no cover charges, we pay the band and pass the tip jar. Our crowd is young, 18-30, and it includes college students from Tulane and Loyola, local artists, and serious music fans who want to catch the upcoming acts, which means the newer brass bands that also play funk, like All That; the alternative jazz groups, like Naked On The Floor and the New Orleans Klezmer Allstars; the R&B/blues bands, like Kermit Ruffins & the BBQ Swingers or Coco Robicheaux & the Perspirators; and the Latin jazz or Latin-style acts, like guitarist Bob Folse & Fuego, who have an unusual flamenco sound and dancers, too."

Another institution that has thrived on the unusual and prodigious, albeit with the risk that often characterizes such strategies, is the Cafe

Istanbul/Dream Palace edifice at 534 Frenchmen St., a sublimely shabby two-story emporium that resembles a Wild West saloon gone gravely to seed. Opened in 1977 by entrepreneur Allen Langhoff as a classic rock haunt christened the Dream Palace, it trundled along with that musical tendency until shutting down in 1987. Two years of dormancy and disuse ended in 1989, when restaurateur Suleyman Aydin opened Cafe Istanbul on the premises as a Turkish eatery and bar, at which time it became either a prized depot in which to get primed prior to shows across the street at Cafe Brasil or a safe perch for those who simply liked to view the night-owl promenades.

That seminal Cafe Istanbul incarnation endured until 1993, when eminent



jazz drummer Kerry Brown came aboard as a partner, manager, and booking agent, bringing with him a curiosity for ethnic pop and jazz hybrids that helped reinforce Frenchmen Street's éclat as a corridor of alternative music culture. Brown's interest waned as he became immersed in outside commitments, like scouting and producing talent for his Brownsville Productions label, and in 1996 the building was sold to promoter Chip Waguestack and three local investors.

Waguestack and company swiftly acquired two weeks' worth of substantial acts to coincide with the Jazz Fest; some of the excellent late-April gigs

featured Clarence "Gatemouth" Brown and Irene & the Mikes; a Funk Fest starring the Bayou Renegades, the Flavor Kings, the Batiste Brothers, and former Meters Leo Nocentelli and Zigaboo Modeliste; and the Invisible Cowboys. Come May, there was a "grand opening" show with the revered Radiators; a "Legends of New Orleans" slate with Tommy Ridgley, Eddie Bo, and Oliver Morgan; zydeco artist Zachary Richard and the band \$1000 Car; and two impressive singer/songwriter lineups: Kim Carson and Darden Smith, and Bill Morrissey, Kate Campbell, and Tab Benoit. Tuesday nights were reserved for rockabilly, cheap drinks, and swing dance lessons, and the patronage proved as sizeable as it had previously.

Yet by mid-May, the building was again up for lease, as Waguestack told Billboard: "We overextended ourselves and ran into a financing snag. We tried to get too big too fast and do too much as a full-service club literally overnight."

"To have a setback just when we'd regained the old momentum was heart-breaking," Waguestack adds, "but some of the other investors and I are hopeful we can restructure our financing and press onward, with the goal to have the Dream Palace downstairs as a 'downtown Tipitina's' with acts popular on the triple-A scene so that we can also have radio simulcasts. Upstairs would be the new Cafe Istanbul as a true coffee and conversation room. We're praying all of this still happens; with a little understanding, maybe it will."

Local reaction to the abrupt closure was summed up by the Iguanas' Hodges, who perceives the club's protracted shakiness as a symbol of its un-

(Continued on next page)

HOT LATIN SEASONING HEATS UP CITY'S HIPPEST MUSICAL HYBRIDS

(Continued from preceding page)

and it was not until 1982, two years after Gutierrez arrived in New Orleans, that civilian rule was restored in the Republic of Bolivia.

"My father was a diplomat," says Gutierrez, "and he died when I was still a kid, but because music was his real passion, and he let me know that, it became my passion. To please him, I participated in the Opera Choir Society of Bolivian Singers in La Paz, and I sang in 'Tosca' with the La Paz Philharmonic. Later, at 15, I studied classical guitar with Pedro Garcia, who was a colleague of Segovia, and it made a big impression on me.

"When I had my full group together for the first time in New Orleans, I named it Acoustic Swiftness, because I wanted to blend all the influences and the fast licks and notes of classical, bossa nova, flamenco, folk music of the Andes, and Brazilian jazz into a music that would move my fellow musicians. At the time, I knew about Casa Samba, which is a fine disciplined group, but I was determined to create a very different unconventional sound and image for my group, something that would appeal to serious guitarists but still not be identified as any single kind of Latin or ethnic music."

"Molino," Acoustic Swiftness' first

album, was produced by Gutierrez and was released in 1995 on his Akamani Records label. The title track refers to the water-powered grinding stone that massages raw wheat into flour, and Gutierrez's fleet but fluid picking on the self-penned eight-song release shows flashes of Bolivia's rapid-fire sound called *taquirari* and even some of the chording found in Cajun love songs. But there is also much well-fused evidence of the roll call of guitar heroes and singer/songwriters Gutierrez has admittedly labored to absorb: Joe Pass, Wes Montgomery, John McLaughlin, and four crucial Brazilian composers: Toninho Horta, Ivan Lins, João Gilberto, and Milton Nascimento.

Besides selling out the 1,000 copies of "Molino" he initially pressed and placed in Tower, Blockbuster, Música Latina, and Louisiana Music Factory, Gutierrez was asked by local television station 4WWL to star in a series of impressionistic station ID spots, in which he performed a solo piece to a montage of New Orleans sights that embody "the spirit of Louisiana."

Near the close of its first Cinco de Mayo set, Acoustic Swiftness plays a tender, as-yet-unrecorded piece, "Cancion Para Mi Maestro" (Song For My

Teacher), which Gutierrez dedicates to Pedro Garcia. For the first of multiple encores, the group whips into a killer interpretation of "Oye Como Va," inspiring the food vendors lining either side of Fulton Street to bang their heavy aluminum grill lids together like cymbals as the throng cheers on the band and the vendors.

"This was a magical night, a magical crowd," a visibly touched Gutierrez murmurs backstage after the show. "Everybody in my band has great individual qualities, and they combined them all here to do their best. If we can keep those kinds of standards as high as they were tonight, winning over the serious musicians as well as the true music lovers, we will be able to show New Orleans and the world what we can do."

"Originality is an important thing down here," he asserts as he wipes his happy, exhausted face with a fresh towel. "In Miami, you can find three or four or more kinds of bands that are excellent at separate forms of Latin music. But in New Orleans, they expect you to mix everything up! And then they ask you, 'Hey, so what can you do with combinaciones?'"

"But if you can show them," finishes Gutierrez with a grin, "then you're really getting someplace."

THE FRENCHMEN ST. CONNECTION

A select discography. The following CDs and cassettes of local artists are available via such New Orleans retail record outlets as Música Latina (4226 Magazine St.), Louisiana Music Factory (225 N. Peters), G.H.B. Jazz Foundation (1206 Decatur), and various local Tower Records and Blockbuster Music stores.

ACOUSTIC SWIFTNESS, "Molino" (Akamani Records), 1995
BAMBOULA 2000, "Cultural Warrior" (Bamboula Records, BM 101), 1996
TAD BENOIT, "Standing On The Bank" (Justice Records JR 12032), 1995
EDDIE BO, "Back Up This Train" (Bo-Sound 4596), 1996



CLARENCE "GATEMOUTH" BROWN, "Long Way Home" (Verve), 1996
JOY BUZZER (Little Blue Men Records, LBM 101), 1996
CASA SAMBA, "Afro-Brazilian Fantasy" (Sound of New Orleans, SONO 1031), 1993
BOB FOLSE, "Fuego" (Lyons St. Records, LSR-1001), 1995
GALACTIC, "Coolin' Off" (Fog City Records, FCCD 001), 1996
GUITAR SLIM JR. FEAT. MEMPHIS HORNS, "Nothing Nice" (Warehouse Creek 1224), 1996
THE IGUANAS, "Super Ball" (Margaritaville/Island, 162531-0402), 1996
JULIO & CESAR, "Angelina" (Broken Records, BR 1093), 1993
LOS BABIES DEL MERENGUE, "Ay Que Vacilon" (Brownsville Records, BVP-001), 1995
ELLIS & BRANFORD MARSALIS, "Loved Ones" (Columbia, CK 67369), 1996
CHARMAINE NEVILLE, "Up Up Up" (Gert Town Records, GT 1116), 1996
NEW ORLEANS KLEZMER ALLSTARS, "Manichalfwitz" (Gert Town Records, GT 1117), 1996
NICHOLAS PAYTON, "Gumbo Nouveau" (Verve), 1996
RADIATORS, "New Dark Ages" (Croaker Records), 1996
ROCKIN' JAKE BAND, "Let's Go Get 'Em" (Rabadash Records, RAB 013), 1996
JAMES RIVERS, "I'm The Man" (Rivers Records, 5241), 1996
KERMIT RUFFINS, "Hold On Tight" (Justice Records, JR 1103-2), 1996
J. MONQUE'D, "After The Beep" (Monque'D Records, 001), 1996
JUMPIN' JOHNNY SANSONE, "Crescent City Moon" (Shortstack Records, 1004), 1996
SUBDUDES, "Primitive Streak" (Windham Hill), 1996
TREME BRASS BAND, "Gimme My Money Back!" (Arhoolie, 417), 1996

Special thanks to Jerry W. Brock of Louisiana Music Factory.

DIVERSE CLUB SCENE SPILLS ONTO SIDEWALKS IN THE LAND OF DREAMS

(Continued from preceding page)

calculated authenticity. "It's kind of been like that forever," he says with unruffled Big Easy bemusement. "A little unpredictable. It'll probably open again, soon enough."

The most reliable address on Frenchmen Street is No. 626, Snug Harbor, self-heralded as "New Orleans' premier jazz club" but deserving of the designation in terms of its unerring taste for the finest in contemporary and Latin jazz by solos, trios, and quartets. Founded in 1980 by owner George Brumat as a supper club called the Faubourg, it had the potential liability of being a relatively idle room after 1 a.m.—which in New Orleans can quickly become a tool of the musically bedeviled.

"In the beginning, our bar was a late stop for waiters, musicians, and cab drivers," says Snug Harbor manager Wesley Schmidt, a New Orleans native who managed the Dream Palace in its hard rock era. "A clientele like that always gets to talking and passing the word, so the room soon became the hang for [pianist] James Booker and [drummer] James Black and their jazz and R&B pals, meaning a place where they could play what they pleased."

Brumat recalls, "Booker played every Thursday, and James Black was virtually the house drummer. Ellis Marsalis likewise started his Tuesday-night residency during our first year, and all of his sons—Branford on sax, Wynton on trumpet, Delfeayo the trombonist, and Jason the drummer—have also played here with their father, with Wynton and Branford trading off with him on different nights as recently as during Jazz Fest." (Schmidt says Ellis and Jason Marsalis recently recorded a set at Snug for possible release.)

Other family ties at 626 encompass those of Neville Brothers sax player Charles Neville, who brings in associates for customary no-funking-around jazz blows, and the club often hosts his daughter Charmaine Neville, who's become one of the most popular singer/entertainers in the city because of her ability to bend a small room to her wiles.

Brumat notes that he renamed the club Snug Harbor in 1983, transferring the moniker from a restaurant he relinquished on Esplanade. "Since then," says Schmidt, "we've adopted a slightly more formalized outlook on the music, which only means that we still had music seven nights a week, but we decided to advertise the fact in the papers. Since we literally are a snug setup, with space for about 45 people downstairs and 45 on the mezzanine level, this is an intimate room for folks who want to listen rather than have some social congress or otherwise hit on each other. And the reason it's been so successful is that it's a space for acoustic, almost chamber-like music in the contemporary jazz sense, so musicians can play what and how they like."

Brumat, a 40-year denizen of New Orleans, cites Mexican pianist Hector Infanzon, Cuban percussionist Hector Callardo, Patrice Fisher, and groups Ritmo Caribeno and Caliente as among the choice Latin artists who include Snug in their regular orbit. And Brumat echoes his Frenchmen Street cohorts in lamenting the recent passing of Ruben Gonzales, who "regularly sang and played flute and percussion at Snug."

Another cherished neighborhood watering hole that anchors the Frenchmen Street scene is Checkpoint Charlie's (501 Esplanade), a gin mill opened in 1989 by Yugoslavia-born entrepreneur Igor Maragan, whose family immigrated to New Orleans in 1956. The site for Checkpoint Charlie's "was once a Cajun dance hall, better known as a whore house," quips Maragan, who owns four

clubs in other parts of town. But he has a soft spot for Checkpoint Charlie's, because he met his wife 17 years ago in a small bar called Linda's Lounge that used to be located behind it.

Despite the fact that there's a 4% state tax, a 5½% city tax, and a 5% city amusement tax on nighteries such as Checkpoint Charlie's, Maragan believes staunchly in the free music heritage of New Orleans clubs, particularly those in the Frenchmen Street axis.

"Checkpoint Charlie's is a steady club in an old-fashioned location that draws the neighborhood people, the students, and the fans who know where to find the hip music," he says. "There are not many tourists."

Checkpoint Charlie's talent agent, Shawn Donnelly, says she recognizes a responsibility to book acts that match the "loyal" patrons' sophistication and their "mixed bag" expectations. "Many of the artists who play here live in the area, like Coco Robicheaux, so he's the kind of person we like to please," she explains. "We're a cornerstone club for blues rock, with acts like Irene & the Mikes, but we also have singer/songwriters, funk, punk rock, and bands with a little Tex-Mex flavor, like the Invisible Cowboys. Anybody will tell you that the Frenchmen Street area is a 24-hour neighborhood, and since we have a 24-hour laundromat in the bar, we want to keep our customers happy around the clock."

If there is one club in the vicinity that pioneered the all-day/all-night sense of purpose that permeates Frenchmen Street, it's Cafe Brasil (2100 Chartres), and Hodges doesn't know where the Iguanas would have been without the club's cozy constancy.

"Cafe Brasil, where we started appearing not long after we formed in 1989-1990, is definitely one of our all-time favorite places to play," says Hodges, "and we're still booked there every six weeks or so. Cafe Brasil's big, glass store-front windows and the extra bar that's open to the street make it seem like there's not much difference between indoors and outdoors. The place attracts a really mixed crowd, friendly and up for anything, yet you can go just a few blocks over into the French Quarter or head a short ways toward the uptown area and find a totally different crowd or atmosphere."

"The other cool thing about Cafe Brasil is that Adé [Salgado, the club's owner/manager/booking agent] will let just about anybody who's good play there. Even in the afternoons, he'll let bands or street musicians set up in the space, open the door and put out the tip jar. He's got that old New Orleans sense of keeping things loose and spontaneous."

Indeed, during a recent 11 p.m. interview with this writer, the Brazil-born Salgado suddenly begged a jazz combo in the midst of its early set at the cafe to take a short break so he could talk "in peace." There was a moment of stunned perplexity, a few whimsical protests from the players and clientele, and then Cafe Brasil's decibel level fell to a dull roar as the musicians obliged with a 15-minute recess. The proprietor chuckled, acknowledging, "Everybody's staring at me now like I'm crazy, but they knew that already," and then recounted the inception of New Orleans' hippest rallying point.

Cafe Brasil was an outgrowth of a coffeehouse Salgado ran in the French Quarter during the late '70s and early '80s. Forced to relocate, he found a derelict building on the corner of Frenchmen and Chartres streets in 1984 that, aptly, had been erected in the

1890s by a French businessman named Rehoubotts as the headquarters of his coffee-grinding concern; fond of the coffee connection and its period historicism, Salgado established Cafe Brasil on the premises.

"I never expected to be a club owner," admits the wry, self-deprecating impresario. "When I came to New Orleans from the capital city of Brasilia in 1978, I was just looking for a job, stayed for Mardi Gras, and never left. But after the World's Fair we had down here in 1984 was a fiasco, with few outside visitors, I wanted to do something to help bring this city back to life, because in a lot of ways—but especially musically and in terms of an artists' underground—New Orleans was dead."

"I meant for Cafe Brasil to be an outlet for everybody and everything, whether it was a poetry slam, improv comedy, a one-act play, or a red-hot new funk group, like Galactic [featuring singer Theryl deClouet]. Some people will tell you that this is just a Latin club, but that's a lot of bullshit," he insists with a hearty chuckle. "I'm too much of an outlaw to be limited to that."

Nonetheless, Salgado concedes that his club's "attitude is Brazilian" in that he wants to "mix everything together: the races, the cultures, the musics," thus echoing an oft-quoted maxim from prominent Bahian author Jorge Amado (who wrote "Doña Flor And Her Two Husbands"): "If Brazil has contributed anything to the world, it is this mixing of blood, this racial democracy."

Salgado notes that among the acts he is most proud of supporting at Cafe Brasil are many with a Latin-textured sound, including Los Babies Del Merengue, Casa Samba, Caliente, Acoustic Swiftness, and the Iguanas.

ANTI-RAP CAMPAIGN DIRECTED AT MAJOR LABELS

(Continued from page 8)

Lieberman explained why MCA was passed over except for a wrist slap: "What was different and responsive in what MCA did is [that] when they purchased [80% of] Interscope, they made an agreement with the owners of the other [20%] that they would not benefit from the gangsta rap/heavy death metal music produced."

A Feb. 21 statement released by MCA at the time of the acquisition states: "An integral part of the agreement allows MCA to choose not to release any specific music which the company deems objectionable. MCA will not have any ownership interest or profit from these titles or past catalog. The agreement allows for such music to be manufactured, distributed, and marketed through unrelated third parties."

Lieberman said, "We consider that to be responsive to our concerns. Is that the end of it? No. Are we saying this is a perfect company? No. It bears watching."

Bennett and Tucker also said that MCA could be in hot water soon over Nothing/Interscope's Marilyn Manson album, "Smells Like Children," which, Tucker said, "lulls [teenage listeners] with the innocuous song 'Sweet Dreams' being played on MTV" but also contains "despicable songs like 'Cocksucker' on the album."

According to Bennett, the coalition is buying national and local radio advertising spots that will call for a "grass-roots" letter-writing campaign to labels. Ads, which are due to begin

Guitarist/singer Javier Gutierrez, leader of the Latin jazz group Acoustic Swiftness, credits Cafe Brasil with creating a more dimensional shift from the familiar music scheme of the French Quarter. "Back in the beginning of 1990, when he asked us to play every Tuesday night, the place served just coffee, no liquor, and only got neighborhood people. But he believed Latin music was something special, with a bit of originality, and after a while he was asking us to play Friday nights, too. Pretty soon, when the rest of the city was sleeping, Cafe Brasil and Frenchmen Street became another place you could go. Between 11 p.m. and 5 a.m., the French Quarter was fast asleep, but at Cafe Brasil we could get 300-400 people, and now that whole area is going strong until morning. The people of New Orleans and the ones who come to visit expect a lot culturally, and they want the mix of Cajun, zydeco, R&B, but also Latin music. Adé understood this."

"The musicians who appear here are the point," says Salgado. "The club matters, but not that much. It's the music that draws everyone. There have to be places in this city where the music of the streets and of the clubs comes together, and now you have the brass band movement experiencing a big rejuvenation in New Orleans, with people like Coolbone Brass or the Soul Rebels [and such other brass bands as Li'l Rascals, ReBirth, Looney Tunes, Pinstripe, New Birth, Algiers, and the all-women Pinettes Brass Band]. You can see the street bands—who play louder than anybody—mutating with all the other sounds, including Latin sounds, right on the damn sidewalk outside. Cafe Brasil is here to help that mutation

happen.

"Problem is," Salgado adds, "the city has recently started kicking street musicians out of the French Quarter at 8 p.m., enforcing an old, outdated ordinance, so there really needs to be places where these players still feel wanted and appreciated."

On May 16, a delegation of New Orleans street entertainers staged a formal post-Jazz Fest mass protest at a city council meeting, decrying the fact that a few noise complaints had prompted a blanket crackdown on the traditional practice of allowing them to hold forth until roughly 11 p.m. in District C, the municipal sector that encompasses the quarter. Times-Picayune reporter Dennis Persica quoted prominent street singer/musician Roselyn Leonard as stating in exasperation, "The City That Care Forgot is going to roll its sidewalks up at 8 o'clock?! Come on!!"

"The new policy about the street musicians is misguided, shortsighted," Salgado concurs, "but if you look at the way the city used to view clubs and the music scene in New Orleans, the current administration is super cool. These days, the city understands better how necessary the music is, and we understand how important the musicians are."

"Everytime I hear someone playing Louie Armstrong's 'What A Wonderful World' somewhere out there in the streets at night," says Salgado. "I remember why I love New Orleans. So Cafe Brasil was started as a kind of gas station for these young hot musicians and their audiences—a place where you can always get a refill. And sometimes, when we really get jumping, man, it's like a space station, complete with the umbilical cord out to the middle of Frenchmen Street."

airing in the coming weeks, will be keyed to talk-radio programs.

"We'll focus on the conservative side, because those listeners tend to be letter writers," Pinkston says, mentioning programs hosted by Oliver North and such conservative Christians as Martin Maddoux as the kind of shows during which the ads will run.

The group will start the campaign with a \$25,000 airtime war chest, "with more if needed, if the response calls for it," Pinkston says.

In the radio ad, Bennett says, "The time has come to tell these corporations, both American and foreign-owned, that we're not going to stand for the damage they're doing." One of the senators or Tucker will then add, "That's why we're calling on Time Warner, BMG, PolyGram, Thorn-EMI, and Sony to stop spreading this vicious, vulgar music."

The group provided a list of 20 targeted acts (18 rap and two "thrash metal") and 48 songs.

In a written response to the announcement, Hilary Rosen, president/COO of the Recording Industry Assn. of America, cites the industry's activism in such areas as voter registration, anti-violence, AIDS education, and literacy and says that the RIAA's member companies "take the 'parental advisory' [labeling program] quite seriously."

Rosen adds that "while part of a record company's responsibility is to ensure that the warning sticker is used with parental concerns in mind, another aspect is its First Amendment right to produce and distribute a wide diver-

sity of artistic views and expressions."

Rosen says she challenged "today's lyric vigilantes to become true youth advocates by empowering them economically, socially, and politically. By allowing the voices of a few self-appointed moral guardians to impose their musical tastes on all Americans, we're simply finding scapegoats instead of solutions."

Pam Horovitz, president of the National Assn. of Recording Merchandisers, says NARM "is disappointed" with the position of the two senators for "choosing to ignore the rights of the millions of Americans who, as adults, are entitled to listen to music with mature themes."

Throughout 1994 and 1995, Bennett and Tucker publicized their demands in a series of anti-gangsta-rap record-store demonstrations and raised the explicit-lyrics issue in hearings on Capitol Hill. They also met with executives at Warner Music Group. As a result, the RIAA and NARM joined forces to foster greater awareness of the RIAA's parental advisory program (Billboard, Nov. 4, 1995).

As for the group's complaints that retailer policies still allow some young customers to buy stickered albums, Pinkston says, "Retail stores are on our agenda. Not this time out, but in the future."

Horovitz responds, "The vast majority of retailers have policies that prohibit the sale of these records to minors, and if a child is able to get one of these records, there is a parental return policy."

ARISTA'S SMITH IS BACK WITH 'GONE AGAIN'

(Continued from page 1)

hopes to prove that the poet-turned-rocker is just as relevant in the '90s as she was in the '70s.

"I haven't really looked forward to an album as much as I have 'Gone Again,'" says Arista Records president Clive Davis, who signed Smith to his nascent label in 1975. "To have her come back with this album is wonderful. There's nothing out there that will touch people as much as this one will."

"Gone Again" is Smith's first album since 1988's "Dreams Of Life." Her fervent voice has retained all of its feral passion, but the arrogance she often displayed in the '70s has been replaced with a tender humility.

Produced by Lenny Kaye and Malcolm Burn, much of "Gone Again" addresses the losses Smith has sustained over the last seven years, including the deaths of her husband, former MC5 guitarist Fred "Sonic" Smith in 1994; her brother in 1994; longtime Smith keyboardist Richard Sohl in 1990; and her best friend, artist Robert Mapplethorpe, in 1989.

Despite the uncompromising subject matter, the tone of "Gone Again" is never morose or oversentimental.

"All these people are really beautiful, gifted positive men," Smith says. "It wouldn't be much of a tribute to them if it was a maudlin, negative album, because they were all men who wanted to live. This album gave me a forum where I could express some [grief], but it was also important to me to remind people [that] even in the wake or face of really difficult times, one should be grateful and optimistic just that they're alive."

Roy Lott, Arista's executive VP/GM, says the time is right for "Gone Again." "When she did her last record, the music industry wasn't attuned to Patti Smith," says Lott. "Today, [many] major artists are fans of Patti Smith, their music is colored by Patti Smith, so her music is more in tune with what the consumers have been buying."

Indeed, there has been an increasing groundswell of excitement about Smith's return, which started last year when she played a handful of dates, including an appearance at New York's Lollapalooza, as well as a number of shows with Bob Dylan.

One of the album's tracks, "About A Boy," has generated interest since Smith began performing it last summer. The ethereal eight-minute tune is a reaction to Kurt Cobain's suicide.

"One reason Fred and I were really distraught to see what happened to Kurt was, just simply, almost parental sorrow. I mean, agewise, he could have been our son," says Smith, who never met Cobain. "But I was also deeply concerned with how [his death] would affect young people who look to him for answers or as someone who represented their feelings. 'About A Boy' does not in any stretch of the imagination romanticize him or what he did."

Smith felt that Nirvana was one of the few current groups she could relate to. "All I listened to after Fred passed away was [Bob Dylan's] 'World Gone Wrong' and then the Nirvana 'Unplugged' record," she says. "They were sort of the backdrop of my life for a while, and I think a lot of work for 'Gone Again' sort of stemmed from listening to those two records."

The only song on the album that Smith did not write or co-write is a wonderfully menacing cover of Dylan's "Wicked Messenger." Smith's songs are published through Druse

Music.

Two of the songs, the title track and first single, the bouncy but twisted "Summer Cannibals," were co-written by Smith and her husband.

"The way Fred liked to work with me was he'd write the title of the song and tell me what he perceived the concept of the song [to be]. We'd sit for hours and talk about what the song meant, and he'd write the music and I'd write the lyrics."

"Gone Again" was the last song the couple worked on. "Fred wanted it to be the title track of our record, and he told me he wanted it to be a song about renewal, he wanted it to have an American Indian feel," Smith says. "If a warrior died, a baby would be born; if there was famine, the rain would come again. He passed away before I was able to write the lyric, but I wrote the lyric sort of in his spirit."

Fred Smith's theme of death and rebirth for "Gone Again" almost seems as if he presaged his own passing. "It's impossible to know whether in his heart he knew he was ill and he was trying to tell me something, or the song was just another one of his ideas, but I continue to remember his message," says Smith.

Fred Smith's legacy lives on in that he taught his wife how to play acoustic guitar before he died. Her newfound skill enabled her to write the music for seven songs on "Gone Again."

"He was very patient, sitting up with me night after night, teaching me chord after chord because I'm a real slow learner," says Smith. "It was really his last gift to me, and it was something that I'll hold on to."

The Smith-Smith collaboration "Summer Cannibals" has been serv-



iced to modern rock, album rock, triple-A, and college stations.

"Patti is one of the great women of rock. She didn't go away, she just took a long time between records," says Oedipus, PD for Boston's WBCN, which has already added the record and plays Smith in recurrent rotation. Smith is also slated to play WBCN's second annual River Rave on Saturday (8), alongside 15 other acts, including Sonic Youth, Everclear, and Dishwalla.

Her relevance as a current artist combined with her pioneer status plays into Arista's marketing plans for the album. An electronic press kit features U2's Bono and R.E.M.'s Michael Stipe raving about what Smith has meant to them, as well as detailing her musical history.

"Seeing people like Michael Stipe talk about her makes her seem more current," says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "She could be the godmother of this current crop of female artists, like Alanis Morissette, Tracy Bonham, and Courtney Love."

Lott says Arista's mission is to reach people who are listening to artists such as Morissette. "There are people for whom Patti Smith is literally a new artist," he says. "We're not interested in just selling to people who have grown up with her. We want people who weren't born when 'Horses' came out."

POLYGRAM TO INITIATE SOURCE-TAGGING

(Continued from page 5)

companies said they, too, were concerned about the implications of the lawsuit. But they say that those concerns have dissipated.

For example, Caparro says he was satisfied by NARM's re-evaluation of the competing systems after it changed the criteria for choosing an EAS technology. "Once they released their second set of opinions and confirmed the direction that this issue was going to take, we moved forward with our evaluations," he states. After completing those evaluations, he adds, the company is ready to begin implementation.

Mount says that he, too, is not worried about the lawsuit. "We have always taken the position that this is not our decision," he says. "We did not choose the type of [technology] to choose; we are completely neutral on what to put on. Our customers, through their trade organization, came to us and said this one, and we are only responding to that request."

RETAIL REACTION

Most retailers contacted by Billboard are happy that source-tagging is soon to become a reality. John Marmaduke, president of Amarillo, Texas-based Hastings Books, Music & Video, says he "heartily endorses" the industry's move to source-tagging.

Similarly, Stan Goman, senior VP at West Sacramento, Calif.-based

Tower Records/Video, says, "I am shocked that the industry has pulled this off. You have to give NARM credit."

But since PGD is passing along the full costs associated with source-tagging in the form of an 8-cent increase on tagged CDs, a full-blown debate has been simultaneously ignited in the retail community.

Some are also unhappy that manufacturers do not plan to offer retailers a choice of receiving source-tagged or non-source-tagged units.

Bill Teitelbaum, president of Carnegie, Pa.-based National Record Mart, says the 8-cent increase is "absurd." "It doesn't cost that much to do it," he says. "And it won't stop employee theft, which is the main part of shrinkage."

"When the manufacturers got rid of longboxes, they didn't pass the full savings on to us," he adds. "Now, when they add the tag, they are charging you for it and making a profit on top."

Mike Dreese, president of Boston-based Newbury Comics, says that the 8-cent increase seems high. "We can definitely tag things for less than that," he says. "Also, we think that only about 20%-30% of units need to be source-tagged for prevention to work."

On the other hand, Marmaduke says he has no problem whatsoever

with the cost increase. Similarly, Goman, who has been known to take cost increases personally, is sanguine about this one. "We assumed we would have to pay the cost of source-tagging," he says. "But we didn't think it would be that high... so it's a problem."

That 1975 release marked the start of a long and affectionate relationship between Smith and Davis. "He was always straight with me," she says. "He'd say, 'If you're going to do a record and have armpit hair [on the cover of 1978's 'Easter'] and a song like 'Rock N Roll Nigger' and say the word 'fuck,' this record will not be racked in certain places. You're cutting your own throat."

"I know that Clive has taken heat because of me, and a lot of people have said, 'She should have been more successful,' but what they don't understand is that I often tied his hands and was allowed as an artist to do exactly what I wanted."

Smith released four albums, "Horses," "Radio Ethiopia" (1976), "Easter" (1978), and "Wave" (1979), before walking away from recording and performing in 1979. The next year, she married Smith, moved to Michigan, and started a family.

"In 1979, I was starting to taste the very tip of success... I could also feel that people were willing to sort of accept anything I did," she says. "I felt it was a good time to back off and consider the quality of my work, because that's one of the dangers of success. It seems like when you have a full plate, people are willing to pile more on your plate, but if you're starving, they pretty much won't give you anything."

Although Smith released only one album in the '80s, "Dreams Of Life," she bristles when people suggest that she "disappeared." "I wrote four or five books, we had two children... Artists don't stop being artists because they're not up everybody's ass. Really, I worked a lot

harder in the '80s than any other period of my life."

One project that occupied her at the end of the decade was a book of prose poetry, "The Coral Sea," started shortly after Mapplethorpe's death. The book was released this month. Although Arista is not directly tying in with book publisher WW Norton, it's handing out bookmarks advertising the new album at Smith's book signings and readings.

At music retail, the label is preparing for the release of the Patti Smith Masters, newly remastered editions of her catalog that include cuts that didn't make the original project or live tracks from the time of the album's release. All five Smith albums will be released in the Masters editions June 18.

Additionally, Arista has manufactured 3,000 units of a boxed set that includes the five remastered albums as well as a sampler of cuts from the previous albums and from "Gone Again." The set is priced at \$69.98.

Smith will appear on "Late Show With David Letterman" June 19. Smith, who is booked by the William Morris Agency, is also planning a limited number of concert appearances in the U.S., before embarking on a six-week European tour.

For Arista, promoting the album is "the No. 1 top priority within this building," says Lott. "There are no walls too thick for us to run through."

Such ardent support is exactly what Smith says she needs right now. "I'm not ashamed to say I could use a little pat on the back or a little encouragement. I won't need it too long because I am pretty tough, but it's been a time in my life when I've actually been grateful for everyone giving me a little extra consideration. Because I didn't get it when I was younger. I didn't get it in the '70s, but I didn't need it then, neither."



DAVIS

increase, Newbury Comics' Dreese sees long-term benefits to source-tagging that would outweigh its costs. "If you go into Sam Goody and see those big ugly keepers, that's where retailers will get some savings," he says. Source-tagging will reduce space needed for inventory that was previously placed in keepers, he says, which should "result in rent savings when people rationalize their stores."

He also suggests that the industry will eventually make source-tagging cheaper, possibly by not placing tags on all CD units.

Overall, he says that he is "glad to see movement" on the source-tagging issue.

Barney Cohen, chairman of Valley Distributors in Woodland, Calif., and chairman of NARM, says he polled his account base of independent merchants and found that they are split 50/50: The big guys who already use EAS will love source-tagging, he says. But the smaller stores, where the owner works the store and guards the inventory on his own instead of using EAS, will not see any benefit from source-tagging and will resent the 8-cent cost increase.

But, as a member of the NARM board who participated in making EAS a reality, Cohen says he can testify that PGD is not building profit into the 8-cent increase.

Although he doesn't like the 8-cent

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)
			★ ★ NO. 1 ★ ★	
1	1	14	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC) 9 wks at No. 1
2	2	18	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
3	3	25	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
4	4	14	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
5	6	10	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
6	5	26	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
7	7	9	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH (ATLANTIC)
8	8	35	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
9	9	19	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
10	21	5	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN (MOTHER/ISLAND)
11	10	29	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)
12	15	5	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)
13	12	27	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
14	13	13	INSENSITIVE	JANN ARDEN (A&M)
15	27	11	YOU'RE THE ONE	SWV (RCA)
16	14	14	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)
17	11	20	CLOSER TO FREE	BODEANS (ISLASH/REPRISE)
18	17	9	THA CROSSROADS	BONE THUGS-N-HARMONY (RUITHLESS/RELATIVITY)
19	19	6	FASTLOVE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
20	18	43	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
21	16	30	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)
22	25	16	CHAMPAGNE SUPERNOVA	OASIS (EPIC)
23	20	7	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
24	26	30	1979	THE SMASHING PUMPKINS (VIRGIN)
25	23	9	SWEET DREAMS	LA BOUCHE (RCA)
26	30	9	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
27	31	15	MACHINEHEAD	BUSH (TRAUMA/INTERSCOPE)
28	29	13	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
29	22	17	BIG ME	FOG FIGHTERS (ROSWELL/CAPITOL)
30	28	9	SALVATION	THE CRANBERRIES (ISLAND)
31	24	31	BE MY LOVER	LA BOUCHE (RCA)
32	36	11	FLOOD	JARS OF CLAY (ESSENTIAL/SILVERTONE/JIVE)
33	34	8	MOTHER MOTHER	TRACY BONHAM (ISLAND)
34	33	26	DON'T CRY	SEAL (ZTT/WARNER BROS.)
35	41	3	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
36	42	8	COUNTING BLUE CARS	OISHWALLA (A&M)
37	39	6	PRETTY NOOSE	SOUNDGARDEN (A&M)
38	47	8	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
39	45	9	TOO MUCH	DAVE MATTHEWS BAND (RCA)
40	43	12	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
41	37	26	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR (TIM KERR/CAPITOL)
42	44	4	KEEP ON, KEEPIN' ON	MC LYTE FEATURING XSCAPE (FLAVOR UNIT/EASTWEST/EEG)
43	40	27	JUST A GIRL	NO DOUBT (TRAUMA/INTERSCOPE)
44	32	17	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
45	61	2	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)
46	52	4	CHILDREN	ROBERT MILES (ARISTA)
47	46	5	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/EEG)
48	56	10	HERE IN YOUR BEDROOM	GOLDFINGER (MOJO/UNIVERSAL)
49	38	23	I WANT TO COME OVER	MELISSA ETHERIDGE (ISLAND)
50	59	3	PEPPER	BUTTHOLE SURFERS (CAPITOL)
51	58	3	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)
52	51	8	SISTER	THE NIXONS (MCA)
53	54	7	PHOTOGRAPH	THE VERVE PIPE (RCA)
54	55	22	IN THE MEANTIME	SPACEHOG (HIFI/SIRE/EEG)
55	60	4	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)
56	66	4	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS (ATLANTIC)
57	62	2	YOU STILL TOUCH ME	STING (A&M)
58	49	12	RELEASE ME	ANGELINA (UPSTAIRS)
59	53	45	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
60	—	1	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)
61	—	1	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GIDS (COLUMBIA)
62	50	12	BIG BANG BABY	STONE TEMPLE PILOTS (ATLANTIC)
63	—	1	BACK TO THE WORLD	TEVIN CAMPBELL (QWEST/WARNER BROS.)
64	67	3	TOUCH ME, TEASE ME	CASE FEAT. FOXBY BROWN (SPOILED ROTTEN/DEF JAM/ISLAND)
65	75	2	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
66	65	2	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
67	—	1	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
68	70	7	REACH	GLORIA ESTEFAN (EPIC)
69	69	29	WONDERWALL	OASIS (EPIC)
70	—	15	DOIN IT	LL COOL J (DEF JAM/MERCURY)
71	68	7	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
72	73	3	TAHITIAN MOON	PORNO FOR PYROS (WARNER BROS.)
73	63	5	BULLS ON PARADE	RAGE AGAINST THE MACHINE (EPIC)
74	—	1	HEARTSPARK DOLLARSIGN	EVERCLEAR (TIM KERR/CAPITOL)
75	48	23	NOT GON' CRY	MARY J. BLIGE (ARISTA)

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

HOT 100 RECURRENT AIRPLAY

1	2	15	RUN-AROUND	BLUES TRAVELER (A&M)
2	—	1	ONE SWEEP DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
3	1	13	ROLL TO ME	DELL AMITRI (A&M)
4	5	15	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
5	3	2	HOOK	BLUES TRAVELER (A&M)
6	4	5	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)
7	7	13	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
8	6	10	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
9	8	7	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
10	10	9	TELL ME	GROOVE THEORY (EPIC)
11	12	14	BACK FOR GOOD	TAKE THAT (ARISTA)
12	11	19	WATERFALLS	TLC (LAFACE/ARISTA)
13	9	12	FANTASY	MARIAH CAREY (COLUMBIA)
14	13	5	ONE OF US	JOAN OSBORNE (BLUE GORILLA/MERCURY)
15	14	18	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
16	—	1	CALIFORNIA LOVE	2 PAC FEAT. DR. DRE AND R. THROUFMAN (DEATH ROW/INTERSCOPE)
17	16	17	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/EEG)
18	19	14	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
19	17	12	BLESSED	ELTON JOHN (ROCKET/ISLAND)
20	18	23	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
21	20	49	YOU GOTTA BE	DES'REE (550 MUSIC)
22	15	3	ANYTHING	3 T (MJJ/550 MUSIC)
23	22	49	ANOTHER NIGHT	REAL MCCOY (ARISTA)
24	21	3	NATURAL ONE	FOLK IMPLOSION (LONDON/ISLAND)
25	—	11	RUNAWAY	JANET JACKSON (A&M)

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

23	1, 2, 3, 4	(SUMPIN' NEW)	(T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
35	1979	(Chrysalis, BMI/Cinderful, BMI) WBM	
53	5 O'CLOCK	(ARALC, ASCAP/Deez Nutz, ASCAP)	
73	AIN'T NOBODY/KISSING YOU	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL	
55	AIN'T NO NIGGA/DEAD PRESIDENTS	(Lil Lu Lu, BMI/Biggie, BMI)	
41	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	
76	AMISH PARADISE	(Ubetie, 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	
42	BE MY LOVER (FMP, GEMA/Edition Beam, GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel Thorton, GEMA/Lane McCray, GEMA) WBM/HL		
61	CAN'T GET YOU OFF MY MIND	(Miss Bessie, ASCAP)	
79	CHAINS	(Copyright Control)	
31	CHILDREN	(Jeity, MCPs)	
36	CLOSER TO FREE (FROM PARTY OF FIVE)	(Lla-Mann, ASCAP) HL	
25	C'MON N' RIDE IT (THE TRAIN)	(Ceejai, BMI/Savette, BMI/Unichappell, BMI) HL	
57	COUNTING BLUE CARS	(Mono Rat, ASCAP/Biggie Than Peanut Butter, ASCAP)	
17	COUNT ON ME (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Arianna, ASCAP) WBM	
40	DOIN IT (LL COOL J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI) HL		
59	DON'T CRY (SPZ, BMI)		
67	DON'T WANNA LOSE YOU (EMI April, ASCAP/Flyte Tyme, ASCAP/LBR, ASCAP) HL		
24	DOWN LOW (NOBODY HAS TO KNOW)	(Zomba, BMI/R. Kelly, BMI) WBM	
91	DO YOU WANT TO/CAN'T HANG	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM	
27	THE EARTH, THE SUN, THE RAIN	(Eliot Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Piers, BMI/Chrysalis, BMI) HL/WBM	
94	ESA NENA LINDA	(AACI, ASCAP/Cynthia, ASCAP/Fats, ASCAP)	
78	EVER SINCE YOU WENT AWAY	(Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fat, BMI/PolyGram Int'l, ASCAP) HL	
8	FASTLOVE	(Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Fredde Dee, BMI/Little Birdie, ASCAP) WBM	
84	FEELS SO GOOD (SHOW ME YOUR LOVE)	(Cynthia, ASCAP/Fats, ASCAP/WB, ASCAP) WBM	
97	FEEL THE MUSIC	(Connor Ryan, BMI/Wax Head, BMI)	
37	FLOOD	(Pogostick, BMI/Bridge Building, BMI/Brentwood, BMI)	
14	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonnieville Salt Flats, ASCAP/Rulte Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM	
65	FOREVER MORE	(WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BMI/Ensign, BMI/Hackley, ASCAP) WBM/HL	
90	FOR THE LOVE OF YOU	(Bayjun Beat, BMI)	
28	GET MONEY	(Big Poppa, ASCAP/Undeas, BMI/EZ Eipee, ASCAP/AI, 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	
4	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL	
89	GLYCERINE	(Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM	
98	GUILTY (TVT, ASCAP)		
45	HAY	(Sallap, BMI/Flick, BMI/Bridgeport, BMI)	
55	HEARTSPARK DOLLARSIGN	(Evergeam, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM	
83	HOUSE KEEPER	(M.O.V., BMI/Donril, ASCAP/Sweetly Melodies, ASCAP)	
81	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	
62	IN THE MEANTIME	(Hog (Space), ASCAP)	
9	IRONIC	(MCA, BMI/Vanhurst Place, ASCAP) HL	
56	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE)	(Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMI/Portrait-Solar, ASCAP) HL	
60	I WANT TO COME OVER	(MLE, ASCAP/Almo, ASCAP) WBM	
70	I WILL SURVIVE	(PolyGram Int'l, BMI/Perren-Vibes, ASCAP) HL	
33	JUST A GIRL	(Knock Yourself Out, ASCAP/WB, ASCAP/Interscope, ASCAP) WBM	
18	KEEP ON, KEEPIN' ON (FROM SUNSET PARK)	(So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) HL/WBM	
26	KISSIN' YOU	(Jam Shack II, BMI/Troy III, BMI/Brisong, ASCAP)	
72	LADY (Ah-choo, ASCAP/12.00 AM, ASCAP/Rhythm Sons, ASCAP/PolyGram Int'l, ASCAP) HL		
95	LET'S LAY TOGETHER (FROM DON'T BE A MENACE...)	(Zomba, BMI/R. Kelly, BMI) WBM	
86	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	
100	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	
52	MACHINEHEAD	(Acme, BMI/Mad Dog Winston, BMI)	
29	MISSING	(Sony/ATV Tree, BMI) HL	
79	MY MARIA	(Duchess, BMI/Bug, BMI/Prophesy, BMI) HL	
48	NAME	(Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/EMI April, ASCAP/Full Volume, BMI) HL	
6	NOBODY KNOWS	(Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM	
61	NOT GON' CRY (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM	
93	OLD MAN & ME (WHEN I GET TO HEAVEN)	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL	
88	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) HL	
80	ONLY HAPPY WHEN IT RAINS	(Vibecrusher, BMI/Irving, BMI/Deadarm, ASCAP/Almo, ASCAP) WBM	
63	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU	(Badams, ASCAP/Zomba, ASCAP) WBM	
47	ONLY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Amari, ASCAP/Kevin Wales, ASCAP/Sounds	

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)
			★ ★ NO. 1 ★ ★	
1	1	5	THA CROSSROADS	BONE THUGS-N-HARMONY (RUITHLESS/RELATIVITY) 5 wks at No. 1
2	2	8	YOU'RE THE ONE	SWV (RCA)
3	—	1	UNTIL IT SLEEPS	METALLICA (ELEKTRA/EEG)
4	—	1	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
5	3	10	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
6	6	9	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
7	9	5	FASTLOVE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
8	—	1	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
9	16	4	TOUCH ME, TEASE ME	CASE FEAT. FOXBY BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)
10	4	13	KEEP ON, KEEPIN' ON	MC LYTE FEATURING XSCAPE (FLAVOR UNIT/EASTWEST/EEG)
11	5	12	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
12	—	1	THEY DON'T CARE ABOUT US	MICHAEL JACKSON (EPIC)
13	7	24	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
14	14	4	GET ON UP	JOEDECI (MCA)
15	11	18	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
16	19	6	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
17	15	5	YOU	MONIFAH (UPTOWN/UNIVERSAL)
18	26	10	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (

Billboard HOT 100 SINGLES

FOR WEEK ENDING JUNE 8, 1996

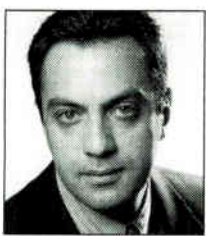
COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



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	5	THA CROSSROADS D.J.U-NEEK (BONE, D.J.U-NEEK, TONY C, THE ISLEY BROS., C.JASPER)	◆ BONE THUGS N HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
2	2	2	10	ALWAYS BE MY BABY M.CAREY, J.DUPRI (M.CAREY, J.DUPRI, M.SEAL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
3	3	3	14	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") D.FOSTER (D.WARREN)	◆ CELINE DION (C) (D) (V) 550 MUSIC 78237	1
4	5	6	10	GIVE ME ONE REASON D.GEHMAN, T.CHAPMAN (T.CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	4
5	6	7	8	YOU'RE THE ONE A."A LLSTAR" GORDON, JR. (ALLSTAR, A.MARTIN, I.MATIAS, T.JOHNSON, C.GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	5
6	4	4	26	NOBODY KNOWS T.RICH (J.RICH, D.DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	2
				*** Hot Shot Debut ***		
7	NEW		1	YOU'RE MAKIN' ME HIGH/LET IT FLOW BABYFACE B.WILSON (B.WILSON, BABYFACE)	◆ TONI BRAXTON (C) (D) (M) (X) LAFACE 2-4160/ARISTA	7
8	8	15	5	FASTLOVE G.MICHAEL, J.DOUGLAS (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	8
9	7	5	13	IRONIC G.BALLARD (A.MORISSETTE, G.BALLARD)	◆ ALANIS MORISSETTE (C) (D) (V) (X) MAVERICK 17698/REPRISE	4
10	NEW		1	UNTIL IT SLEEPS B.ROCK (HETFIELD, ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64276/EEG	10
11	24	54	5	THEME FROM MISSION: IMPOSSIBLE L.MULLEN (L.SCHIFRIN)	◆ ADAM CLAYTON & LARRY MULLEN (C) (T) MOTHER 576670/ISLAND	11
12	12	16	18	INSENSITIVE E.CHERNEY (A.LOREE)	◆ JANN ARDEN (C) (D) (X) A&M 581274	12
13	16	18	11	SWEET DREAMS CLICK PRODUCTION (G.A.SARAF, M.SONMEZ, M.THORNTON, R.HAYNES)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64505	13
14	11	10	18	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU J.HAMPTON, GIN BLOSSOMS (J.VALENZUELA, R.WILSON, M.CRENSHAW, S.JOHNSON, B.LEEN, P.RHODES)	◆ GIN BLOSSOMS (C) (D) (V) (X) A&M 581380	9
15	13	14	7	OLD MAN & ME (WHEN I GET TO HEAVEN) D.GEHMAN (M.BRYAN, D.FELBER, D.RUCKER, J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87074	13
16	NEW		1	WHY I LOVE YOU SO MUCH D.SIMMONS (D.SIMMONS)	◆ MONICA (C) (D) (M) (T) (X) ROWDY 3-5072/ARISTA	16
17	9	8	12	COUNT ON ME (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE, W.HOUSTON, M.HOUSTON)	◆ WHITNEY HOUSTON & CECE WINANS (C) (D) (M) (T) (V) (X) ARISTA 1-2976	8
18	10	12	13	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") J.DUPRI (J.DUPRI, MC LYTE, M.JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	10
19	19	27	25	MACARENA (BAYSIDE BOYS MIX) C.DE YARZA, M.TRIAY (A.MONGE, R.RUIZ)	◆ LOS DEL RIO (C) (D) (T) (V) RCA 64407	19
20	25	40	5	TOUCH ME, TEASE ME (FROM "THE NUTTY PROFESSOR") K.SMOOVE, KORNGAY (C.WOODARD, M.J.BLIGE, M.HOOTEN, K.KORNGAY, D.YOUNG, SCHOOLY D)	◆ CASE FEAT. FOXXY BROWN (C) (D) (T) SPOILED ROTTEN/DEF JAM 95462/MERCURY	20
21	15	13	24	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
22	22	49	4	GET ON UP MR. DALVIN (MR. DALVIN, K.CI, JOJO)	◆ JODECI (C) (D) (M) (T) (X) MCA 55123	22
23	14	9	14	1, 2, 3, 4 (SUMPIN' NEW) J.CARTER, POISON, IVEY (A.IVEY, JR., A.SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	5
24	17	11	15	DOWN LOW (NOBODY HAS TO KNOW) R.KELLY (R.KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (X) JIVE 42373	4
				*** Greatest Gainer/Airplay ***		
25	38	41	13	C'MON N' RIDE IT (THE TRAIN) C.C.LEMONHEAD, J.MCGOWAN (C.C.LEMONHEAD, J.MCGOWAN, B.WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	25
26	27	31	6	KISSIN' YOU R.SAADIQ (J.JACKSON, R.SAADIQ, J.JOHNSON, B.JAMES)	◆ TOTAL (C) (D) (T) (V) BAD BOY 7-9056/ARISTA	26
27	21	25	6	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF, S.PIERSA)	◆ COLOR ME BADD (C) (D) (V) GIANT 17654	21
28	18	17	18	GET MONEY EZ ELPCE (THE NOTORIOUS B.I.G., LITTLE KIM, L.PORTER, B.BEDFORD, R.AYERS, S.STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEASIG BEAT 98087/ATLANTIC	17
29	20	19	44	MISSING B.WATT, T.THORN, J.COXON (T.THORN, B.WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
30	NEW		1	THEY DON'T CARE ABOUT US M.JACKSON (M.JACKSON)	◆ MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78246	30
31	33	39	5	CHILDREN R.MILANI (R.CONCINA)	◆ ROBERT MILES (C) (D) (M) (T) (X) ARISTA 1-3006	31
32	32	32	5	YOU HEAVY D (HEAVY D, R.BURRELL, V.HERBERT, C.KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	32
33	28	26	26	JUST A GIRL M.WILDER (G.STEFANI, T.DUMONT)	◆ NO DOUBT (C) (D) TRAUMA 98116/INTERSCOPE	23
34	30	23	27	WONDER N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	20
35	34	28	18	1979 FLOOD, A.MOULDER, B.CORGAN (B.CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) (T) VIRGIN 38534	12
36	23	24	14	CLOSER TO FREE (FROM "PARTY OF FIVE") BODEANS (LLANAS, NEUMANN)	◆ BODEANS (C) (D) (V) SLASH 17674/REPRISE	16
37	40	46	4	FLOOD A.BELEW (JARS OF CLAY)	◆ JARS OF CLAY (C) (D) ESSENTIAL/SILVERTONE 42375/JIVE	37
38	26	20	14	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW R.SMITH (T.SMITH, R.SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	8
39	39		2	WHO WILL SAVE YOUR SOUL B.KEITH (JEWEL)	◆ JEWEL (C) (X) ATLANTIC 87151	39
40	31	21	14	DOIN IT R.SMITH (LL COOL J, B.R.SMITH)	◆ LL COOL J (C) (D) (T) (V) DEF JAM 576120/MERCURY	9
41	29	22	18	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE J. THOMPSON (JOE J. THOMPSON, M.WILLIAMS)	◆ JOE J. (C) (D) (V) ISLAND 854530	11
42	35	29	31	BE MY LOVER A.BRENNER, G.A.SARAF (G.A.SARAF, A.BRENNER, M.THORNTON, L.MCCRAY)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64446	6
43	37	34	30	THE WORLD I KNOW E.ROLAND, M.SERLETIC (E.ROLAND, R.CHILDRESS)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	19
44	36	36	6	PLEASE DON'T GO C.STOKES, C.CUENI (C.STOKES, C.CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	36
45	58	81	5	HAY WILDSTYLE (W.MARTIN, M.KING, C.JOHNSON, R.LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	45
46	46	56	7	TRES DELINQUENTES O.G. STYLE (I.MARTIN, D.THOMAS, A.MARTINEZ, S.LAKE)	◆ DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA	46
				*** Greatest Gainer/Sales ***		
47	67		2	ONLY YOU S.COMBS, S.TEVIE J. (S.COMBS, S.JORDAN, M.SCANDRICK, Q.PARKER, M.KEITH, D.JONES, D.J.ROGERS, H.CASEY)	◆ 112 (C) (D) (M) (T) (X) BAD BOY 7-9060/ARISTA	47
48	35	35	35	NAME L.GIORDANO (J.RZEZNIK)	◆ GOO GOO DOLLS (C) METAL BLADE 17758/WARNER BROS.	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
49	49	48	17	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...") R.TROUTMAN (R.POINDEXTER, R.POINDEXTER, J.MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	37
50	37	12	12	RENEE (FROM "DON'T BE A MENACE...") MR.SEX, BUTTNAKED TIM DAWG (T.KELLY, J.HARRIS III, T.LEWIS)	◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584	33
51	51	53	8	REACH EMILIO ESTEFAN, JR., L.DERMER (G.ESTEFAN, D.WARREN)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78285	51
52	47	43	9	MACHINEHEAD C.LANGER, A.WINSTANLEY, BUSH (G.ROSSDALE)	◆ BUSH (C) TRAUMA 98079/INTERSCOPE	43
53	33	15	15	5 O'CLOCK BAM, LONNIE KAPIN (D.STATEN, SR., A.SIMMONS, JR., K.L.FERGUSON, JR., R.DILL, A.HARRISON)	◆ NONCHALANT (C) (M) (T) (X) MCA 55075	24
54	54	58	18	YOUR LOVING ARMS GRID, B.R.MARTIN (B.R.MARTIN, D.HARROW)	◆ BILLIE RAY MARTIN (C) (T) (X) SIRE 64450/EEG	54
55	61	65	10	AIN'T NO NIGGA/DEAD PRESIDENTS S.KI (S.CARTER, D.WILLIS)	◆ JAY-Z FEAT. FOXXY BROWN (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY	55
56	88		2	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") WINO, BRIAN G (A.IVEY, JR., F.LEWIS)	◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	56
57	60	60	10	COUNTING BLUE CARS P.NICOLLO, DISHWALLA (ALEXANDER, BROWNING, KOLANEK, RICHARDS, PENDERGAST)	◆ DISHWALLA (C) (X) A&M 581462	57
58	50	42	19	WHO DO U LOVE L.CAMPBELL (L.L.CAMPBELL II, V.BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (V) (X) ARISTA 1-2950	17
59	55	59	17	DON'T CRY T.HORN (SEAL)	◆ SEAL (C) (D) (V) (X) ZTT 17708/WARNER	33
60	48	44	17	I WANT TO COME OVER H.PADGHAM, M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (D) (V) ISLAND 854528	22
61	30	20	20	NOT GON' CRY (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) (V) ARISTA 1-2957	2
62	57	51	10	IN THE MEANTIME SPACEHOG, B.GOGGIN (R.LANGDON)	◆ SPACEHOG (C) (D) HIFI/SIRE 64303/EEG	32
63	63	90	3	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU R.J.LANGE, B.ADAMS (B.ADAMS, R.J.LANGE)	◆ BRYAN ADAMS (C) (D) (V) (X) A&M 581578	63
64	56	57	12	RELEASE ME N.SAUCEDDO (J.LERMA-LOPEZ, J.PRO, ANGELINA)	◆ ANGELINA (C) (T) (X) UPSTAIRS 0115	52
65	65	69	4	FOREVER MORE N.M.WALDEN (N.M.WALDEN, P.JOHNSON, S.J.DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297	65
66	66	77	4	YOU STILL TOUCH ME H.PADGHAM, STING (STING)	◆ STING (C) (D) (V) (X) A&M 581582	66
67	53	47	9	DON'T WANNA LOSE YOU J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, L.RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	39
68	68		2	WRONG B.WATT (B.WATT, T.THORN)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87059	68
69	52	45	8	CHAINS D.TYSON (T.ARENA, S.WERTEL, P.RESWICK)	◆ TINA ARENA (C) (D) (T) (X) EPIC 78281	38
70	59	55	17	I WILL SURVIVE S.HURLEY (D.FEKARIS, F.J.PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (V) (X) RCA 64492	24
71	64	62	12	CAN'T GET YOU OFF MY MIND L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ (C) (D) VIRGIN 38535	62
72	62	52	15	LADY D'ANGELO, R.SAADIQ (D'ANGELO, R.SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	10
73	72	67	9	AIN'T NOBODY/KISSING YOU C.THOMPSON, S.COMBS, BABYFACE (F.EVANS, C.THOMPSON, S.COMBS, BABYFACE)	◆ FAITH EVANS (C) (D) (M) (T) (V) (X) BAD BOY 7-9055/ARISTA	67
74	69	61	20	WONDERWALL D.MORRIS, N.GALLAGHER (N.GALLAGHER)	◆ OASIS (C) (V) (X) EPIC 78216	8
75	71	64	7	SCARRED D.RUDNICK (L.CAMPBELL, L.DOBSON, M.YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	64
76	70	63	11	AMISH PARADE A.YANKOVIC (A.IVEY, JR., L.SANDERS, D.RASHEED, S.WONDERA, YANKOVIC)	◆ "WEIRD AL" YANKOVIC (C) (X) ROCKAWOLFE/SCOTTI BROS. 78061/ALL AMERICAN	53
77	86	88	6	SCARY KISSES P.VETTESE (T.BRYN, P.VETTESE)	◆ VOICE OF THE BEEHIVE (C) (D) DISCOVERY 74528	77
78	76	80	13	EVER SINCE YOU WENT AWAY T.C.RILEY (T.C.RILEY, T.RILEY, T.RILEY, T.RILEY)	◆ ART N' SOUL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	72
79	79	83	7	MY MARIA D.COOK, K.BROOKS, R.DUNN (D.MOORE, B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	79
80	75	68	14	ONLY HAPPY WHEN IT RAINS GARBAGE (GARBAGE)	◆ GARBAGE (C) (D) ALMO SOUNDS 89002/GEFFEN	55
81	84	91	3	I'LL NEVER STOP LOVING YOU S.DIAMOND (S.DIAMOND, J.BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	81
82	82	78	16	LUCKY LOVE D.POP, M.MARTIN, JOKER (JOKER, B.STEINBERG)	◆ ACE OF BASE (C) (D) (M) (T) (V) (X) ARISTA 1-2979	30
83	97		2	HOUSE KEEPER S.WILLIAMS, T.RILEY (G.SPENCER III, T.RILEY, S.BLAIR)	◆ MEN OF VIZION (C) (D) M.J.J. 78274/550 MUSIC	83
84	73	70	20	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C. LOPEZ (DJ JUANITO)	◆ LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	35
85	92	92	4	HEARTSPARK DOLLARSIGN A.P.ALEXAKIS (A.P.ALEXAKIS, EVERCLEAR)	◆ EVERCLEAR (X) TIM KERR 58538*/CAPITOL	85
86	80	72	7	LIVE AND DIE FOR HIP HOP J.DUPRI (J.DUPRI, DA BRAT, MR. BLACK, N.M.WALDEN, J.COHEN)	◆ KRIS KROSS (C) (T) (X) RL/HOUSE 78270/COLUMBIA	72
87	78	75	10	SHADOWBOXIN' RZA (R.DIGGS, G.GRICE)	◆ GENIUS/GZA FEATURING METHOD MAN (C) (T) GEFFEN 19396	67
88	74	74	11	ONE FOR THE MONEY K.DEANE (H.BROWN, K.DEANE, B.D.WILDCAT, O.HARVEY, C.MACK)	◆ HORACE BROWN (C) (M) (T) (X) MOTOWN 860512	62
89	81	79	20	GLYCERINE C.LANGER, A.WINSTANLEY, BUSH (G.ROSSDALE)	◆ BUSH (C) TRAUMA 98088/INTERSCOPE	28
90	NEW		1	FOR THE LOVE OF YOU D.FOSTER (E.ROGERS, C.STURKEN)	◆ JORDAN HILL (C) (T) (X) 143 87061/ATLANTIC	90
91	83	71	14	DO YOU WANT TO/CAN'T HANG D.SIMMONS (D.SIMMONS)	◆ XSCAPE (C) (T) (X) SO SO DEF 78263/COLUMBIA	50
92	90	82	6	THE WORLD IS A GHETTO N.JO.E.M.DEAN, J.A.LLEN, BROWN, DICKERSON, JORDAN, MILLER, OSKAR, SCOTT, JOHNSON	◆ GETO BOYS FEATURING FLJ (C) (T) (X) R&B-A-L-O-D-I-N-O 1719E 38544/VIRGIN	82
93	89	84	8	SLOW JAMS ◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT (C) (D) (V) QWEST 17673/WARNER BROS.	68	
94	87	86	12	ESA NENA LINDA DJ JUANITO (DJ JUANITO)	◆ ARTIE THE 1 MAN PARTY (C) (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	74
95	93	93	4	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...") R.KELLY (R.KELLY)	◆ THE ISLEY BROTHERS (C) (D) ISLAND 854586	93
96	96		2	ONE MORE TRY ROLLO, ROB D (ROB D, ROLLO, KRISTINE W)	◆ KRISTINE W (C) (D) (T) (X) CHAMPION 6453*/RCA	96
97	85	73	7	FEEL THE MUSIC G.ACOSTA (G.ACOSTA, B.DELEON)	◆ PLANET SOUL FEATURING BRENDA DEE (C) (T) (X)	

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

NO END IN SIGHT: For the fourth consecutive week, Bone Thugs-N-Harmony's "Tha Crossroads" (Ruthless/Relativity) holds down the No. 1 spot with a wide lead over the competition in combined airplay/sales points. It remains at No. 1 on Hot 100 Singles Sales, once again moving more than 235,000 units during the seven-day tracking period. While it is unusual for a single to sell this many units in a given week, it is phenomenal that "Crossroads" has been able to achieve this feat for three consecutive weeks. To see how solid the Bone single is at retail, look no further than this week's No. 2-selling single, SWV's "You're The One" (RCA). Over the same seven-day period, it moved more than 64,000 units, a strong figure but nowhere near the sales of "Crossroads." Due to this large lead in sales, "Crossroads" will probably hold the No. 1 spot for several more weeks. Despite continuing to post growth, the closest challengers for No. 1, "You're The One" and Tracy Chapman's "Give Me One Reason" (Elektra/EEG), remain far behind "Crossroads" in overall chart points.

LUCKY SEVEN: Toni Braxton captures this week's Hot Shot Debut, as her two-sided single "You're Making Me High"/"Let It Flow" (LaFace/Arista) explodes onto the chart at No. 7. This is Braxton's highest-debuting single, far exceeding the No. 53 debut of her biggest chart hit, "Breathe Again" (LaFace/Arista), which peaked at No. 3. This week's solid debut can be partially attributed to the single's No. 4 entrance onto the sales chart; more than 76% of its chart points are from sales. On the Hot 100 Airplay chart, "You're Making Me High" moves 41-35, where it is No. 1 with top 10 airplay at five monitored stations, including KBKS Seattle. The B-side, "Let It Flow" from "Waiting To Exhale," is No. 2 at WRVF Toledo, Ohio, and top 10 at six other monitored stations.

FROM METALLICA TO MICHAEL: Among the new chart entries this week is Metallica's "Until It Sleeps" (Elektra/EEG). It enters the Hot 100 at No. 10, with more than 80% of its chart points coming from sales. Almost all of the song's airplay points are from modern rock radio, where it is top 10 at 11 monitored stations, including WJRR Orlando, Fla., where it is No. 1. Also debuting this week, at No. 30, is Michael Jackson with his controversial single "They Don't Care About Us" (Epic). It enters at No. 12 on Hot 100 Singles Sales, with more than 88% of its Hot 100 points coming from sales. At radio, "They Don't Care" is No. 1 at WPGC Washington, D.C.

GREATEST GAINERS: The biggest airplay and overall point gainer on the chart, zooming 24-11, is "Theme From Mission: Impossible" by Adam Clayton and Larry Mullen (Mother/Island). It moves to No. 10 on the airplay chart and explodes 43-26 in sales. Leading the way at radio are KRBE Houston and WDCG Raleigh, N.C., where the single is No. 1. The winner of the Greatest Gainer/Sales award and the second biggest-overall point gainer is 112's "Only You" (Bad Boy/Arista) at No. 47. It leaps 56-35 in sales and is breaking out of New York, where it is No. 8 at WQHT (Hot 97). The winner of the Greatest Gainer/Airplay award, jumping 38-25, is "C'mon N' Ride It (The Train)" by the Quad City DJ's (Quadrasound/Big Beat/Atlantic). "C'mon" is top five at four stations, including WPOW (Power 96) Miami, where it is No. 1.

BECK BATTLES HIS 'LOSER' IMAGE ON 'ODELAY'

(Continued from page 12)

began playing "Where It's At," the first single from "Odelay," May 28, the day the track was officially serviced to modern rock and college radio.

A videoclip for the track was recently lensed by Steve Hanft, who also worked with Beck on the "Loser" clip, which generated extensive airplay on MTV.

"Where It's At" is an amazing track, and it doesn't sound like anything else out there," Michaels says. "I definitely see this being a huge reaction record. It's going to be huge, and we're totally into the record."

Judy Neubauer, director of advertising for the 25-store, Simi Valley, Calif.-based Tempo Music & Video, is also impressed. "This album sounds much more musical than 'Mellow Gold,'" she says. "It should be a lot more accessible to mainstream radio."

Those who weren't convinced by "Mellow Gold" may be in for a surprise. "Odelay," produced by Beck and the Dust Brothers at the Dust Brothers House in L.A., effectively captures Beck's wide-ranging influences and musical experimentation.

"On this album, some of the songs could have been on [his 'One Foot In The Grave,' on indie label K]," says Beck. "It's a merging-together of the more sample-influenced sounds and the folk, more traditional stuff."

BEASTIE LINK

The Dust Brothers, who are best known for their work on the Beastie Boys' critically acclaimed but commercially disappointing 1989 album "Paul's Boutique," aren't the only link to the Beasties. Mario Caldato Jr., who has worked as an engineer and producer for the Beasties, also worked on "Odelay." Brian Paulson and Bongload's Tom Rothrock and Rob Schnapf were also involved in the production.

Initially, Beck was hesitant to work with the Dust Brothers. "At first, I was a little concerned that it might become their thing, and I definitely had my own ideas of what I wanted to do," he says.

After a one-track trial run, however, Beck was convinced that the partnership would work. "They're very easy-going, and it turned into a very relaxed and natural situation," he says.

Caldato was involved in recording songs with a live band. "It was mostly country songs," Beck says. "We brought in some pedal steel and standup bass." However, the only track from those sessions that made it onto "Odelay" is the punk rock-flavored "Minus."

Don't be surprised, however, if the other cuts from those sessions are released in the future. Beck has an unusual deal that allows him to release material on independent labels while he fulfills his obligation to DGC/Geffen.

"Basically, I didn't need a record deal—I had the opportunity to bargain for my own needs, which was to have the freedom and not get stuck in any situation," says Beck, whose songs are published by Cyanide Breathmint Music/BMG Songs and administered by ASCAP.

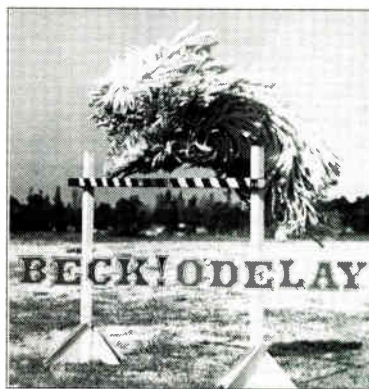
"Because of marketing reasons, bands get to put out records only every two years, which I think stifles the growth of musicians," Beck adds. "If you have only 12 songs to put out every two years, that gives you one song every two months. I look at periods when music was very healthy and things were evolving. There were times when bands had to experiment more and put out more records."

For Beck, the success of "Loser" has not been a problem. "It's something

that is totally out of your control," he says. "So how I felt about it is irrelevant."

He does say, however, that the single hasn't eclipsed the rest of "Mellow Gold" or his independently released albums, "Telepathetic Astromanure" (Flipside) and "One Foot In The Grave."

"A good amount of people bought ['Mellow Gold']," he says. "Maybe they would have bought more; I don't know how these things work. But still, people



respond to the other songs. I get more people calling out for 'Beercan' or 'Alcohol' or 'He's A Mighty Good Leader' than I do for 'Loser.'

"The world of radio is a very separate world," he adds. "It's a very finite, narrow spectrum. That's the way it works, and it works for them, and I guess it works for other people. The best I can do is put music out there, and people are going to grab onto it, or they're not. I have already way surpassed my expectations about getting my music out there, so I'm already way ahead. The 'could have been' or 'would have been' doesn't exist for me."

KDGE's Michaels says that "Where It's At" should put any talk that Beck is a one-hit wonder to rest: "Anyone who thought that will definitely change their

opinion once they hear that song."

However, the pressures of growing popularity have affected Beck. Just as Beck was about to sign with Geffen, Billboard wrote that he was "at the center of one of the most dramatic buzzes to come out of the Los Angeles music scene in nearly a decade" (Billboard, Nov. 27, 1993).

Those words, which later appeared in his record-company biography, proved to be a double-edged sword for the artist. "I've had about 400 journalists ask, 'How does it feel to be the hype of the decade?'" he says.

Perhaps as a way to combat the notion that he was a one-hit wonder, Beck has played several solo acoustic shows, opening dates for Johnny Cash and Sonic Youth, that showcased his raw talent apart from studio wizardry and sound effects.

"I started playing music because of folk and traditional music, and it's a great thing to be able to do that," Beck says. "[Cash's] audience is very warm, and it's a different scene from a rock show or Lollapalooza."

Of course, Beck played Lollapalooza in 1995 with a full band and will once again utilize that approach when he tours in support of "Odelay." Beck, who is booked by the William Morris Agency and managed by Gold Mountain Entertainment's John Silva, will tour Europe, beginning at the Quart Festival in Tresse, Norway, July 3. He is expected to tour the U.S., again with a full band, in late summer.

Beck says he enjoys playing with a band and playing solo. "They're both essential. I enjoy the balance between them both, but I would never look at it as some bogus sort of 'unplugged' thing, when you 'unplug' and showcase your songs in another setting," he says. "I have a genuine love of [traditional] music and spent a lot of years playing that before I started writing my own music. It's a lot of what I do."

MOTOWN CREATES TWO IMPRINTS

(Continued from page 6)

spokeswoman. Next year, Motown plans to release a minimum of four soundtracks.

This is the label's first foray into soundtracks since it produced "The Big Chill" album in 1983. That collection of '60s Motown songs sold more than 4 million copies.

The other imprint, Motown Classic, will be "geared toward the classic sound of R&B," says the spokeswoman. Motown may sign veteran R&B artists and have them make new recordings.

The label declines further comment on the new ventures, saying it is "still in the stages of putting this all together," according to the spokeswoman.

In a statement released by Mo-

town, president/CEO Andre Harrell says, "The vast treasure chest of hits within Motown's masters catalog, combined with our ability to create new and original hit music, will position us as a true force in this area. Cassandra's instincts, creative sense, and experience will make Motown Soundtracks a well-suited partner for the big blockbuster movie, as well as the small independent film or TV show."

Mills, who is senior VP at Motown, was formerly president of black music at Giant Records, for which she helped put together the "New Jack City" and "Beverly Hills 90210" soundtracks.

The imprints will be based in Los Angeles.

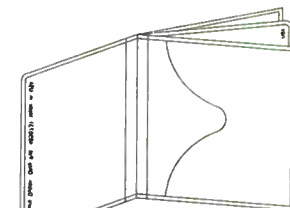
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	16	MACARENA	LOS DEL MAR (AVEX-CRITIQUE)
2	3	3	GUMP	*WORLD AL YANKOVIC (ROCKYROLL/SCOTT BROS./ALL AMERICAN)
3	—	1	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)
4	5	7	I'LL BE ALLRIGHT	MTS (SUMMIT)
5	10	4	IN THE HOOD	DONELL JONES (LAFACE/ARISTA)
6	—	1	ONE BY ONE	CHER (REPRISE)
7	2	11	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)
8	—	1	DA WIGGY	HELTAAH SKELTAH (DUCK DOWN/PRIORITY)
9	8	15	OOH BOY/SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
10	11	2	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
11	—	1	HANG 'EM HIGH	SADAT X (LOUD/RCA)
12	7	3	PARTY 2 NITE	LADAE! (MOTOWN)
13	12	6	DOES THAT BLUE MOON EVER SHINE ON YOU	TOBY KEITH (A&M NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	18	2	I MUST STAND	ICE-T (RHYME SYNDICATE/PRIORITY)
15	—	1	PAIN I FEEL	BLAHZAY BLAHZAY (FADER/MERCURY)
16	—	1	BOOM BIDDY BYE BYE	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
17	16	2	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)
18	—	1	WHERE I'M FROM	PASSION (MCA)
19	—	1	TALULA	TORI AMOS (ATLANTIC)
20	23	9	LET ME CLEAR MY THROAT	DJ KOOL (CLR)
21	—	1	I WISH	THE BARRIO BOYZZ (SBK/EMI)
22	—	1	IF I KNEW THEN (WHAT I KNOW NOW)	II D EXTREME (GASOLINE ALLEY/MCA)
23	13	3	YOU AND YOU AND YOU	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
24	6	7	HALO	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
25	—	1	BRING IT ON	KINO WATSON (COLUMBIA)

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

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 8, 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
1	1	1	15	★★★No. 1★★★ FUGEES ▲ RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98) 3 weeks at No. 1	THE SCORE	1
2	NEW ▶	1	1	★★★Hot Shot Debut★★★ SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
3	NEW ▶	1	1	TOO SHORT DANGEROUS 41526*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
4	2	3	50	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
5	3	5	11	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
6	7	8	28	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	6
7	4	2	5	HOOTIE & THE BLOWFISH ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
8	5	6	4	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
9	6	—	2	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
10	8	7	4	THE CRANBERRIES ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
11	10	10	6	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
12	9	9	6	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
13	15	18	34	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
14	13	15	34	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
15	24	26	44	BONE THUGS-N-HARMONY ▲ RUTHLESS 5639*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
16	18	17	72	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
17	19	19	11	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
18	16	16	65	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
19	40	—	2	★★★Greatest Gainer★★★ SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	19
20	12	11	5	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
21	11	4	3	PANTERA EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
22	21	21	29	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
23	22	20	9	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
24	20	14	5	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
25	17	13	28	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
26	30	29	21	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	22
27	14	—	2	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
28	27	23	15	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
29	28	37	3	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
30	25	22	5	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
31	33	33	17	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
32	39	45	19	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
33	31	—	2	THE ISLEY BROTHERS ISLAND 524214 (10.98/16.98)	MISSION TO PLEASE	31
34	35	39	15	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	34
35	34	31	28	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
36	26	25	18	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
37	NEW ▶	1	1	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
38	23	12	3	THE CURE FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
39	43	38	31	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
40	32	24	98	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
41	36	35	49	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
42	NEW ▶	1	1	MONIFAH UPTOWN 53004/UNIVERSAL (10.98/12.98)	MOODS...MOMENTS	42
43	37	49	10	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
44	29	28	31	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
45	45	32	8	GETO BOYS RAP A-LOT/INO TRYBE 41555*/MIRGIN (10.98/16.98)	RESURRECTION	6
46	46	42	27	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
47	47	36	11	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
48	54	51	23	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	48
49	41	34	9	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
50	38	30	4	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
51	52	46	4	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
52	NEW ▶	1	1	DR. DRE TRIPLE X 51226 (10.98/16.98)	1ST ROUND KNOCKOUT	52
53	50	43	41	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
54	55	60	7	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54

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55	48	44	40	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
56	42	27	10	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
57	57	53	22	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
58	49	—	2	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	49
59	84	74	5	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
60	67	59	6	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
61	69	69	17	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
62	59	58	32	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
63	70	65	15	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
64	44	40	27	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
65	149	143	40	★★★Pacesetter★★★ GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
66	56	54	19	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
67	51	—	2	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
68	73	68	33	GARBAGE ● ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	47
69	58	52	99	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
70	68	61	63	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
71	61	57	78	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
72	62	50	76	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
73	64	64	80	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
74	65	48	25	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
75	83	89	5	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
76	81	72	13	COWBOY JUNKIES GEFFEN 24952 (10.98/16.98)	LAY IT DOWN	55
77	88	81	11	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
78	60	47	6	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
79	53	—	2	ELVIS COSTELLO & THE ATTRACTIONS WARNER BROS. 46198* (10.98/16.98)	ALL THIS USELESS BEAUTY	53
80	80	70	25	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
81	96	86	86	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
82	90	92	250	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
83	74	71	6	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
84	75	62	47	D'ANGELO ● EMI 32629 (9.98/13.98)	BROWN SUGAR	22
85	79	78	45	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
86	71	66	9	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
87	NEW ▶	1	1	ANI DIFRANCO RIGHTEOUS BABE 8 (10.98/17.98)	DILATE	87
88	82	75	83	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
89	86	79	44	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
90	77	63	15	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
91	85	82	29	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
92	87	76	37	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
93	94	97	15	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
94	66	56	36	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
95	95	95	13	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
96	93	94	11	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	93
97	63	41	4	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	41
98	78	55	8	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
99	NEW ▶	1	1	SCORPIONS ATLANTIC 82913/AG (10.98/15.98)	PURE INSTINCT	99
100	98	114	4	SOUNDTRACK COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT	98
101	91	84	81	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
102	72	73	15	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
103	114	107	11	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	103
104	NEW ▶	1	1	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	104
105	NEW ▶	1	1	KING'S X ATLANTIC 82880/AG (10.98/15.98)	EAR CANDY	105
106	92	80	15	GIN BLOSSOMS ● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
107	76	67	39	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
108	104	103	23	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46

○ 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
109	109	102	85	SOUNDTRACK ▲ ² MCA 11103* (10.98/16.98)	PULP FICTION	21
(110)	129	132	5	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER	110
111	101	101	18	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
112	111	88	27	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
113	106	90	29	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
114	89	83	34	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
115	121	115	59	WHITE ZOMBIE ▲ ² GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
(116)	132	127	40	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
117	108	104	29	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
118	110	112	31	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
(119)	131	141	4	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	119
120	100	77	5	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
121	105	91	44	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
122	113	—	2	COLOR ME BADD GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	113
123	103	99	40	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
124	97	85	35	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
125	116	110	4	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	110
126	112	100	28	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
127	125	111	7	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
(128)	163	163	6	THE VERVE PIPE RCA 66809 (10.98/15.98) HS	VILLAINS	128
129	127	108	20	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
130	124	120	109	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
131	126	133	30	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
(132)	NEW ►	1	1	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	132
133	118	98	7	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	16
134	133	121	42	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
(135)	159	—	3	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	135
136	99	—	2	COCTEAU TWINS CAPITOL 37049 (10.98/15.98)	MILK & KISSES	99
137	144	148	33	GREEN DAY ▲ ² REPRIS 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
(138)	171	162	13	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
139	139	144	59	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
140	117	96	15	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
141	122	106	14	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
(142)	165	156	30	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
143	120	135	118	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
144	107	—	2	PRONG EPIC 66945* (10.98 EQ/16.98) HS	RUDE AWAKENING	107
145	102	105	27	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
146	156	136	9	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
(147)	172	186	81	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
148	143	142	27	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
149	141	124	47	FOO FIGHTERS ▲ ROSWELL 34D27*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
150	145	122	20	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
(151)	NEW ►	1	1	CANNIBAL CORPSE METAL BLADE 14204 (9.98/16.98) HS	VILE	151
152	119	118	61	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
153	161	146	80	ABBA ▲ ² POLYOR 517037/ISLAND (10.98/17.98)	GOLD	63
154	138	93	4	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98 EQ/16.98)	THE GREAT WHITE HYPE	93
155	147	137	37	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52

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156	128	116	184	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
157	148	125	30	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
(158)	NEW ►	1	1	FISHBONE ROWDY 37010/ARISTA (10.98/15.98)	CHIM CHIM'S BADASS REVENGE	158
159	115	155	3	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
160	155	134	25	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
(161)	197	—	3	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	161
(162)	NEW ►	1	1	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	162
163	164	129	223	ENYA ▲ ⁵ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
164	170	181	132	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
165	136	126	9	VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES)	47
166	153	150	91	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
167	175	166	45	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
168	157	157	272	ENIGMA ▲ ³ CHARISMA 86224/MIRGIN (9.98/13.98)	MCMXC A.D.	6
169	176	185	236	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
170	173	182	232	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
171	177	191	75	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
172	130	123	36	MICHAEL BOLTON ▲ ² COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
173	166	159	86	THE CRANBERRIES ▲ ³ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
174	169	140	327	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
175	160	149	87	BRANDY ▲ ³ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
(176)	RE-ENTRY	12	12	311 CAPRICORN 540241/MERCURY (10.98/16.98)	311	56
177	158	138	20	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
178	162	145	4	TINA ARENA EPIC 67533 (10.98 EQ/16.98) HS	DON'T ASK	145
179	184	164	44	TOADIES ● INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
(180)	RE-ENTRY	113	113	NINE INCH NAILS ▲ ² NOTHING/TVT 92346/INTERSCOPE (10.98/16.98)	THE DOWNWARD SPIRAL	2
(181)	RE-ENTRY	7	7	BEASTIE BOYS CAPITOL 33590* (7.98/12.98)	THE IN SOUND FROM WAY OUT!	45
182	198	176	14	NEWSBOYS STARSONG 20075/MIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
(183)	RE-ENTRY	5	5	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98) HS	NEW MOON DAUGHTER	141
184	152	139	16	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
185	154	113	4	PAUL WESTERBERG REPRIS 46176/WARNER BROS. (10.98/16.98)	EVENUALLY	50
186	194	200	40	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
187	123	87	16	NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
188	183	194	191	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
189	185	158	17	EAZY-E ● RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
(190)	RE-ENTRY	126	126	MARIAH CAREY ▲ ³ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
191	188	184	29	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
192	174	109	8	TWILA PARIS SPARROW 51518 (9.98/15.98)	WHERE I STAND	87
193	135	128	34	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
194	142	130	5	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	94
195	140	167	97	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
(196)	RE-ENTRY	26	26	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/15.98)	GREATEST HITS	127
197	180	168	48	SILVERCHAIR ▲ ² EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
198	150	160	3	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	150
199	137	131	32	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
200	186	179	28	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 28	Tracy Chapman 6	Enya 74, 163	The Isley Brothers 33	Dave Matthews Band 8, 81	Joan Dsborne 55	Silverchair 197	SWV 30
311 176	Teri Clark 114	Melissa Etheridge 126	Alan Jackson 44	The Mavericks 124	Dzzy Dsbourne 118	The Smashing Pumpkins 39, 59	Tha Dogg Pound 157
Abba 153	DC Talk 112	Everclear 57	Jars Of Clay 48	Maxwell 135	Pantera 21	Solo 155	TLC 73
Ace Of Base 200	Collective Soul 70	Everything But The Girl 37, 108	Jewel 34	Mindy McCready 125	Reba McEntire 193	Soundgarden 2	Toadies 179
Alice In Chains 91	Color Me Badd 122	Fishbone 158	Jodeci 186	MC Eht Featuring CMW 133	Pearl Jam 170	SOUNDTRACK	Too Short 3
Tori Amos 111	Coool 22	Foo Fighters 149	King's X 105	Reba McEntire 193	Tom Petty & The Heartbreakers 164	Braveheart 80	Total 93
Jann Arden 96	Elvis Costello & The Attractions 79	Foo Fighters 149	Mark Knopfler 146	Tim McGraw 94	The Presidents Of The United States Of America 53	The Cable Guy 132	Shania Twain 18
Tina Arena 178	Cowboy Junkies 76	Kirk Franklin And The Family 50	Korn 134	Natalie Merchant 41	Prong 144	The Craft 100	VARIOUS ARTISTS
Beastie Boys 181	The Cranberries 10, 173	Fugees 1	Kris Kross 177	Metallica 82	Queen 188	Dangerous Minds 121	Club Mix '96 Volume 1 61
The Beatles 56	The Cure 38	Kenny G 156	King's X 105	George Michael 9	Rage Against The Machine 11	Friday 139	Dance Mix U.S.A. Vol. 4 43
Blues Traveler 71	Cypress Hill 142	Garbage 68	Mark Knopfler 146	Monica 85	Collin Raye 123	The Great White Hype 154	Jock Jams Vol. 1 89
Michael Bolton 172	D'Angelo 84	Geto Boys 45	Korn 134	Monifah 42	Red Hot Chili Peppers 92	Mission: Impossible 19	MTV Buzz Bin 75
Bone Thugs-N-Harmony 15, 147	DC Talk 112	Vince Gill 145, 195	Kris Kross 177	John Michael Montgomery 152	The Refreshments 162	Mortal Kombat 116	MTV Party To Go Volume 8 148
Tracy Bonham 54	Def Leppard 27, 131	Gin Blossoms 106	La Bouche 32	Alanis Morissette 4	The Tony Rich Project 66	Now And Then 138	Schoolhouse Rock! Rocks 127
Boyz II Men 166	Neil Diamond 187	Goodie Mob 191	Tracy Lawrence 36	David Lee Murphy 104	Lionel Richie 78	Original Gangstas 97	Songs In The Key Of X (The X-Files) 165
Brandy 175	Ani DiFranco 87	Live 130	LL Cool J 46	Newsboys 182	Sade 171	Pulp Fiction 109	The Verve Pipe 128
Brooks & Dunn 12	Celine Dion 5, 143	Lonestar 140	Lonestar 140	Nine Inch Nails 180	Adam Sandler 63	Sunset Park 24	Clay Walker 199
Garth Brooks 64, 72	Dishwalla 119	LL Cool J 46	Lonestar 140	Nirvana 169	Scorpions 99	A Thin Line Between Love & Hate 90	Paul Westerberg 185
Bush 16	DJ Kool 161	Lonestar 140	Lonestar 140	The Dixons 77	Seal 69	Twister 29	Bryan White 86
Busta Rhymes 49	Dog's Eye View 95	Lonestar 140	Lonestar 140	No Doubt 26	Bob Seger & The Silver Bullet Band 88	Waiting To Exhale 25	White Zombie 115
Butthole Surfers 58	Dr. Dre 52	Lonestar 140	Lonestar 140	Nonchalant 194	88	Spacehog 150	Cassandra Wilson 183
Cannibal Corpse 151	Eagles 101	Lonestar 140	Lonestar 140	Oasis 13	Phantom Of The Dpera Highlights 174	Stabbing Westward 141	Wynonna 102
Mariah Carey 14, 190	Eazy-E 189	Lonestar 140	Lonestar 140	ORIGINAL LONDON CAST	Phantom Of The Dpera Highlights 174	Sting 47	"Weird Al" Yankovic 17
Celly Cel 51	Enigma 168	Lonestar 140	Lonestar 140	Phantom Of The Dpera Highlights 174	Phantom Of The Dpera Highlights 174	Stone Temple Pilots 23	
	Enrique Iglesias 198	Lonestar 140	Lonestar 140			George Strait 20	

'METALLICAST' TO ROCK THE WEB

(Continued from page 6)

and see the show. Home users will need at least a 28.8-baud modem to see the video feed; the more common 14.4-baud modem will deliver the audio and still photographs from the event.

"The band uses its private shows as a way to work out new material on-stage," says Metallica's tour manager, Tony Smith. "The guys in the band want to bring the experience of these private shows to a larger audience but still keep it intimate."

During the cybercast, Metallica will perform new material from its forthcoming Elektra album "Load," which streets Tuesday (4) (Billboard, May 25).

It has been five years since the rock act released its last album, "Metallica," which has stayed on The Billboard 200 for 250 weeks. During the band's extended recording absence, the Internet has emerged as a marketing and creative force in the music industry.

Metallica has gained an extensive following on the Internet, which contains more than 80 grass-roots Web sites devoted to the band.

Metallica drummer Lars Ulrich says the group members occasionally explore some of the Internet sites.

"It's fun to check on the latest lies," he says. "I'm slowly opening up to this. It's definitely interesting."

Real-time video footage of Metallica's performance will be delivered to the Internet using Apple's QuickTime TV technology, while the audio portion of the concert will be netcast via Progressive Networks' RealAudio. In addition, the event will use Apple's QuickTake technology, which will update still photos from the concert every 20-30 seconds on the Web site. A navigable 360-degree reproduction of the performance venue, which uses Apple's QuickTime VR technology, will also be accessible at the site.

Apple is equipping the venue with interactive video kiosks that will al-

low concertgoers to interact with the Internet audience, according to Elaine Dennis, who is a QuickTime A&R representative for Apple (U.S.).

"Fans on the Internet will be able to talk to the concertgoers about their impressions of the show as it happens," says Dennis.

The Internet concert will be accompanied by several related events in the week prior to the show, including a live "chat" session with the band and video and audio feeds of rehearsals. The site will also document a day in the life of Metallica, with pictures and editorial commentary about the band as it prepares for the concert.

Many elements of the event will be archived and accessible at Apple's Web site after the concert.

Elektra Records plans to promote the Metallica event on its own Web site (<http://www.elektra.com>) with a link to Apple's Web site, according to John Mefford, Elektra (U.S.) manag-

er of multimedia.

In addition, Smith says that the group's fan club will send an E-mail promoting the event to all registered Metallica fans on the Internet.

Metallica is only the latest in a string of acts to perform live on the Internet. On May 11, the Smashing Pumpkins played a live concert to thousands of Internet fans (Billboard, May 4). However, a technical glitch cut short that netcast performance about mid-way into the event. Several other acts, including Spin Doctors

and Afghan Whigs, have performed live in the past few weeks.

In the past, many of these audio and video events have been accessible to a very limited number of Web users, preventing many fans from being able to tune into the live events at the same time.

However, many labels and site developers, including Apple, are now seeking ways to expand the reach of Internet events by using larger audio and video streams on multiple Web sites (see story, page 90).



by Geoff Mayfield

ANOTHER CLOSE ONE: With a sum exceeding 180,000 units, the Fugees grab a third straight week at No. 1 on The Billboard 200. As was the case last week, the hip-hoppers retain the crown despite experiencing a slight decline from prior-week sales—this time in the neighborhood of 4%. In a race reminiscent of the close one two weeks ago, when the Fugees outpaced Hootie & the Blowfish by a tiny 0.9% margin, their 180,000 units this week withstand a formidable charge mounted by Soundgarden (175,500 units) yet hold the lead, with a 2.7% margin.

Rap owns two of the big chart's first three slots, as the so-called "retirement" set by Too \$hort climbs in at No. 3 with 158,000 units, trailing Soundgarden by an 11% margin. In fact, the first-week rushes by the No. 2 and No. 3 titles were loud enough that label pundits had a hard time figuring out which of the top three acts would indeed land on top. According to a label source who is tapped into retail, the Fugees had the top album at Musicland during the tracking week that closed at midnight May 26, Soundgarden was Best Buy's best seller, Too \$hort led at Blockbuster Music, and No. 5 Celine Dion was Target Stores' champ.

SLIDE: The Fugees can afford the mild sales erosion, because this week's charts reflect a particularly slow week at storeland, as illustrated by the sales totals at the bottom of The Billboard 200. Each of the titles ranked from No. 195 down sells less than 5,000 units; I cannot remember the last time an album was able to reach the chart with such a small sum.

Of the 200 albums that appeared on last week's chart, only 27 manage sales increases this week. That's not much better than last week, when there were just 22 gainers on the chart.

Overall album sales are down from last week's volume but up when compared to the same week in 1995 (see Market Watch, page 122). When you consider the tepid slate of titles released in May 1995, an improvement over last year's comparable week is no big surprise.

SECONDS: With a second-week decline of 27%, George Michael dips 6-9 (72,000 units), and that's not too shabby when you compare it to the second weeks experienced by other recent releases.

Def Leppard, for example, which debuted at No. 14 last week with close to 60,000 units, digests a 39% drop (14-27), a common occurrence among rockers who open with large first-week sales. In the last five weeks, two others in the hard rock camp experienced big second-week slides: No. 11 Rage Against The Machine (which was down by 53% in the May 11 Billboard) and No. 21 Pantera (down 57% in last week's Billboard). You'll note that, compared to the other rock acts mentioned, the alternative-leaning Rage Against The Machine has had an easier time maintaining a position in the upper regions of The Billboard 200.

Michael's sophomore-week dip is less severe than those seen recently by Hootie & the Blowfish, No. 7; the Dave Matthews Band, No. 8; the Cranberries, No. 10; and the "Sunset Park" soundtrack, No. 24. However, it is a tad larger than the percentage drops experienced by country vet George Strait, No. 20, and R&B sophomore act SWV, No. 30, when their latest sets logged their second weeks in the May 18 issue.

STEPS AHEAD: A three-song shot in the arm from the final episode of "Beverly Hills 90210" pumps a 131% gain and the Pacesetter cup for the Goo Goo Dolls (149-65). The band's "Long Way Down," also featured on the No. 29 "Twister" soundtrack, is making tracks at rock radio (40-30 on Mainstream Rock Tracks), too... A special on the Disney Channel helps violinist Vanessa-Mae re-enter Heatseekers, at No. 39. Her 151% sales gain also prompts a 6-2 jump on Top Classical Crossover... Although Soundgarden misses the No. 1 slot, the new set's first-week sum is actually 8% higher than that of 1992's "Superunknown." But, in a softer week, the prior album's 162,500 units were enough to snare the top of the chart. That title, by the way, makes its first appearance on Top Pop Catalog Albums (No. 50).

LONG LIVE DEATH: Cannibal Corpse succeeds where Carcass, Deicide, Death, Morbid Angel, Napalm Death, and Obituary fell short. Each of the bands has placed at least one album on Heatseekers since 1991, but Cannibal Corpse becomes the first death metal band to reach The Billboard 200 (No. 151). Labelmate GWAR hit the chart in 1992, but fans who know the genre better than I say that band does not qualify as death metal.

BRUNSWICK DIGS INTO ITS VAULTS

(Continued from page 6)

working on the label in 1982, giving over distribution to the special-products division of Columbia Records," says Paul Tarnopol.

Brunswick's rebirth started three years ago, says Tarnopol, when "we started to clean up everything. We contacted artists to update their contracts. Many of the tapes had aged nicely. But in some instances, master tapes underwent a baking process that required us to work fast, because the process gave them a fresh sound for about 30 minutes." Tarnopol made a deal for independent distribution through Navarre.

Tarnopol says contractual updating will enable him to farm out masters for use elsewhere. For instance, the title track of the Chi-Lites reissue, "Inner City Blues," will be performed by the group in the new film "Original Gangstas." The tracks on the Chi-Lites album are making their first appearance on CD.

Tarnopol, who was in the dance record business before assuming his responsibilities at Brunswick, has not closed the door to a possible sale of the company down the line. "We get a lot of offers to sell," he says. "But that won't happen until my sister and I feel we are into a 'full-function' status."

Mara Tarnopol previously worked in licensing and sampling clearance for the Atlantic and Jive labels. Other ex-

ecutives at the New York-based Brunswick are David Gore, who handles business affairs and marketing, and Kevin Goins, who runs sales.

Paul Tarnopol says that besides the already announced slate, which may include new Brunswick signings, the label may do a CD of well-known acts performing the songs of Wilson, including some electronic "duets" with the late performer. If the project materializes, Tarnopol says, part of the proceeds will be donated to the R&B Foundation, which offers assistance to indigent R&B stars of the past.

Brunswick plans to open an international office in London in the fall. Tarnopol says the move is being made not only to have a base of operation abroad but to gain closer inspection of what he regards as rampant bootlegging of Brunswick's vaunted hits of the past.

The London office will also have conventional responsibilities, such as overseeing European manufacturing, sales, and international licensing.

In a further update for the '90s, Brunswick expects to have a World Wide Web site on the Internet by the end of June.

MENKEN, ZIMMER HONORED AT BMI AWARDS

(Continued from page 8)

A complete list of winners follows:

BMI film music awards: Alan Menken, "Pocahontas"; Eric Serra (SACEM), "GoldenEye"; Michael Kamen, "Die Hard: With A Vengeance"; Hans Zimmer (PRS), "Crimson Tide"; Randy Edelman, "While You Were Sleeping"; Jerry Goldsmith, "Congo"; Alan Silvestri, "Father Of The Bride II"; Michael Kamen, "Mr. Holland's Opus"; Alan Silvestri, "Grumpier Old Men"; Lennie Niehaus, "The Bridges Of Madison County"; George S. Clinton, "Mortal Combat"; Hans Zimmer (PRS), "Broken Arrow"; and Kenneth "Babyface" Edmonds,

"Waiting To Exhale."

BMI most-performed songs from a film: Seal (PRS), "Kiss From A Rose" from "Batman Forever"; Michael Kamen, "Have You Ever Really Loved A Woman?" from "Don Juan De Marco"; and Kenneth "Babyface" Edmonds, "Exhale (Shoop Shoop)" from "Waiting To Exhale."

BMI Academy Award winners: Alan Menken, for "Pocahontas" and "Colors Of The Wind" from "Pocahontas."

BMI Golden Globe winner: Alan Menken, for "Colors Of The Wind" from "Pocahontas."

BMI TV music awards: Marty Davich, "ER"; Danny Wilde and Allee Willis, "Friends"; Mike Post and Danny Lux, "NYPD Blue"; Bob Israel, "20/20"; Bruce Miller and Darryl Phinnessee, "Frasier"; John Lennon, Paul McCartney, Dennis C. Brown, "Grace Under Fire"; Ben Vaughn, "3rd Rock From The Sun"; Timothy Thompson, "The Nanny"; Steve Dorff, "Murphy Brown"; W.G. "Snuffy" Walden, "Roseanne"; Gary Stevan Scott and Marty Davich, "Beverly Hills 90210"; Eddie Arkin, "Melrose Place"; and Danny Elfman, "The Simpsons."

Emmy Award winners: Wes Boatman, Barry Devorzon, Richard Hazard, John Henry, and Robert Sands, "Another World"; Harvey Cohen, John Given, and Carl Johnson, "Aladdin"; Don Davis, "Seaquest DSV"; Jerry Goldsmith, "Star Trek: Voyager"; George Fenton (PRS), "National Geographic, China—Beyond The Clouds"; Jennie Muskett (PRS), "National Geographic Special, Jewels Of The Caribbean Sea"; A.J. Gundell, "I Never Believed In Love"; and Steven Scott Smalley, "75 Seasons: The Story Of The NFL."

WATSON TARGETS TRUCKERS

(Continued from page 12)

had been planning a truck-stop tour in support of the National Center for Missing and Exploited Children, and Watson was a natural choice.

The charity, she says, was determined by the show's audience. "We polled our listeners as to what their favorite charity would be. And this was it. They say that they often see these kids in truck stops and wanted to know what could be done about the problem."

The tour, which begins June 13 in Ontario, is also being mounted in association with Western Star Trucks, which is donating a 1997 Constellation model. The truck will be used on the tour and then given away at the tour's culmination in a big show Oct. 19 at the Nashville Speedway. Epiphone Guitars is donating guitars as door prizes. Tour support will come from an-

nouncements and call-ins on the radio network and by local truck-stop operators, who will organize "trucker appreciation days," with vendors showing their wares in addition to Watson's concert and appearances by local musicians.

Contributions and donations at the shows will be given to the National Center for Missing and Exploited Children, headquartered in Arlington, Va., which distributes posters of missing children and organizes cooperation on the Internet among law enforcement agencies that deal with missing and exploited children.

For Watson, the decision to play the benefit dates was an easy one. "My dad used to be a trucker," he says. "I was always infatuated with trucks. And I have a little girl, 3½ years old."

PALLAS ROUNDS UP CRUCIAL CONFLICT

(Continued from page 1)

pardner: The group is a rap act hailing from Chicago's tough West Side.

The hip-hop quartet opted to go country on its debut album, "The Final Tic," set for a July 2 release, in an effort to stand out from the common images portrayed by most rap acts. But don't let the twang-tinged vocals and down-home visuals fool you.

"We were lookin' for a way of being different, instead of just being another [rap act] clone," says Crucial Conflict member/producer Wild Style. "Even though we're comin' on a Western tip, our music is showin' everyday life and everyday situations on the streets of Chicago's West Side—from gangbanging to family picnics."

The hip-hop crew is rounded out by Never, Kilo, and Coldhard.

In a manner similar to that of the jungle sound coming out of London (Billboard, Oct. 29, 1994), the musical foundation of "The Final Tic" is built on samples of classic midtempo songs by such veteran artists as Curtis Mayfield and the Isley Brothers.

However, instead of layering high-energy beats on top of the slower melodies, as jungle does, Crucial Conflict assaults the senses with varying cadences of rapid-fire lyrics in an underground rap style the group refers to as "snappin'."

The act's innovative approach also fuses elements from regional music forms, such as Florida bass and reggae, to create an infectious hybrid hip-hop sound, dubbed "rodeo," that has taken Chicago by storm.

George Daniels, owner of Chicago-based independent retailer George's Music Room, says, "Anticipation for their album is really high, and their fan base in Chicago is incredible."

Crucial Conflict came up with its country hip-hop concept after the group took a road trip from Chicago through the "wild West" to Los Angeles in search of a record deal more than two years ago.

"On that trip, we saw a lot of things we never saw before, and it inspired us to come up with something different from what's going on in hip-hop," says Coldhard.

"Most of the black families in Chicago come from the South, and we're proud of that history," he says. "So we caught a vibe from that memory that draws from the old and takes it to the new." The group's music is published by Fliet Publishing.

One of the byproducts of Crucial Conflict's music is the "giddy-up," a popular dance step that mimics a person riding a bucking bronco. The group uses the step in its stage show and videos. The step has also taken off in Chicago hip-hop clubs.

Another innovation from the act's music was the creation of a West Side Chicago social club known as "the barn." Says Kilo, "That's where our video [for 'Hay'] was shot and where we rock from the heart."

Pallas—whose entire management staff was replaced almost a year ago—began promoting Crucial Conflict before it even acquired a distributor.

Pallas co-COO Roy Cormier says, "Our focus was on street-level marketing and directed especially to independent retailers."

The label began its regional marketing campaign in the Midwest, then moved to the South, the West, and finally, along the Eastern seaboard.

"Hay," the act's first single, offers a playful description of the pleasures involved in "smokin' hay [marijuana]

in the middle of the park." The song samples Funkadelic's 1974 track "I'll Stay" from "Standing On The Verge Of Getting It On."

Promotional singles on vinyl were serviced to record pools, club DJs, and R&B and crossover stations in January to generate awareness of the group.

Says Cormier, "We began the setup in December with the release of 500 electronic press kits, along with posters and stickers. In March, we mailed out a promotional package consisting of the single, a corn cob pipe, matches, and a mini-bale of hay, packaged in a cardboard red barn."

Label executives say that in mid-March, the song began receiving significant mix-show airplay. On April 23, "Hay" was shipped to stores, and the clip was serviced to national video outlets, such as the Box and BET, where teaser advertisements had

been airing for three weeks.

Local video shows were serviced three weeks earlier.

"We were just getting into the process of our street-level marketing thing when we began noticing that because of the video, we were winning off of indie retail sales," says Pallas co-COO Fab 5 Freddy, the former MTV VJ who directed the "Hay" clip. According to SoundScan, "Hay" sold 23,000 copies during the week ending May 23. The single sold 17,000 units the previous week and 10,000 copies the week ending May 10.

"It's going to be big," says Don E. Cologne, assistant PD/music director at R&B WGCI Chicago. "The record flows well musically and has had strong word-of-mouth on the street for a while. When a kid comes all the way across town just to dub the song so he can play it in his car, that's a clear signal that there's something

special going on."

According to Broadcast Data Systems, the single received 429 detections on 39 stations for the week ending May 28. "Hay" was Billboard's Greatest Gainer/Airplay on last week's Hot R&B Singles chart and is currently No. 4 on the Hot Rap Singles chart, No. 22 on Hot R&B Singles, and No. 45 on the Hot 100.

"We're getting all this airplay from the single, and the official radio service date isn't until Tuesday (4)," says Cormier.

Crucial Conflict, which is managed by Chicago-based Middle Entertainment, is scheduled to go on a national promotional tour of eight to 10 cities in late June. The tour is slated to follow the same route as the label's marketing campaign.

Although the international release date had not been announced at press time, label executives hope to tap into

European consumers of jungle music by using the marketing strategy that worked in the U.S., beginning with independent retailers and specialized press.

"We want to seed the market before we go in with the record," says Freddy. "There are really no global stars in the jungle market yet, and we hope Crucial Conflict will make an impact there."

The act has yet to sign with a booking agency.

Pallas plans to follow "Hay" with "Ride The Rodeo," which features female artist Toi, a fellow Pallas artist.

Although the release date for the second single has not been set, Freddy says the label will use a similar advertising schedule to the one it utilized for the first single at the Box and BET.

NAIRD ANNOUNCES INDIE AWARD WINNERS

(Continued from page 8)

track/cast recording ("Crumb"). The Salem, Mass.-based company's Hannibal imprint collected the best folk album trophy for Maura O'Connell's "Stories."

Two albums won in more than one category: Patrick O'Hearn's "Trust" on Deep Cave Records won for best new age album and best cover design (for designer Carl Olson), while Ellipsis Arts' "Bayaka" by the BaBenzelle Pygmies won for best traditional world album and for best packaging (by Darren Crawford Stain Ltd.).

Oh Boy Records artist John Prine also nailed down two awards: His "Lost Dogs & Mixed Blessings" was named best rock album, while the clip for "Ain't Hurtin' Nobody" was the best shortform video winner.

Other multiple award winners included Green Linnet/Xenophile, Shanachie, and Dreyfus. Alligator Records collected two trophies by tying with itself in the blues album category.

Sugar Hill Records founder and veteran recording artist Sylvia Robinson and Old Town Records founder Hy Weiss were on hand at the awards ceremony for their induction into NAIRD's Independent Music Hall of Fame.

This year, the awards were dis-

pensed in an unprecedented brisk 2½ hours. The rapid clip of the 1996 Indies ceremony, wittily co-hosted by Shanachie recording artist Christine Lavin and Distribution North America president Duncan Browne, was in welcome contrast to last year's arduous 4½-hour presentation in San Francisco and to similarly protracted shows in years past.

Though the number of awards categories rose to 41 this year from 38 in 1995, the ceremony eschewed the time-consuming reading of nominees (which were instead projected on a large TV screen) and redundant "honorable mention" winners, and acceptance speeches were mercifully brief. The affair featured bright performances by Lavin, Palmetto Records' the Rumba Club, and DejaDisc's Wayne Hancock.

The Indie Awards, which to date have enjoyed no cachet with consumers, may get a lift at retail in the future: NAIRD is contemplating the creation of a commercial sampler CD that would compile tracks by Indie winners.

Other 1996 Indie winners included the following:

Acoustic instrumental: "Heart Of The Heartland," Peter Ostroushko (Red House).

Adult contemporary: "River Of Fallen Stars," Pete & Maura Kennedy (Green Linnet/Redbird).

Alternative rock: "Popsucker," Wannabes (DejaDisc).

Bluegrass: "Unleashed," the Nashville Bluegrass Band (Sugar Hill).

Blues: (tie) "Eldorado Cadillac," Billy Boy Arnold (Alligator), and "Blue Streak," Luther Allison (Alligator).

Celtic/British Isles: (tie) "Dawn Dance," Alasdair Fraser (Culburnie), and "Many Happy Returns," Arcady (Shanachie).

Children's storytelling: "Kipling: Jungle Books," Madhau Sharma (Naxos Audio Books).

Ensemble classical: "Smetana/Tchaikovsky Piano Trios," Golub/Kaplan/Carr Trio (Arabesque Recordings).

Solo classical: "Cello Works: Britten & Bridge," Steven Doane (Bridge).

Dance: "United Nations Of House," various artists (frr).

Gospel/religious: "Georgia Live," the Kingsmen (Horizon).

Hard music: "Demmanufacture," Fear Factory (Roadrunner).

Historical: "Complete Prestige Recordings," Eric Dolphy (Prestige).

Contemporary jazz: "Te-Vou!," Roy Haynes (Dreyfus).

Mainstream jazz: "Gunslinging Birds," the Mingus Big Band (Dreyfus).

Latin: "Vivito Y Coleando," Conjunto Céspedes (Xenophile).

Liner notes: "Big Band Renaissance: The Evolution Of The Jazz Orchestra," various artists (Smithsonian Collection of Recordings; notes by Bill Kirchner).

North American native music: "Touch The Sweet Earth," Sharon Burch (Canyon).

Rap album: "Jealous One's Envy," Fat Joe (Relativity).

Seasonal music: "I Want A Smile For Christmas," Freddy Cole (Fantasy).

Singer/songwriter: "Train A' Comin'," Steve Earle (Winter Harvest Entertainment).

Spoken word: "Storyteller," Patrick Ball (Celestial Harmonies).

Documentary video: "The Way West" (Shanachie).

Longform video: "Djabote," Doudou N'Daye Rose Senegal Drumming Group (Multicultural Media).

Contemporary world: "Aitara," Värttinä (Xenophile).

A&M TRIPLE BILL HITS BORDERS STORES

(Continued from page 8)

gig in Stony Brook, N.Y. The event was a huge success, according to Weintraub, with each artist selling 50 CDs.

For Arden, the Borders visits should help her "sell a couple thousand albums a week on top of what she's already doing," Weintraub says. For Mann and Griffin, the Borders tour is part of A&M's long-term development campaign for the new artists.



MANN

"It's putting everything together—the radio spot, the Borders visit, the club at night," Weintraub says. "That way, when you leave town, you've covered everything and gotten their names out there."

"The Borders visits are the adult version of what rock acts have traditionally done—signing autographs at a record store," Weintraub adds.

Borders puts the featured artists'

CDs on listening posts concurrent with the performances, with the shows always resulting in sales spikes, according to Erickson. She adds that such events also contribute to the stores' general allure, "the idea of Borders being a cultural hub in town. When you go into a store, something is always going on."

Arden says the Borders tour is positive for a number of reasons. "Billy and Patty are both amazing acoustic musicians, so it's going to be a real treat for people while they shop for that Steinbeck book," Arden says.

"And people can bring their kids, and kids can come themselves to a Borders," she continues. "It's nice that people who couldn't come to a club can get to hear the music. And it's a very civilized way to listen to music. The shows are early, and you can have a cup of coffee."

"Also, for an artist, these shows are good for you," she adds. "It's broad daylight, there's no smoke, and there's no alcohol—you can't hide behind anything. There's just the emotional content of the music."

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Billboard Online Booming After Internet Launch

Just one month after its launch on the Internet, Billboard Online's electronic archive service is booming. The number of subscribers to Billboard Online has increased by about 20% since mid-April, when the pay service became accessible via Billboard's site on the World Wide Web.

The service provides full-text access to current Billboard stories and charts as well as a fully searchable archive of Billboard articles dating back to 1991 and more than 22,000 charts dating back to 1983. Previously, access was available only from a private dial-up service.

The Billboard Web site—which includes an extensive free area as well as the pay service—also is attracting significantly more attention. Traffic on the 5-month-old site has increased 50% since the pay service joined the menu of offerings. Free features on the site (<http://www.billboard-online.com>) include a daily update of breaking news, a new-release listing, and a Trivia page, hosted by Chart Beat's Fred Bronson.

As expected, the online service has broadened the global reach of Billboard magazine, with 50% of the new business coming from

international users. Similarly, 50% of the overall visitors to the Web site reside outside of the U.S.

Billboard Online subscribers pay \$9.95 per month for access to charts and articles from the latest issue, or \$19.95 per month for access to the complete archive of Billboard charts and articles, as well as databases from Amusement Business, Airplay Monitor, Music & Media, the RIAA (gold and platinum album certifications), the All-Music Guide, and others. In addition to the monthly fee, subscribers pay charges ranging from 50 cents to \$1 to view, print or save individual files from the databases.

As the business has grown, so have the complimentary offerings. Beginning this week, the top 100 titles of The Billboard 200 albums chart and the top 50 titles of the Hot 100 Singles chart will be listed in the free area. Previously, only the top 20 albums and top 10 singles were listed.

In another development, Billboard is now accepting advertising on its Web site. For information on ad rates or to subscribe to Billboard Online, call 800-449-1402 or e-Mail vbese@billboard-online.com.

Billboard
online

Billboard's 1996 International Tape/Disc Directory Hits the Street

The 1996 International Tape/Disc Directory is now available. This comprehensive reference tool is the industry's leading source for manufacturers, service and supply organizations, featuring over 2,500 company names and over 4,000 fully updated listings in

over 20 major categories worldwide. Listings also include:

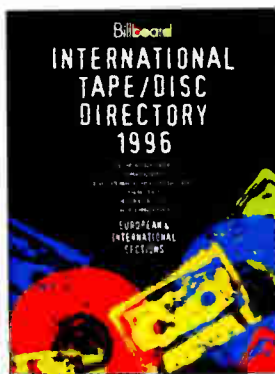
- CD and Audio/Video Packaging and Printing.
- Pro Industrial Blank Tape Manufacturers.
- Packaging and Labeling.
- Production and Post Production.

The directory is available from Billboard and is distributed at Replitech and other trade shows.

List Price: \$55.

Other Billboard Directories include Record Retailing Directory, the Nashville 615/Country Music Sourcebook, International Latin Music Buyer's Guide, International Talent & Touring Directory and the International Buyer's Guide.

For more information on any of the above directories or to purchase one, please call Kara DiGuardi at 212-536-5008.



Dates 'n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at <http://www.billboard-online.com>

For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Beese at 212-536-1402/1-800-449-1402 e-mail: vbese@billboard-online.com

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1995	1996
TOTAL	250,148,000	263,165,000 (UP 5.2%)
ALBUMS	217,074,000	219,597,000 (UP 1.2%)
SINGLES	33,074,000	43,568,000 (UP 31.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996
CD	137,500,000	156,321,000 (UP 13.7%)
CASSETTE	79,229,000	62,653,000 (DN 20.9%)
OTHER	345,000	623,000 (UP 80.6%)

OVERALL UNIT SALES THIS WEEK
12,014,000
LAST WEEK
12,426,000
CHANGE
DOWN 3.3%
THIS WEEK 1995
11,166,000
CHANGE
UP 7.6%

ALBUM SALES THIS WEEK
9,698,000
LAST WEEK
10,210,000
CHANGE
DOWN 5%
THIS WEEK 1995
9,471,000
CHANGE
DOWN 2.4%

SINGLES SALES THIS WEEK
2,316,000
LAST WEEK
2,216,000
CHANGE
DOWN 5%
THIS WEEK 1995
1,695,000
CHANGE
UP 36.6%

TOTAL YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE	1995	1996	CHANGE
MAJOR CHAIN	69,737,000	78,608,000	UP 12.7%
CHAIN	21,217,000	25,342,000	UP 19.4%
INDEPENDENT	18,830,000	20,057,000	UP 6.5%
MASS MERCHANTS	27,716,000	32,314,000	UP 16.6%

ROUNDED FIGURES FOR WEEK ENDING 5/25/96

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

Debuts: Toni Awards, Enter Metallica

TWO ARTISTS WHO HAVE been missing from the Hot 100 for at least two years have the highest debuts of the week, and both are in the top 10. First up is Toni Braxton, who made her initial appearance on the chart almost four years ago with "Give U My Heart" from the "Boomerang" soundtrack. Her last single to reach the Hot 100 was "You Mean The World To Me," which peaked at No. 7 on May 28, 1994. Braxton is back with her seventh chart single, the two-sided "You're Makin' Me High"/"Let It Flow." The A-side is the first taste of her new LaFace/Arista album, "Secrets." The other track is the fifth title from the "Waiting To Exhale" soundtrack to make the top 10, following singles by Whitney Houston, Brandy, Mary J. Blige, and Houston with CeCe Winans.

By blasting onto the Hot 100 at No. 7, Braxton's latest single is easily her highest debut ever and is already in a three-way tie to be her second-biggest hit. Her highest debut until now was "Breathe Again," which entered at No. 53 on Oct. 16, 1993. That record is also her most successful; it peaked at No. 3 on Jan. 22, 1994. "You're Makin' Me High" is tied with "Another Sad Love Song" and "You Mean The World To Me," which both peaked at No. 7. With all her success, it may be hard to believe that Braxton hasn't topped the Hot 100 yet. Perhaps this latest two-sided hit will be the single to change all that.

The other top 10 entry belongs to a Bay Area-based metal group that is experiencing its first top 10 hit. Metallica's "Until It Sleeps" on Elektra is new at No. 10, miles ahead of its previous high debut: "Enter Sandman" entered at No. 47 the week of Aug. 24, 1991. That title is also Metallica's biggest hit until now; it peaked at No. 16 the week of Oct. 12. "Sleeps" is the group's first single to chart since "Sad But True" peaked sadly at No. 98 in its

lone chart week, way back in October 1992.

In its second week on Mainstream Rock Tracks, "Sleeps" rises 7-1. Also, it's the first Metallica song to appear on Modern Rock Tracks, where it debuts at No. 29.

While Braxton and Metallica have the highest debuts, two others are not far behind. Monica's "Why I Love You So Much" (Rowdy/Arista) makes an impressive bow at No. 16, and Michael Jackson's "They Don't Care About Us" (Epic) opens at No. 30.

WORDS GET IN THE WAY: It's boffo at the box office, and it's not doing too badly on the Hot 100, either. Adam Clayton and Larry Mullen's take on "Theme From Mission: Impossible" (Mother/Island) cruise-rockets 24-11 in its fifth chart

week. The original version, by composer Lalo Schifrin, managed to peak at only No. 41 back in 1968. That prompted Larry Cohen of Trumbull, Conn., to note that this is the second-longest amount of time between a television series' premiere and its theme song reaching the top 40. "Mission: Impossible" premiered on CBS on Sept. 17, 1966, so it has taken 29 years and nine months for the theme song to be a top 40 hit. The only TV theme that took longer was "(Meet) The Flintstones." The Hanna-Barbera series premiered on ABC Sept. 30, 1960, and the version of the theme by the B-52's (renamed "the B.C.-52's") spent one week in the top 40 some 33 years and eight months later, in June 1994. (Like the "Mission: Impossible" tune, it was from a film.) For the curious, the TV theme in third place for longest wait to be in the top 40 is from "I Love Lucy." The series premiered on CBS Oct. 15, 1951. Twenty-five years and five months later, "Disco Lucy" by the Wilton Place Street Band made the top 40.

CHART
BEAT

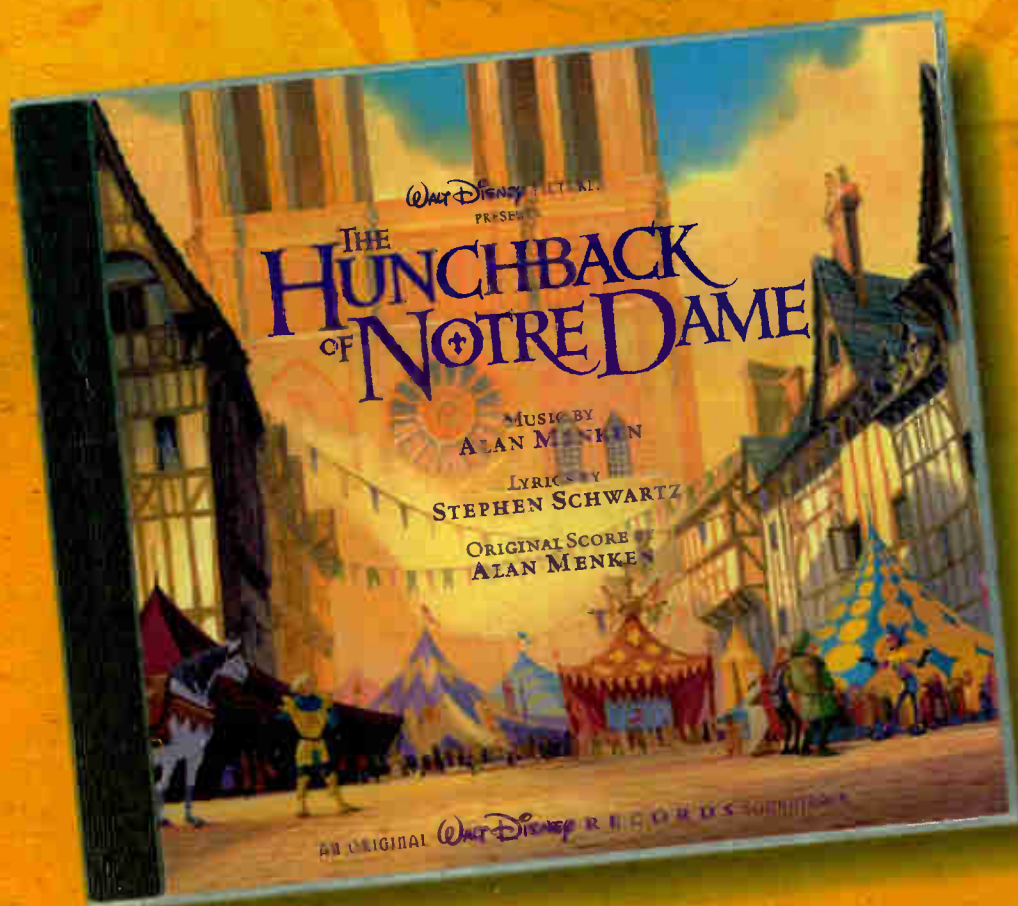


by Fred Bronson

WALT DISNEY RECORDS

PRESENTS

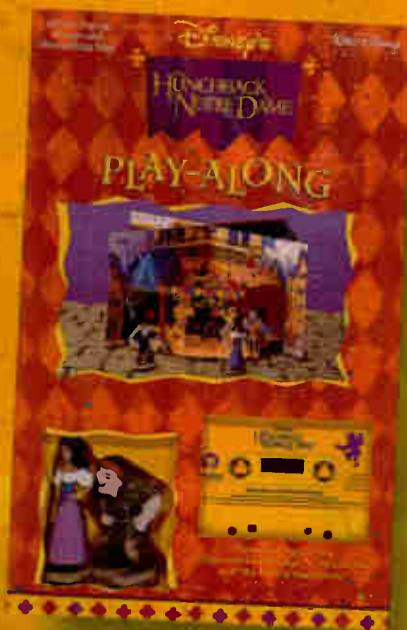
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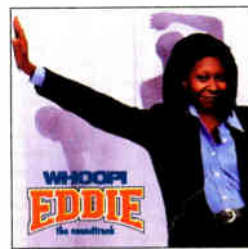


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