

Billboard

IN THE NEWS



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LENNOX

Arista Acts Lead Label To Best Fiscal Year Ever

PAGE 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 27, 1996

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BRING ON DA FUNK: '70s ARTISTS ENJOY RESURGENCE

Summer Tours Prove Lucrative

This story was prepared by Craig Rosen and Douglas Reece in Los Angeles, Jon Crouch in London, and Steve McClure in Tokyo.

The '70s, the decade often dismissed as the musically inferior stepchild of the revolutionary and musically ground-



KISS



REO SPEEDWAGON

breaking '60s, are back. Such '70s staples as Kiss, REO Speedwagon, Styx, and even the Sex Pistols are packing them in at amphitheaters or sports arenas near you.

Dave Williams, president of Alexandria, Va.-based Cel-

(Continued on page 100)

VH1 Recalls An Era

BY BRETT ATWOOD

LOS ANGELES—VH1 is readying a format switch to all '70s, all the time. However, don't pull out those bell bottoms and platform shoes just yet—the change is only temporary.



On Aug. 19-25, the channel will pay tribute to the decade and its music with a full-time programming blitz of classic music, movies, and TV shows from the '70s; specialty '70s music programs; and an ambitious, five-part documentary.

"There was more to the music of that

(Continued on page 99)

Funk Revival On Road, In Studio

BY VERNON GIBBS

The funk revival that started five years ago when rappers began sampling the legendary funk bands of the '70s is accelerating with a strong lineup of leading bands from the era.



THE ISLEY BROTHERS



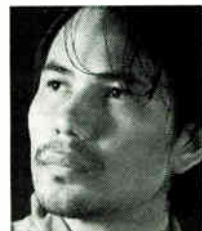
P-FUNK ALLSTARS

The bands that made funk the world's beat are preparing to extend their careers into the next decade and beyond. Not satisfied with playing just their greatest hits, many have released or are preparing to release new product,

(Continued on page 98)

Nasir Raises Profile Of Malaysian Music Biz

This story was prepared by Alexandra Nuvich in Kuala Lumpur, Malaysia, and Geoff Burpee in Hong Kong.



NASIR



If any one musician embodies the cultural conflicts between East and West

(Continued on page 109)

Spain's Indie Compilations: Chart Glut Or Good News?

BY TERRY BERNE

BARCELONA, Spain—As multinational labels in Spain are finding it difficult to develop new local pop acts, and record sales overall have been dropping, one segment of the market here has become the dominant, suc-

cessful niche of the country's independent labels: the compilation album, in which consumers can buy the cream of international and domestic hits.



cessful niche of the country's independent labels: the compilation album, in which consumers can buy the cream of international and domestic hits.

It's been fashionable in Spain in recent years to blame compilations for the apathy of consumers toward local artists and the ills of the indus-

try as a whole. Record unit sales in Spain dropped 8% in 1995, according to the most recent full-year figures reported by the International Federation of the Phonographic Industry. However, according to others, without compilations, album sales would be even more demoralizing than they

have been. Such was the hold of compilations on the upper reaches on Spain's official album chart that, in November 1993, they were removed from it altogether. There is now a separate chart for compilation albums, as in other major

(Continued on page 84)

MUSIC TO MY EARS



Arista's Hip BR5-49 Unveils Alternative Country's Hot 'Number'

SEE PAGE 3



SEE PAGE 33

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RETAIL TRACK

Circuit City's New Ad Strategy Is Slap At MAP

PAGE 76



HIP-HOP GOES #1 ON THE BILLBOARD 200...

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WORLD MUSIC ★ THE BEST OF THE GIPSY KINGS • GIPSY KINGS • NONESUCH	

BR5-49: Country's 'Call' Of The Wild

"Where I come from, a lot of old punk rockers are now into aggressive hillbilly music," says former Lawrence, Kan., resident Chuck Mead, the boyish songwriter who splits lead guitar and vocal chores with chum Gary Bennett in the five-man alternative country combo BR5-49. His brightly drawled pronunciation is intended to serve as a succinct explanation for "Little Ramona (Gone Hillbilly Nuts)," a hard-shuffling table-pounder he penned for "The Number To Call Is . . . BR5-49" (Arista Nashville, due Sept. 17), the first full-length album by the house band of a beery boot store on Nashville's Lower Broadway.

If it sounds like these sly pickers are yanking one's shanks, that rings true, but they're really more interested in re-educating the twitch in your instep than in pulling your metatarsi into a new pair of shit-kickers. Judging from this writer's initial sighting of BR5-49 in '95, occurring on the bloodshot side of a June midnight at the downtown Music City cantina/cobbler known as Robert's Western World, Mead is a shrewd social scientist of the honky-tonk subgenus, since the teeming passel of beholders that evening were equal parts constituent urban cowpokes and under complainers about safe-as-milk country fare.

"It's true," Mead reflects, "that we'd always draw the fans who filled the tip jar with requests for 'Crazy Arms' or 'I Ain't Never'—two hayseed heart-stoppers from the '50s that resurface on the new record—but just as many people at Robert's would go hog wild for Little Ramona, who's a character obviously inspired by the Ramones."

Born in Nevada, Mo., three days before Christmas 1960, Mead vividly recalls the time 17-18 years later when his musician friends in the college burg of Lawrence shelved their Beatles and Stones records in favor of Patti Smith and the Sex Pistols, a transition as decisive as the dawning preference for ol' Hank Williams that he now perceives among sundry mohawked princesses of the Southern mosh pits. And a recent European swing by BR5-49 (named for the flawed phone number in Junior Samples' dull-witted "Hee Haw" used-car spot) indicates that even foreigners are susceptible to the musical shift.

"We had hundreds of drunken Norwegians stomping along at their Down on the Farm country festival," says Mead, "and even our buddy Nick Lowe came by at a big show at the Borderline in London, so we're going back in August and September to hit Germany, Holland, and Ireland, plus England for some more dates."

Stylistically, the wily "twang-core" ascendancy of BR5-49 (first available to consumers April 30 on Arista's toe-tingling "Live From Robert's" EP) seemingly updates the dramatic post-World War II incursion of boogie-woogie into country music, courtesy of the black barrelhouse-spawned apostasy of artists like Aubrey "Moon" Mullican, "King of the Hillbilly Piano Players," who fled his Houston roots in 1925 after his devout daddy caught him playing blues licks on the home pump organ meant strictly for church music. The voluptuous melodies and indelicate vocal drive of 1951 hits like the zany "Cherokee Boogie (Eh-Oh-Aleena)," which BR5-49 revives on "The Number To Call Is . . ." demonstrate why the reckless Hank Williams loved to book joint road trips with Mullican and how Mullican's mid-'50s rockabilly coincided with Elvis Presley's early country/R&B interminglings.

But it's the seasoned personal touch that BR5-49's members

apply to their heritage-bending spasms that lends their mischief its rustic soul.

"At 12, I was playing hillbilly gospel with a group with my dad, Charles, and my mom, Lois, called the Family Tree," says Mead. "Back in the late '40s and '50s, my uncle and grandpa and parents were known as the Wynes Family, after my mom's maiden name, and they sang on KNEM radio in Missouri. Much later, in Kansas, I played in a country-flavored roots-rock outfit called the Homestead Grays, named for a great Negro League baseball team, and we played the Bitter End in New York in the late '80s."

The Homestead Grays issued a vinyl EP, "Big Hits," in 1988, and a CD, "El Supremo," in 1991. But Mead itched to move to Nashville and "really go country" and he finally relocated there in 1993. "I wrote 'Chains Of This Town' about getting the hell out of Lawrence," he says, "which is a neat place, even though it's a slacker town that you can rot in if you're not too careful."

Cohort Gary Bennett, born Oct. 9, 1964, in Las Vegas to carpenter Travis Bennett and wife Cathy and reared in the logging town of Cougar, Wash., says he composed "Even If It's Wrong," also on the new record, for similar experiential reasons.

"Cougar was a town of a hundred people, 50 of whom I was related to!" he explains with a raspy snort. "Back in my teens, I learned to sing harmonies with a country-gospel group, the Carroll Family, and from 17 to 20, I was married to their niece—who was related to the other 50 people in Cougar! On the day before I finally left for Nashville, at the age of 29, I wrote that song for a demo I was making, because I grew up hearing people threatening that they were gonna do something even if it's wrong, and I meant to follow through on that statement."

By 1994, Bennett and Mead were trading off 6-9 p.m. and 9 p.m.-2 a.m. solo sets on the tiny platform in the front window of Robert's. They joined forces that April with the band that Mead had gathered, which included fiddler/steel guitarist Don Herron, former Tubs drummer "Hawk" Shaw Wilson, and stand-up slap bass virtuoso "Smilin'"

Jay McDowell, who was coaxed away from local band Hellbilly.

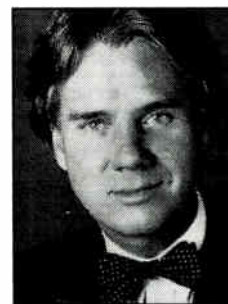
A Bedford, Ind., babe on June 11, 1969, McDowell came of age in West Lafayette, Ind., and reached Nashville in 1992. "I've been in a lot of other bands that played well but couldn't fully commit themselves to what they were about," says McDowell. "But I could tell from the first time I talked with Chuck that he was in it for the music and not the money. At the time I met him, he was the doorman at Tootsie's."

"Right!" Bennett interjects. "And I used to walk by Tootsie's and hear somebody in there singing a Johnny Horton tune and think, 'Who could that be?'"

"We can still get lost in stump-the-band requests of obscure old songs from the hardcore country folks and the punks," says Mead, who notes that BR5-49 will return to Robert's for shows this fall. "But heck, we've recorded so many original songs, our second album's already done."

"Meanwhile," says McDowell, "my favorite track on 'The Number To Call . . .' is one that Chuck wrote, 'One Long Saturday Night.' It tells our story in the asphalt barnyard and says exactly what I see myself doing, as long as people want us. We play this way 'cause we feel this way."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

RED ANT STARTS UP

MCA executive Al Teller has launched a music company, Red Ant Entertainment, that will have an independent label as its centerpiece. Deputy editor Irv Lichtman has the story. **Page 6**

A MEGA-CATALOG OF MUSIC TITLES

Music buyers on the Internet have a new place to shop: a World Wide Web site featuring 640,000 CD and vinyl listings from more than 300 sources. It's called the Global Entertainment Music Marketplace. Correspondent Kristin Lieb reports. **Page 73**

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Commentary

Labels Need New Strategies For Radio

■ BY BEAU PHILLIPS

At the risk of sounding like Andy Rooney, have you ever wondered why the radio and record industries have such a dysfunctional relationship? For two multibillion-dollar entertainment industries that depend on each other for success, their business dealings more closely resemble a liar's poker game. And if the relations are weird now, the new radio ownership laws should strain them tighter than Rush Limbaugh's waistband.

The impact of the telecommunications bill signed earlier this year has yet to be felt by the music industry. For decades, the Federal Communications Commission closely guarded against radio-ownership monopolization. Now it can only watch as deregulation has allowed top broadcasting companies to feast on radio stations like a fat man plowing through a buffet.

The radio and records paradigm is shifting. While the radio industry experiences explosive growth, record labels find themselves trapped in an uncomfortable position. Radio airplay is vital to the success of breaking and selling new music product. One label group's research shows that four out of every five music purchases can be traced to radio airplay. But the costs of promoting and marketing records continue to escalate. Back-catalog sales have flattened, while home CD player penetration has stalled. Many of the country's top music retailers are reeling from the softest sales in 10 years.

The core issue may be the fact that record labels have always viewed themselves as purely the content providers of recorded music. Record companies control a new release through every stage of development, except where the rubber meets the road—the consumer. They have little control of their music product's exposure once it hits a radio programmer's hands.

The control of that vital link in the chain has

been ceded to a relative handful of influential program directors. If those PDs deem a song unworthy, the chain breaks.

At the same time, no industry is restructuring more dramatically than radio. Through the first half of this year, more than 200 radio stations changed hands each week. And radio broadcasters are gearing up for their next phase of explosive growth.

Ironically, record labels, which dominate 90% of a station's air time, still can't get stations to consistently identify their songs. They are skilled in persuasion but lack a sound business



'The record industry must recognize the need for change in the way it works with radio stations'

Beau Phillips is CEO of the Breaker Media Group, a new broadcasting venture in Fairfield, Conn.

foundation with radio, and new music exposure may suffer in the new radio climate.

Consolidation of power and influence now rules the radio business like never before. This will have a profound effect on record labels. Right now, it may be just a blip on the radar screen, but the time has come for the record industry to recognize the need for change in the way it works with radio stations.

Here are 10 things to consider in this changing climate.

LETTERS

SQUEEZE AS OF 'THIS SUMMER'

While I agreed with many points in your article ["Import Airplay Boosts Sets From Squeeze, Finns," Billboard, June 8] about veteran bands not getting sufficient interest in the States, I want to correct a misstatement in your article as it relates to the U.K.

A&M U.K. has not dropped Squeeze. In fact, we have just released its most successful single in the last five years, "Heaven Knows," which reached No. 27 in the U.K. charts and was playlisted on 57 radio stations here. We will be releasing its next hit, "This Summer," in July.

Osman Eralp
Managing Director
A&M Records Ltd.
London

Billboard replies: Responding to a question about how many albums the band had left on its U.K. deal, Chris Difford stated to L.A. bureau chief Craig Rosen: "Strangely enough, they dropped us six months ago, and then they picked us up again for an extension of six months." Thus, Billboard simply reported what it was told. Meanwhile, we are happy for Squeeze and A&M U.K. and wish both continued success.

CULTURE, COURAGE, AND CHURCH 'MUSIC'

I recently saw a copy of Timothy White's "Music To My Ears" article ["Searing Fires Vs. Sounds Of Faith," Billboard, June 29] at the home of my choir-master. I enjoyed his interview with Andrae Crouch and Marvin Winans, but I was especially impressed by his culturally sensitive observations on the plague of racist burnings of African-American churches.

White stated in his article, "In a culture founded on individual freedom, spiritual exploration, and personal accountability, the manner of one's art is the banner of one's heart." How true. When so

many of our trusted social institutions are failing us, it's good to see that crusading journalists like White have the strength to carry on the fight.

Dorothea Simms
Birmingham, Ala.

BRAVO TO THE BAYOU STATE

Many thanks to Timothy White for the recent articles on part of the music scene in New Orleans [The White Paper; "Latin Jazz & Funky



Roll: The Allure Of The Big Easy's Frenchmen Street," Billboard, June 8]. His writing (and that of reporter Jim Bessman, who often writes about Louisiana) was one of the most accurate pieces of

music journalism done by an "outsider" that I've ever read. The historical details that Mr. White touched upon are critical to understanding and appreciating the richness of our music legacy—a fact that anyone wishing to experience what it is that makes this place the wellspring of America's music cannot overlook.

The complexity and diversity of Louisiana's music industry is unparalleled in the world today. You could easily spend years here reporting on our wealth of talent and history. In fact, we'd like to invite Mr. White (and Mr. Bessman as well) to return as soon as possible. Thanks again for your coverage. Have a Louisiana musical day!

Bernie Cyrus
Executive Director
Louisiana Music Commission
New Orleans

Arista Earns Highest Revenues Ever

■ BY DON JEFFREY

NEW YORK—Arista Records says it has completed its fiscal year with its highest revenue ever, exceeding \$400 million, on the strength of multimillion-unit sales of R&B and country



JACKSON

RICH

albums.

Says label president Clive Davis, "Our artist roster is a fraction of any competitor that has market share. We pride ourselves in our leanness. We have the highest success ratio."

For the six-month period ending June 30, market researcher Sound-

BILLBOARD EXCLUSIVE

Scan shows that Arista had the leading market share for current, or non-catalog, product, with 8.73% of units sold. The label got a big boost from its



overwhelming lead in singles, with 16.67%. Arista also topped all labels in R&B share, with 18.14%, and came in second in country, with 10.63%.

Arista does not disclose earnings, but Davis says the label posted "the best profits ever" for the fiscal year that ended June 30. Arista is a subsidiary of BMG Entertainment.

In the last year, one of Arista's

biggest hits was the "Waiting To Exhale" soundtrack, which the label says has sold 6 million units in the U.S. and 9 million worldwide. Roy Lott, executive VP/GM, adds, "We're still very deep in the middle of the working of this album," pointing out that



HOUSTON

MONICA

the fifth and sixth singles from it (by Whitney Houston and Aretha Franklin, respectively) have been released. The first four singles sold more than 1 million copies each.

(Continued on page 105)

VSDA Confab Tilts To Side Of Sell-Through

■ BY SETH GOLDSTEIN

NEW YORK—Despite the Video Software Dealers Assn.'s (VSDA) attempts at balance, sell-through dominated the trade group's 15th annual convention in Los Angeles July 10-13.

The association invested considerable time and effort in supporting rental and touting the importance of studios lengthening the window between rental release and appearance on pay-per-view (Billboard, July 20). But on and off the show floor, vendors ranging from PPI Entertainment Group to PolyGram Video and Columbia TriStar were polishing sell-through marketing plans for the fourth quarter.

Nobody, however, will compete with the marketing plan that Disney has designed for "Toy Story," the beneficiary of a multipartner, \$145 million campaign centered on the video's Oct. 29 street date (see story, page 101). As usual, movies received most of the attention at the show. "Independence Day," the highlight of 20th Century Fox Home Entertainment's display, drew

(Continued on page 101)

I.R.S.' Copeland Eyes New Label

■ BY CARRIE BORZILLO

LOS ANGELES—I.R.S. may be closing its doors July 19, but it looks like its chairman, Miles Copeland, won't be getting out of the record business anytime soon. He expects to announce plans for a new label, distributed by EMI Music Distribution, the week of Monday (22).

During the past year, Copeland has been aggressively trying to buy I.R.S. back from EMI-Capitol Music Group North America. Culver City, Calif.-based I.R.S., which has suffered from slugging sales in recent years, entered into a joint venture with EMI-Capitol in 1990. In 1992, the label became a wholly owned division of EMI-Capitol. EMI-Capitol gave Copeland several extensions on a deadline to come up with

(Continued on page 102)



Montreux A Go. Rhino Records has announced that it will issue audio and video releases of Atlantic recording artists' performances at the Montreux Jazz Festival. First up will be an anniversary reissue of the "Swiss Movement" album by Les McCann and Eddie Harris. Pictured celebrating the new agreement, from left, are Montreux founder Claude Nobbs, Rhino executive VP Bob Emmer, Atlantic Records chairman/CEO Ahmet Ertegun, and Rhino president Richard Foos.

i.e. Joint Venture With Verve To Focus On Adult Contemporary

■ BY PAUL VERNA

NEW YORK—Pooling their multidisciplinary talents in the adult-oriented music arena, jazz guitarist Lee Ritenour, music industry veteran Mark Wexler, and publishing entrepreneurs Michael and Lori Fagien have formed the i.e. music label as a joint venture with Verve Records.

The label will be based at the New York headquarters of Verve parent PolyGram and distributed worldwide by PolyGram Group Distribution, according to Verve.

Each player boasts extensive experience in different facets of the industry: Ritenour is an award-winning guitarist, composer, and producer who has recorded 25 solo albums, played on approximately 2,000 studio sessions, and is a member of modern jazz supergroup Fourplay; Wexler is a 10-year veteran of GRP Records, where he most recently served as senior VP; and the Fagiens are best known for their innovative magazine Jazziz, which has been widely recognized for building an audience for contemporary jazz outside the mainstream of the music business.

A Verve statement says that Rite-

nour will be in charge of the label's artistic direction, Wexler will oversee day-to-day operations, and the Fagiens will formulate the image and positioning of the company.

The debut release on i.e.—due sometime in early 1997—will be an all-star salute to the music of the late Antonio

(Continued on page 97)

No. 1 WKTU Hits The Beat In New York

■ BY CHUCK TAYLOR

NEW YORK—Evergreen's top 40/dance station WKTU has New Yorkers pushing all the right buttons. In its first full ratings quarter, the station soared from the magical "worst to first" position in the spring '96 Arbitron book.

WKTU sprang from a 3.4 share in the winter—which included a partial quarter's ratings from predecessor WYNY—to 6.7 in the just-released spring ratings for listeners age 12 and older. It also ranked No. 1 in the 25-54 and 18-34 demographics and scored the largest total audience in the nation—a robust 2.547 million listeners. In addition, WKTU came out on top in the

Mechanical Royalty Rates Raise Battles In Europe

Royalty Fight Foreseen

■ BY JEFF CLARK-MEADS and WOLFGANG SPAHR

LONDON—The first skirmishes have begun in what promises to be a bloody war between Europe's record companies and copyright holders over mechanical royalty rates.

Their existing continentwide deal expires at the end of September, but no negotiations have been scheduled to hammer out a new agreement. Instead, both sides are drawing up the battle lines for a conflict that will be "not without injury," according to one participant.

The first shots were fired by Reinhold Kreile, director general of influential German authors' society GEMA. He told delegates at his organization's annual general meeting in Berlin July 11 that the European Union's competition authorities should investigate the labels for illegal practices.

Now Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), is warning that when negotiations begin, they will be "difficult," as current royalty rates are "not a reflection of the real world."

(Continued on page 101)

PolyGram Deal Angers EU

LONDON—The structure of mechanical royalties in Europe is being thrown into turmoil.

Not only are labels and publishers about to enter a period without an agreement on the level of payments (see story, this page), but a new challenge to established ways of collecting royalties has created a storm of protest across the European Union (EU).

That protest is manifested not only in strong letters but in threats to end longstanding arrangements between the EU's mechanical rights collecting societies. It also reflects political divisions within the EU that put the U.K. in danger of becoming commercially isolated by its continental partners.

The row between the societies was precipitated by an innovative clause in PolyGram's new pan-European licensing deal with the U.K.'s Mechanical Copyright Protection Society (MCPS) that effectively eliminates the continental European societies' role in distributing royalties for much of the company's repertoire.

Central licensing deals, now commonplace, mean that a multinational record company makes all its royalty payments to one society for the entire

(Continued on page 101)

Al Teller Launches Red Ant \$100 Million Funds Label Start-Up

■ BY IRV LICHTMAN

NEW YORK—Al Teller, former chairman/CEO of MCA Music Entertainment and executive VP of parent MCA Inc., is establishing a new music company with an independent label as its centerpiece.

The venture is being launched with \$100 million in funding and will be known as Red Ant Entertainment. It brings the high-profile label leader together with Wasserstein Perella Entertainment Inc., a branch of Wasserstein Perella Group Inc., an international investment bank that offers advisory services, equity and debt underwriting, and merchant banking, among other asset management services.

Within the past year, Wasserstein Perella has also helped finance a varied music company operated by hit produc-

er/songwriter Jellybean Benitez.

According to Teller and Bruce Wasserstein, chairman/CEO of Wasserstein Perella Group, \$75 million in financing was supplied by a group of investors led by Wasserstein Perella; the remaining \$25 million is being delivered from outside financing.

Teller, who claims a "substantial equity stake" in the new company, says that the outside financing is from other financial institutions, not from music-

industry companies. The new label's first signings are likely to center on alternative and urban contemporary acts, bolstered later by country.

Teller says that a number of key issues regarding the label's structure remain in the discussion stage, including domestic and international distribution. While he indicates that the label will be given a multinational label home abroad, he adds that it would be "incorrect to make the assumption" that domestic distribution will fall under a single global umbrella.

"The kind of financing we have allows us to look at a multiplicity of opportunities here and abroad," he says. Teller says that an executive lineup will be named in the "near term." Teller will maintain Red Ant headquarters in Los Angeles and will branch out quickly to a New York operation.

Although he has been closely aligned with major-label operations for most of the nearly three decades he has spent in the business, Teller is convinced that he can offer developing acts the type of nurturing environment that, he says, has been largely abandoned by the

(Continued on page 108)



TELLER



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Artists & Music

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

McCready's Debut Takes Flight On BNA

BY CARRIE BORZILLO

A great vocal delivery aside, much of country newcomer Mindy McCready's success can be chalked up to the 20-year-old's sassiness.

McCready became a Heatseekers Impact artist when her BNA Records debut, "Ten Thousand Angels," broke into the top half of The Billboard 200 at No. 86 for the week ending Saturday (20). The



McCREADY



album spent two weeks at No. 1 on the Heatseekers chart.

This week, "Ten Thousand Angels" moves up to No. 67 with a bullet on The Billboard 200 and No. 8 on Top Country Albums. The album, which was released April 30 (Billboard, March 16), has sold more than 113,000 units, according to SoundScan.

McCready's first gutsy move was to traipse into Nashville armed with only a karaoke tape as her demo and a self-imposed deadline of 12 months to land a recording contract. Then, the Fort Myers, Fla., native had the chutzpah to call Joe Galante, chairman of the RCA Label Group, 20 minutes after auditioning for him to say that she appreciated his offer of a deal, but suggested they spend some time together first.

"I admired her attitude, at 19; to say, 'Wait a minute, we need to date' (Continued on page 13)

Warner, Reprise Bring Back Classics

BY MELINDA NEWMAN

NEW YORK—In 1959, when a young Gregg Geller purchased his first album,



NELSON



JONES



GELLER



HARRIS



PARKS

an Everly Brothers' greatest-hits collection on Cadence Records, there was no way he could know that more than 30

A&R at Warner Bros. Inc., started the label's reissue program in 1992. Before that, the few reissues released by the company were helmed by individual department heads. Now, Geller oversees the release of 20-30 projects a year. (The titles come out under either the Warner Archives or Reprise Archives banner, depending upon which imprint the artist recorded for originally.)

Coming this fall from Reprise Archives are two Tracy Nelson collections, "Mother Earth Presents Tracy Nelson Country," with three additional tracks, and "The Best Of Tracy Nelson/Mother Earth." Both Nelson sets will come out Sept. 10, as will a collection from '70s R&B singer Paul Kelly on Warner Archives.

On Oct. 1, Reprise Archives will release a three-CD Emmylou Harris boxed set that covers the artist's Reprise years, 1974-92, as well as a Sammy Davis Jr. best-of disc.

Geller says that when he was hired by former Warner Bros. chairman Mo Ostin in 1992, the first thing he did was locate "where the holes were. There were plenty of albums where the vinyl had been deleted and hadn't been replaced by CD versions. I got hold of a sales catalog and went to sleep reading it every night."

In his first batch of reissues, which included 17 rereleases and four compilations, Geller paid homage to the brothers who started it all for him. "I did an Everly Brothers set because they were longtime favorites of mine, principally, but also because their work on Warner Bros. was very scantily represented."

While not every release since then has involved music so dear to his heart, Geller says he has no shortage of affection for his projects. "They're my

babies," he says. "Often, I fall in love with the music even more than I [did] in the first place. It's an interesting process when you're going through an artist's work. It's even more interesting when you're having to make choices and selections. I always approach every project as if I've never heard any of the music before. I try to evaluate every individual song."

When possible, Geller likes to involve the artist in the song selection.

"We were pretty much in collaboration picking the tunes," says Nelson. "I submitted a list of what I thought should be on there, and Gregg submitted a list to me, and we went around and around until it worked out."

The project was a wonderful trip into the past for Nelson. "I didn't listen to any of the material beforehand. I just looked at the old albums and picked out titles. But when I got the advance CDs [of the reissues], I was wiped out. I was just going to listen to the sequencing, I had no intention of listening all the way through, but that's exactly what I did. These songs are so old; the early stuff is from 1969. It's almost like a different person [is singing], so I can sit back and say, 'She was pretty cool.'"

Geller, whose A&R background includes signing Elvis Costello to Columbia and Stevie Ray Vaughan to Epic, worked on a variety of boxed sets and reissues as a freelancer and at RCA before landing at Warner Bros.

"I had worked on the Rod Stewart 'Storyteller' boxed set for Warner Bros. [as a freelancer] in 1989, and it was a big (Continued on page 109)

BMG's 'Macarena' Fever Spreads Around The World

BY HOWELL LLEWELLYN

MADRID—NBA basketball fans, soccer supporters of newly crowned European champion Germany, Tour de France cyclists, and U.S. football and baseball players have something in common beyond sport: "Macarena" madness.

This madness has become a fever spreading across the world, as a glance at the Hot 100 Singles chart and The



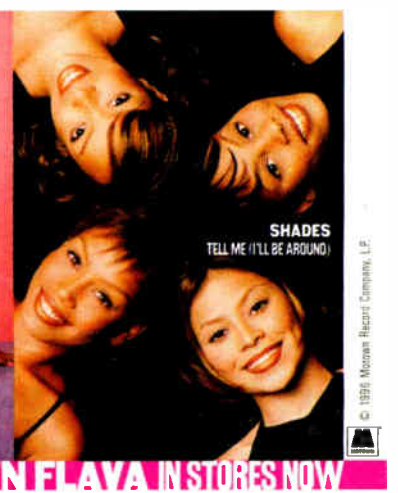
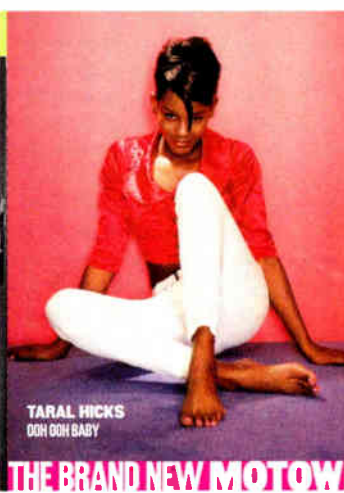
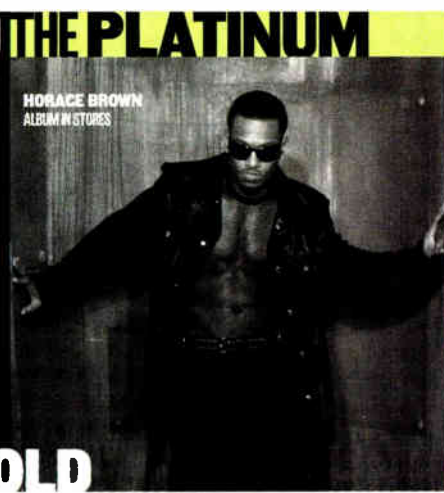
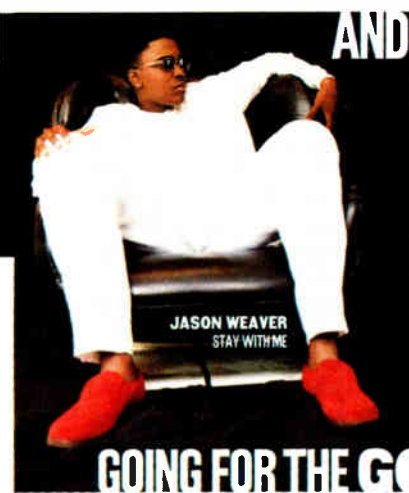
LOS DEL RÍO

Billboard Latin 50 albums chart shows, as does the Eurochart Hot 100 Singles chart in sister magazine Music & Media.

Three versions of "Macarena" are on Billboard's Hot 100: two by originating Spanish rumba duo Los Del Rio on RCA and BMG Latin and one by Los Del Mar on Radical/Critique. The song is also included on four albums that are on The Billboard Latin 50. The single has swept Europe, where it refuses to budge from the No. 1 spot on the Eurochart.

For anybody who has had enough of "Macarena" and its simple but contagious dance, which was "invented" spontaneously in Mexico and Miami, the (Continued on page 102)

MOTOWN
DREAM
TEAM



GOING FOR THE GOLD

THE BRAND NEW MOTOWN FLAVA IN STORES NOW

Collectables Box Sheds Light On The Sunrays

■ BY CHRIS MORRIS

LOS ANGELES—Sixties California pop band the Sunrays may regroup to help promote a three-CD boxed set of their work released by Narbeth, Pa.-based Collectables Records.

The collection, titled "Vintage Rays" and priced at \$24.98, comprises 58 tracks, among which are 24 previously unreleased songs and six alternate takes, including unheard versions of the band's chart singles "I Live For The Sun" and "Andrea." It plots the L.A. band's development from a hard-edged, primarily instrumental R&B-oriented act to a practitioner of artfully arranged, harmony-flecked, Beach Boys-styled pop.

The set, produced by the band's leader, drummer, and vocalist, Rick Henn, also offers a revisionist portrait of the Sunrays' mentor and producer,



the late Murry Wilson, father of the Beach Boys' Brian, Carl, and Dennis Wilson and the band's original manager.

The lavish box, which includes a detailed 20-page booklet with notes by



California music authority Stephen J. McParland, is the successor to another Sunrays project on Collectables: Last year, the label reissued a mono
(Continued on page 108)

VP's Hammond Approaches The Mainstream Prolific Reggae Vocalist Looks Past Grass-Roots Base

■ BY ELENA OUMANO

NEW YORK—Aside from two brief, self-imposed absences in the '80s, Beres Hammond's prolific recordings have dominated reggae charts in Jamaica and reggae outposts worldwide for three decades. His latest, "Love From A Distance," due in the U.S. Aug. 6 on Harmony House/VP Records, is sure to add to his lengthy string of hits.

The album includes two singles that topped reggae charts worldwide in late 1995 and early 1996, the heroic "Can't Stop A Man" and the visionary title track.

"Ever since his first album, 1977's 'Soul Reggae' [produced by Willie Lindo], Beres Hammond has been my favorite singer," says Randy Chin, VP of marketing (U.S.) for VP Records. "He's the premier reggae vocalist. He stands out over everyone."

Chin notes that Hammond has had tracks on all four of the label's "Reggae Gold" compilation albums and has done other albums with VP. "I'm crazy over him," says Chin. "This is one of his finest."

Hammond's impassioned, grainy vocals and superlative songwriting have

made him a reggae legend. Key to his durable popularity is his ability to write stirringly on any experience. Though he is a favorite among women for his sultry yet sensitive love songs, Hammond is equally moving when it comes to spiritual and social issues.

That versatility allowed him to retain his position during the '80s, when sex- and gun-rhyming DJs (rappers) dominated reggae.

Hammond is one of reggae's most prolific writer/composers. Unlike the many artists who peak early in their careers and later fail to match their initial efforts, Hammond's new songs are as fresh and insightful as his '70s compositions.

"I record how I live—everything I



HAMMOND

go through in 24 hours," he says. "If you record that, you'll never be out of inspiration."

Born in the rural parish of St. Mary, Jamaica, Hammond began singing in church and school, covering R&B ballads by American artists Otis Redding, Marvin Gaye, and Sam Cooke and Jamaican vocalists Alton Ellis and Leroy Sibbles.

As a schoolboy, Hammond won a 1972 Kingston, Jamaica, sound-system talent contest with covers of the Ventures' "Perfidia" and Jerry Butler's "Need To Be Loved."

"Each act was supposed to do two songs, but the crowd said I should do them about three times, then they let me out."

For two years, Hammond toured for
(Continued on page 12)

Columbia's Eastern-Leaning Kula Shaker Looks To U.S.

■ BY PAUL SEXTON

LONDON—Thoroughly British but full of Eastern promise, one of the U.K.'s hottest chart properties is preparing itself for the U.S.

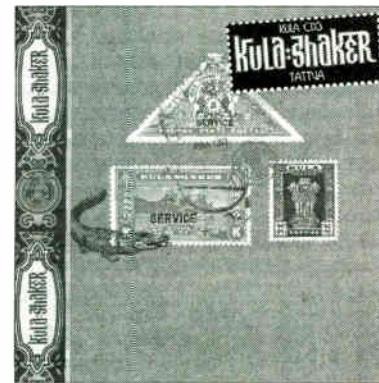
Columbia Records' Kula Shaker is coming off a significant breakthrough single in the U.K. with "Tattva," a piece of mystically inspired cutting-edge pop that, according to the band's management, had sold 97,000 units here by the week of July 15.

A priority act with the recently revamped U.K. arm of Columbia, Kula Shaker's much-anticipated debut album, "K," is due Sept. 16, with the U.S. company provisionally planning to follow suit Oct. 1.

"They like rock music in America, and I've got a lot of expectations for us there," says Kula Shaker's lead singer, Crispian Mills. "Our main point of reference is the classic bands."

Following a top 40 appearance for

the band's guitar- and organ-filled, '60s-leaning "Grateful When You're Dead" single in May, "Tattva" debuted on the U.K. singles chart at No. 4 early this



month, and its rapid rise took even the band and its management by surprise.

"We did expect to have a hit, but not
(Continued on page 102)

Performer/Manager Chas Chandler Dies

■ BY PAUL SEXTON

LONDON—Chas Chandler, bassist with '60s chart stars the Animals and later a key figure in the development of Jimi Hendrix's career, died in his sleep of an apparent heart attack July 17 in Newcastle-upon-Tyne, England. He was 57.

Born Bryan James Chandler in nearby Heaton on Dec. 18, 1938, he helped form Newcastle's Animals, who rose from working-class stock to harness their love of R&B on a series of powerful singles on Columbia and Decca, with spectacular international success.

Chandler then made the difficult transition from performer to manager, discovering and developing Hendrix and masterminding the career of

Slade, Britain's kings of '70s glam rock. More recently, he helped establish the Newcastle Arena, the Northeast's largest sports and entertainment center.

Chandler was playing bass with keyboardist Alan Price and his Combo when singer Eric Burdon joined in 1962. Renamed the Animals and featuring guitarist Hilton Valentine and drummer John Steel, they swiftly became the hottest act in the burgeoning underground R&B club scene of the day.

In April 1964, they arrived on the U.K. charts with "Baby Let Me Take You Home." In June, their soulful take on "House Of The Rising Sun" became a No. 1 British single and spent three weeks atop Billboard's Hot 100 that

September.

Steered by the production of Mickie Most, the group developed a canon of commercial but credible single hits, including "Don't Let Me Be Misunderstood," "We Gotta Get Out Of This Place," and "It's My Life."

In 1966, as the original version of the Animals imploded, Chandler turned to management, inspired by his discovery in New York of an American guitarist working under the name Jimmy James. Coming to London at Chandler's invitation and changing his name, Jimi Hendrix became a U.K. sensation. Chandler produced such Hendrix hits as "Hey Joe" and "Purple Haze," as well as his first two albums, "Are You Experienced?" and "Axis: Bold As Love."

EXECUTIVE TURNTABLE

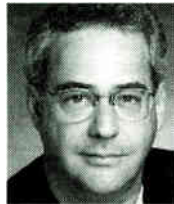
RECORD COMPANIES. Steve Backer is appointed head of marketing at the Enclave in New York. He was GM of Giant Records.

The RCA Label Group in Nashville appoints Dale Turner VP of promotion and Tommy Daniel VP of strategic marketing. They were, respectively, VP of BNA Records and VP of RCA Records.

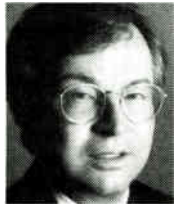
Susan Lietz is promoted to senior director of corporate communications for BMG Entertainment in New York. She was director.

Elektra Entertainment Group in Beverly Hills, Calif., appoints Tom De Savia senior director of A&R and John Kirkpatrick director of A&R. They were, respectively, associate VP of ASCAP and associate manager of Laffitte Entertainment.

Adam Block is promoted to senior director of marketing for the Legacy label in New York. He was director of marketing.



BACKER



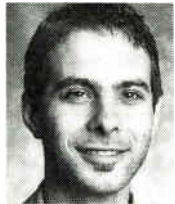
TURNER



DANIEL



LIEZT



DE SAVIA



BLOCK



PANZER



COX

Jeff Panzer is named VP of video production for Universal Records in Los Angeles. He was director of West Coast productions for VH1.

Billy Cox is named VP/head of promotion at Roadrunner Records in New York. He was the Midwest regional representative for Island Records.

Marc Zimet is named senior director of video promotion for Arista Records in New York. He was Northeast marketing director for the label.

Mitchell Krasnow is appointed senior VP of A&R at Krasnow Entertainment in New York. He was VP of

international A&R at Elektra Records.

JVC Music and Vertex Music in Los Angeles name Del Costello GM, Dan Davis VP of sales and distribution, and Jeff Neben VP of artist development. Costello was VP of marketing for JVC/Vertex; Davis was Western region manager for American Gramophone. Neben's most recent label position was VP/GM of Priority's rock and alternative divisions.

Rip-It Records in Orlando, Fla., appoints Ted Thompson GM and Kim Terrell promotions manager. They were, respectively, VP of Computer

Services Express and regional promotion manager for MCA Records.

Lisa Fairchild-Jones is named president of Alibi Records in Los Angeles. She was an attorney for Big Boy Records.

MUSIC PUBLISHING. Ellen Sender is appointed director of royalties for the Harry Fox Agency in New York. She was VP of royalty systems development at BMG Entertainment.

RELATED FIELDS. Ted Mellencamp is named national director of promotion

and artist development at CORE Entertainment in Nashville. He was an independent promoter.

Hansen, Jacobson, Teller & Hoberman in Beverly Hills, Calif., names Seth Lichtenstein and Jonathan Haft attorneys. They were, respectively, an attorney with Gendler, Codikow & Carroll and a partner at Manatt, Phelps & Phillips.

Ian J. Friedman is named counsel with Spray, Gould & Bowers in Los Angeles. He was counsel to TVN Entertainment.

PAUL Anka...

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Featuring duets with

Anthea Anka	"Do I Love You"*
Celine Dion	"It's Hard To Say Goodbye"*
Juan Gabriel	"My Home Town"
Myriam Hernandez	"Put Your Head On My Shoulder"
Julio Iglesias	"My Way"
José José	"Let Me Get To Know You"
Alejandro Lerner	"I Don't Like To Sleep Alone"
Lucero	"You Are My Destiny"
Ricky Martin	"Diana"
Mijares	"Face In the Mirror"
Jose Luis Rodriguez	"She's A Lady"

**New Recordings Of His Best Known Songs
Performed In English And Spanish.
Plus Two New Songs. In Store July 30th.**

Label Markets Joi In Stages

2nd EMI Set To Go Through Austin's Limp

BY HAVELOCK NELSON

NEW YORK—"Joi's personality is about as subtle as a C-5A aircraft landing on your head," says Davitt Sigerson, president of EMI Records. "She's got wit, beauty, style, and a whole lot of substance."

On Sept. 3, *Limp*/EMI will release Joi's sophomore album, "The Amoeba Cleansing Syndrome." *Limp* is helmed by superstar producer Dallas Austin, who produced the album along with Organized Noize. Much of the set features pioneering funk metal rockers Fishbone as a backing band.

Joi says she first heard the group as a ninth-grader when it appeared on "Soul Train." After meeting the group's leader, Angelo, at a poetry reading in Atlanta several years later and spending an evening with him, drinking coffee, smoking cigarettes, and discussing music, they agreed to collaborate.

Joi describes "The Amoeba Cleansing Syndrome" as "a natural progres-



JOI

sion," and like her critically acclaimed 1994 debut, "The Pendulum Vibe," the long-player is a judicious blend of fiery rock, vibey R&B, cool jazz, strobe-light disco, and even classical chanting. Her vocals are alternately sensual and stabbing, frosty and hot.

Songs include "Soul," a tale about salvaging the pieces of a tattered relationship; "My Brother's Letter," a bitersweet bouncer in memory of Austin's deceased older brother; and "Dirty Mind," a slinky creep through Joi's sensuality as a battle rages between her flesh and her brain. "I just don't know what I'm gonna do/Wanna give, wanna give it to you," she sings.

Not to be confused with the Prince song, "Dirty Mind" is an original. "The Amoeba Cleansing Syndrome" does make room for covers, though, among them Rufus featuring Chaka Khan's "Magic In Your Eyes."

At the top of the set, from a tropical setting amid squawking birds and harp flutters, Joi informs listeners, "Welcome . . . we are here to take you on an audible expedition . . . we are here to assist you in the cleansing of your ears . . . 'The Amoeba Cleansing Syndrome' will constantly take different shapes, different forms, different sounds, dif-

ferent levels, different lives. You are to experience and embrace each one."

"I think [Joi's record] is about trying to be true to yourself while trying to form a community of people who don't want to be walking down the same, normal paths they are expected to travel," says Sigerson. "The focus of our plan has to be marketing the artist and her whole world view, which inherently introduces challenges."

The label plans to meet those challenges by rolling out "The Amoeba Cleansing Syndrome" in stages. According to Caron Veazy—director of marketing and artist development at Atlanta-based Rowdy Records, another Austin imprint—the starting point will

(Continued on next page)



Jars Of Gold. The members of Jars Of Clay proudly display the gold albums awarded for their self-titled Essential/Silvertone debut. Shown, from left, are Tom Carrabba, Silvertone/Jive Records; David Goldfarb, Silvertone/Jive; Ken Lane, Silvertone/Jive; Jack Satter, Silvertone/Jive; band members Charlie Lowell, Dan Haseltine, Matt Odmark, and Steve Mason; manager Rendy Lovelady; Michael Tedesco, Silvertone; John Butler, Silvertone; and Robert Beeson, Essential/Brentwood Music.

Jonathan Richman Issues His 'Surrender' On Vapor

BY JIM BESSMAN

NEW YORK—After releasing eight albums on Rounder Records and maintaining the cult hero status he's enjoyed since his 1976 Beserkley release, "The Modern Lovers," Jonathan Richman has moved to Vapor Records, the new imprint owned by Neil Young and his manager, Elliot Roberts.

"Surrender To Jonathan," Richman's Vapor debut, bows Sept. 10. The successor to Richman's 1995 Rounder entry, "You Must Ask The Heart," "Surrender" not only reunites the artist with fellow Boston native and longtime collaborator Andy Paley, but brings him back to a full-fledged band effort. Vapor is distributed by the Alternative Distribution Alliance (ADA).

"This arrangement [with Vapor] gave me the freedom to make a record with a full band, even with horns," says Richman, who employed the Vine Street Horns section, featuring Ernie Fields, H.B. Barnum Jr., and Bill Bickelhaupt. Also playing on the album are bassists John Girtan and Nick Augustine, organist Dan Eisenberg, Richman's road drummer Tommy Larkins, renowned session accordionist Frank Morroco, backup vocalists Jessica and Litzia Henry, pianist Ned Claflin, and producer Paley.

"There's more instrumental color than Jonathan's ever put on a record," says Paley, who's produced three Richman outings, and more recently, albums by Jerry Lee Lewis and Brian Wilson. "It's the first record he's done in a long time that is 'produced,' and every mood in the book is covered, every side of Jonathan that his fans want—and some they haven't heard before, like 'French Style,' which has a big band, Tom Jones sort of

thing, or 'When She Kisses Me,' which has a Tommy James vibe."

"When She Kisses Me" is one of four remakes on the 13-track "Surrender." The others are a new version of the early Richman instrumental classic "Egyptian Reggae" (a disco hit in Europe in 1977) and the more recent "To Hide A Little Thought" and "I Was Dancing In The Lesbian Bar."

"I put some songs on this album that are favorites that might not have been heard much in America," Richman says, suggesting that Vapor's distribution may bring him broader exposure—though he means no slight to his former label. "Rounder's a wonderful label that gave me the chance to make many records without interference, but I live in California [Rounder is based in Massachusetts], so there's the convenience of being with a California label, and then having the integrity and stature of someone like Neil Young made Vapor appealing."

Artistic integrity is a key factor for Vapor as well, says Frank Gironda, the label's GM as well as a partner of Young's Lookout Management. "It's important to us to sign true artists, and Jonathan's a true artist," says Gironda. "He's had the freedom over the years to make records that he believes in, and we believe in artists like that. We want to do a lot of interesting and creative things in tune with the music and the artist: With Jonathan, it's not like opening a marketing book."

(Continued on next page)

The Show Goes On: New Sets Due From Sublime, Nirvana; Pumpkins Tour Continues

VARIATIONS ON A THEME I: When Sublime lead singer/songwriter Brad Nowell died of a drug overdose in May, in addition to grieving over the loss of one of its artists, Gasoline Alley/MCA executives had to figure out how to deal with Sublime's new album without looking like they were capitalizing on the publicity surrounding Nowell's death. In the end, they decided to release the self-titled album July 30, the release date that had been planned before his death.

"It's a delicate thing," says Paul Orescan, MCA marketing director. "The album could have been released much earlier. It was done before Brad's death, but [rushing it out] is absolutely what we wanted to avoid. We want the music to stand up on its own, and we want to promote the music. If we were going to exploit someone's death, we would have put it out a month and a half ago."

While there was "no thought to not putting the album out at all," Orescan says, MCA consulted the remaining band members, drummer Bud Gaugh and bassist Eric Wilson, and Nowell's family on how they wanted the label to proceed. "We waited to hear what the band members' wishes were, and they wanted it to come out," he says. "They wanted to be known for more than their one single."

That one single would be "Date Rape," a song from the band's 1992 Skunk Records album, "40 Oz. To Freedom," which resurfaced in 1995 to become a minor modern rock hit (Billboard, May 6, 1995). The song is about a date rapist who is later sexually assaulted in prison.

The first single from the new album, which was produced by David Kahne and the Butthole Surfers' Paul Leary, is not as obviously controversial. The ska-tinged "What I Got" is a light ditty about being happy as long as one has love. Of course, the line "I don't get angry when my mom smokes pot, hits the bottle, and goes right for the rock" may raise a few eyebrows, as will scattered drug references throughout the song and album, but it's nothing a few radio edits can't fix.

The single will go to alternative, triple-A, and college radio. A video is also in the works. "It will be a collage of live performances that had already been shot and friends and families of the band," says Orescan. "It really captures what the band is about and the Long Beach, Calif., surf and skate community that they built themselves up from."

The album is a strong collection of pop songs that draws on ska, punk, and reggae references, but I'll be darned if Nowell doesn't sound just like Don Henley on the chorus of "Pawn Shop." Clearly the most commercial of the band's three albums (MCA is reissuing both "40 Oz. To Freedom" and 1994's "Robbin' The Hood"), "Sublime" has quite a few potential singles on it, including the insinuating "Garden

Groove" and "April 29, 1992 (Miami)," which takes a looter's view of rioting following the Rodney King verdict.

In addition to the music, the album artwork serves as a tribute to Nowell. The cover is a photo of a Sublime tattoo that Nowell had across his back from shoulder to shoulder.

Here's an artist whose name the vast majority of music listeners hadn't heard until they learned that he had died, but listening to the record makes it clear that that would have changed with this album. "Sublime" has the feeling of "breakthrough" all over it. Unfortunately, Nowell won't be around to enjoy his success.



by Melinda Newman

VARIATIONS ON A THEME II: After Kurt Cobain killed himself in April 1994, there was much speculation about unreleased material coming from the Nirvana camp. But whenever the surviving members,

bassist Krist Novoselic and drummer Dave Grohl, were asked about rummaging through the band's archives, they said that listening to the old material was too painful.

Happily for Nirvana fans, the pair have culled concert tracks from 1989 to 1994 to compile "From The Muddy Banks Of The Wishkah," a live album coming out on DGC/Geffen Oct. 8. The Wishkah is a river that runs through Cobain's hometown of Aberdeen, Wash.

According to a source, Novoselic spearheaded the project and may write the liner notes. "This is sort of a reaction to the 'Unplugged' album," says the source. "The acoustic side was one-half of Nirvana. This is the other half, the more aggressive half."

The track list is still being completed, but the set does include a live version of the band's biggest hit, "Smells Like Teen Spirit." No songs featured on "MTV Unplugged In New York," the only other Nirvana album released since Cobain's death, are on the new album. Additionally, the release will have no songs that have not already been on Nirvana studio albums. There will be more than 15 cuts on the album, and according to a source, Cobain's widow, Courtney Love, did not participate in the project.

VARIATIONS ON A THEME III: Smashing Pumpkins have severed their relationship with drummer Jimmy Chamberlin following his July 12 arrest for drug possession. The band is seeking an immediate replacement, and, according to a representative, August dates on the tour are on as scheduled. The band canceled its remaining July dates July 12, after background keyboardist/percussionist Jonathan Melvoin, with whom Chamberlin was allegedly doing drugs, was found dead in a New York hotel room of a drug overdose. Chamberlin has a court date Aug. 13.

Brendan Benson Takes Aim For Pure Pop Tradition On Virgin Debut

BY DAVID SPRAGUE

NEW YORK—It's not always easy to apply the nature vs. nurture argument to discerning the development of musical talent, but singer/songwriter Brendan Benson has little question about the genesis of his own flair.

"When I was a little kid, even before I was able to walk around, my dad would just prop me up and blast things like the Stooges and MC5," says the 25-year-old Benson, who spent his formative years in the Motor City.

Those influences aren't overtly apparent on his Virgin debut, "One Mississippi," which is set for release Sept. 3. Instead, its pure pop tone recalls the days when carefully crafted, clever songwriting was paramount in rock'n'roll.

"I definitely think of myself as a purist," says Benson. "I don't see any reason to sit down and write something obscure, something convoluted, when what you're trying to do is communicate with people. For that reason, I really love traditional pop music."

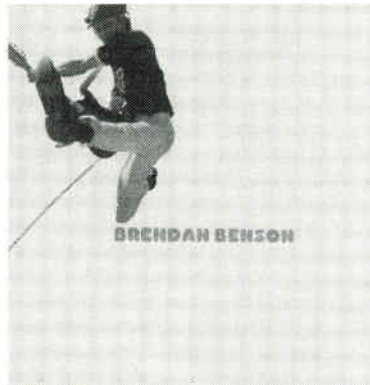
Virgin plans to target those in the press and retail who share Benson's

fondness for pop. According to Phil Fox, director of product management, the label has been working on generating name recognition at grass-roots retail for a number of months already.

"Back in February, we sent out a six-song 12-inch vinyl piece called 'The Well-Fed Boy Demos,'" says Fox. "It was a giveaway intended for college radio and independent retail, which we followed up with a poster sniped with notice of the forthcoming album."

Virgin will service "One Mississippi" to college radio the last week in July, approximately four weeks before the emphasis track "Sittin' Pretty" is taken to commercial alternative outlets.

"It's a project which we're prepared to undertake with perseverance," says Fox. "Gone are the days



when you can spend three months on a new album—we're looking to work Brendan for a year at the very least."

Benson, who is managed by Tony Dimitriades and Richard Brown at East End Management, has just

cemented a touring band and begun playing shows around his adopted San Francisco base. The singer, who is booked by the William Morris Agency, says that he hopes to set out on tour this fall.

"Signing this deal happened so quickly, I never really had the chance to play a lot of these songs for anyone other than friends of mine," he says with a laugh. "It's kind of a relief to see that people do respond to what I'm writing about. I can sit back and think everything I write is great, but unless other people think so, too, it doesn't matter very much."

Fox says that reaction from Virgin offices in other territories—Benson is signed to the label worldwide—has been extremely positive. "We've gotten very strong feedback from France and from the Far East," he

says. "So I'd say those territories are important to the project as well."

Benson still seems taken aback that there should be any interest in "One Mississippi." While he had played in bands as a teenager, he kept his songwriting to himself and only came to the attention of Virgin after a friend surreptitiously sent his demos around Los Angeles.

"It's really flattering that people have taken an interest in what I do, because it's not exactly the kind of thing that's trendy or cool right now," he says. "It's encouraging to me that there are people who still appreciate songcraft and things like that. I never bought into the idea that the three-minute pop song was dead, and it's cool to see that there are people out there that feel the same way."

JONATHAN RICHMAN ISSUES HIS 'SURRENDER' ON VAPOR

(Continued from preceding page)

Indeed, nothing about Richman goes by the book. "Before [Vapor] signed me, I gave them reasons not to!" he says. "I told them right off that I didn't have enough songs for a new record, and I didn't know when I'd have enough, but that didn't bother them! In fact, one of the reasons for putting the older songs on the record was because I didn't have enough and I can't make them up just to make a record. But then two more [songs] hit me!"

According to Girona, the album will be serviced to triple-A and college radio. Also, a CD sampler consisting of two album tracks and new versions of past Richman classics that may include "Roadrunner" and "Pablo Picasso" will be widely serviced in Vapor's general trade mailing.

Meanwhile, an advance postcard campaign is being readied, which will be followed up with a second card mailing featuring album review blurbs. There will also be album posters, "coming soon" tour posters, and discount coupons tying in retail at Richman gigs.

Vapor is producing a Richman electronic press kit "especially for the international market," says Girona, who adds that one or two videos will be produced to support the artist, who has rarely been promoted by the medium. The label is seeking an appropriate syndicated radio vehicle and hopes to expand the TV exposure Richman has recently garnered as one of the more frequent guests on "Late Night With Conan O'Brien."

At retail, Vapor plans to work with the Indie Retail Coalition and utilize listening posts in Richman's top 30 markets, not including New York, Los Angeles, San Francisco, Detroit, Minneapolis, Seattle, Chicago, Boston, and Portland, Ore., which have been "sub-targeted" for more aggressive "street-level" promotion, including posters, fliers, and print advertisements.

"We'll hit Boston especially in a really big way," says Girona, anticipating selective in-stores in Richman's hometown, which suits Boston-based Newbury Comics purchasing director Natalie Waleik fine.

"We especially like to help hometown faves, and we'll do whatever we can to help Jonathan's new record," says Waleik. "I was very excited when I heard he'd signed with Neil Young's label and was back with Andy Paley, who does such a good job at picking out musicians. With

the right people behind him, there's definite potential to reach a wider audience."

Getting people to hear Richman live will be a main thrust of Vapor's marketing campaign, since, Girona notes, "You really get it once you see him." Richman—who regularly tours internationally and likes to sing in Spanish, French, and Italian, even in front of U.S. audiences—is set to follow a monthlong Euro-

pean swing in July and August with U.S. dates commencing Sept. 24 and running through Thanksgiving.

This time out, Richman, who for the last eight years has appeared solo or backed only by a drummer, is taking a full band on the road. But this doesn't jibe with his self-penned Rounder bios, in which he admitted to being an outrageously "fussy" and impossibly "demand-

ing" bandleader and advised prospective sidepeople, "If I hire you—quit!"

"I thought you'd never ask about that!" he says, assuming his most facetious tone. "I'm much more mature than I used to be! Now I'm wonderful, delightful, way more improved. My musicians can attest that I'm a fine, fine person. They're also very patient and tolerant and know from the get go what they're getting into!"

JOI

(Continued from preceding page)

be "Magic In Your Eyes," which will also be featured on the Rowdy/Arista "Fled" soundtrack, due in stores July 16. The proposed B-side is "Take Me Home," a track that samples Betty Davis' "Take Me Home."

"Joi isn't just an R&B or urban-leaning artist," Veazy says, "she also represents" points on the alternative rock portion of the musical map. "We wanted to make sure people in each world get a sample of this sophomore album without having to wait."

For now, Joi's fans in the hip-hop and dance worlds will have to wait to be served. Plans to release the swirling dance song "Moving On" as a single are on the back burner at the moment, even though a video has already been shot.

Sigerson says, "I didn't want to start with 'Moving On,' because I felt that would be a distraction from what the meat of the record is all about. That's just sitting there as sort of a free-standing hit record."

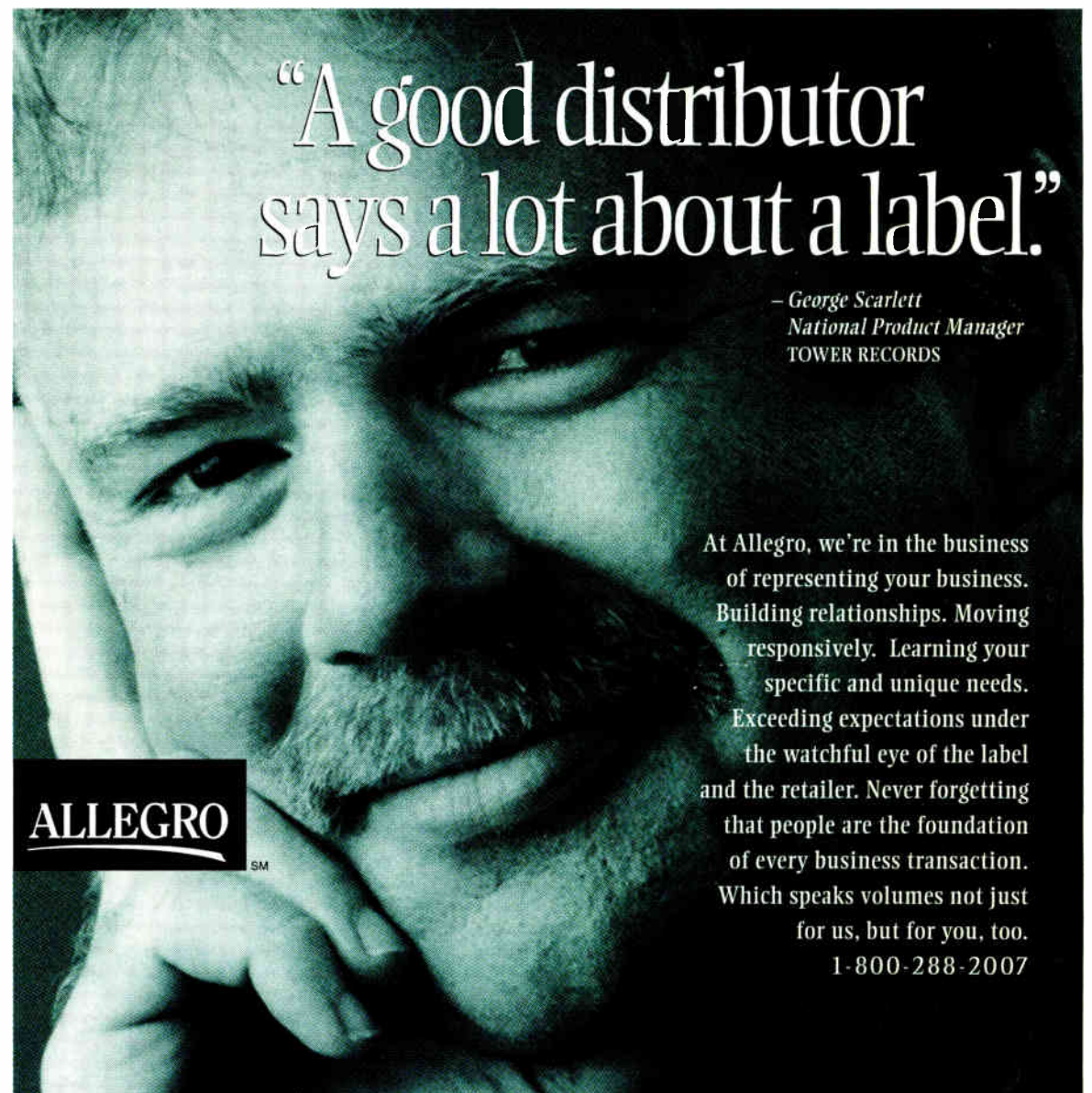
"Sunshine & The Rain," the first single from "The Pendulum Vibe," and follow-up "Freedom," which was later reinterpreted by an all-star, all-woman lineup featuring almost 100 other divas on the "Panther" soundtrack, made some inroads into the R&B and hip-hop audience. Veazy says, "Last time, we directed all of our efforts at that underground/street-level audience. We're being more broad-based now, [for] the marketplace has changed."

Joi, who had a baby girl last month, will probably go on tour in September, according to Veazy. Fishbone will likely join her on the jaunt.

Although Sigerson says that "there's a tremendous amount of interest in the project internationally," he adds that the album won't be released overseas until 1997. "I think it's really important that we try to stagger our time. We want to manage the promotion effectively across the different markets and not make her life too crazy."

"A good distributor says a lot about a label."

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VP'S BERES HAMMOND BROACHES THE MAINSTREAM

(Continued from page 8)

the talent contest promoter without getting paid, he says. Though he was writing "without even knowing that this was writing," he says, he joined the Sonny Bradshaw Seven, a hotel band, in order to support himself.

"Imagine me there, singing, and tourists eating," Hammond says. "I couldn't figure it out. It was more like a slave business: 'You must do this, while I don't look at you.' So I left."

He formed harmony trio Tuesday's Children but left when he was invited to join the legendary Zap Pow band. In 1975, "Zap Pow Now" was released by Island Records.

Three uneventful years passed before Hammond recorded his first solo album, the highly successful "Soul Reggae" (Water Lilly Records). An astonishing succession of hit R&B-styled ballads followed, but Hammond wasn't seeing any profits. Discouraged, he retired from the music business for two years, then returned to the recording studio in 1985 with a change of beat.

"No more ballad," he recalls. "Do some hardcore Jamaican reggae now."

His first trip into the vocal booth yielded "What One Dance Can Do," a mega-hit on Heavy Beat Records that blew up in dancehalls from New York to London to Kingston. A string of hits singles, including "Groovy Little Thing" and "She Loves Me Now," kept his momentum going from 1985 to 1987.

"Groovy Little Thing" was the first single released on his Harmony House

label, based in Jamaica. "I made my stampers, my labels, printed the records myself, gave them out to the shops, then went back and collected," he says.

After his home was robbed in the late '80s, Hammond withdrew once again from the business, traveling between Jamaica and New York for about three years, until 1990, when he decided to return to music.

He released another chain of singles that reached No. 1 on reggae charts worldwide, beginning with "Tempted To Touch" (Penthouse Records) and culminating with "Putting Up Resistance" (Tappa Zukie), Hammond's definitive statement on his show business trials.

In 1993, Hammond struck a deal with Elektra Records. His critically acclaimed 1994 Elektra release "In Control," typically written and recorded on the spot in the studio, showcases Hammond's passionate interpretations of some of his finest writing.

In the grass-roots/ethnic arena, "In Control" spawned more than a year's worth of hits.

"Love From A Distance" is self-produced for Harmony House, and Hammond is making licensing deals himself. He says he is negotiating with distributors for Japan and Europe.

"I feel much freer now," Hammond says. "I learned not to take chances like that again, and I'm back to when I used to make my hit songs. With a big company, it takes so long to put out one single, so you have a limited amount of sin-

gle releases. With a little Jamaican label, you record a song, and the next week, it's all over the world."

The arrangement between Harmony House and Queens, N.Y.-based VP Records seems ideal. VP has grown over the years from a small family business that mirrored its Jamaican-based counterparts into the largest distributor of reggae in the U.S.

The company's marketing strategies are similar to those of the majors but adapted to reggae's unique needs. Though VP covers the entire country, it focuses on key reggae markets, such as New York, Miami, Boston, Philadelphia, and the Washington, D.C., area.

"This [album] is a very big project for us, and we're going to hit them hard with it," says Chin.

The first single, the urgent, dance-beat-powered "Sweet Lies," dropped July 12. Shooting for the videoclip was completed July 10; the video's release date had not been set at press time. An intensive marketing blitz will launch the week of the album release.

RETAIL PUSH

"We're going to do endcaps, buy positions in different retail stores, and we are buying co-op print ads with the major chain stores and in local radio markets," says Chin. "We probably have more contacts with the grass-roots type of audience [than with major labels]. We're going to do in-stores with Beres at our Queens retail store during the first week the album is available, and we're talking with him about doing more in other parts of the country."

Mindful of its strong position with independent reggae stores, VP will send fliers, posters, and other promotional items with each order shipped of the Hammond album.

"Those mom-and-pops are the trenches, the front line for the fight for reggae," says Chin.

Retailers are already anticipating the album. "It's going to be the singer album of the year," says Earl Moody, owner of Bronx, N.Y.-based Moody's Records, one of the New York area's largest reggae stores. "Beres is very strong in the ethnic community and well-respected among the younger generation, as well as more mature folks. He's also one of the best reggae songwriters ever."

In-store appearances will be tied to ethnic radio stations in the New York vicinity and other key reggae markets. "We're using commercials and giveaways to hype the album," says Chin. "We're also working with the various reggae periodicals."

Hammond's music is a constant presence on reggae radio playlists, and this latest collection is eagerly awaited.

"Because Beres writes his own material and is one of the top three writers in the history of reggae music, he presents his music to us in a way that is emotional, empathetic, warm, and deeply intimate all at the same time. That quality is evidenced in his newest album," says Pat McKay, a veteran DJ who was instrumental in establishing the reggae-influenced weekend program that debuted in mid-July on WBLS New York.

VP is creating in-store performances and retail promotions for the mainstream market, a relatively recent strategy for the company.

"We're definitely seeing the music grow from its base in the ethnic and grass-roots market into the more main-

stream audience," says Chin.

According to Chin, sales of the company's "Reggae Gold" compilations have increased over the years.

"We did an in-store performance for the album at Sam Goody's last June," says Chin. "We're being asked by Blockbuster to do a joint promotion. If we'd asked them three years ago, they wouldn't have thought twice about saying no. When mainstream stores ask you to get people in there for reggae music, that tells you the music is penetrating the mainstream. Now that we've established credibility, we expect the same reaction for Beres' album."

Written and recorded at three Kingston studios—Mixing Lab, Music Works, and Buju Banton's Cellblock—all but four of the 14 tracks on "Love From A Distance" were written, produced, and voiced by Hammond.

The lead track, "Much Have Been Said," was produced by Roots Radics bassist Flabba Holt; "Sweet Lies" was co-written and produced with Mikey

Bennett. Richard "Bello" Bell of Star Trail produced "Rose Garden," and Fat Eyes label owner Colin "Bulby" York produced "Good Love."

Hammond is backed by DJ Shaggy, who provides the requisite roughly macho counterpoint to Hammond's romantic yearnings on "Take Time To Love." Canadian hip-hop/reggae group Dream Warriors contributes low-key interjections on "Highlight Of The Day."

As expected, the album's lyrical themes reflect devotion to earthly and otherworldly loves, with the scales tipped heavily toward carnal feelings. Yet one indication of this artist's impressive talent is his refusal to simplify.

The fiery revolutionary revealed in "Can't Stop A Man" is as emotionally honest as Hammond's more frequently invoked lover persona. With a master vocalist like this, instrumentals and harmonies should step back, and they do here. Discrete and tasteful, each track showcases Hammond's unique gift for mingling delicacy with power.

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES KENNY WAYNE SHEPHERD	Wembley Stadium London	July 13-14	\$4,621,697 (2,981,740 pounds) \$69.75/\$46.50/\$38.75	99,924 two sellouts	Harvey Goldsmith Entertainments
EAGLES KENNY WAYNE SHEPHERD	Alfred McAlpine Stadium Huddersfield, England	July 10	\$1,356,250 (875,000 pounds) \$38.75	35,000 sellout	Harvey Goldsmith Entertainments
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, RANCID, SHAOLIN KUNGFU OF CHINA, PSYCHOTICA, AND OTHERS	Winnegago County Fairgrounds Pecatonica, Ill.	June 30	\$1,225,000 \$35	35,000 sellout	Jam Prods.
H.O.R.D.E. FESTIVAL: BLUES TRAVELER LENNY KRAVITZ RUSTED ROOT NATALIE MERCHANT	World Music Theatre Tinley Park, Ill.	July 13	\$767,770 \$35/\$30	25,347 sellout	Tinley Park Jam Corp., Nederlander Organization
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, RANCID, SHAOLIN KUNGFU OF CHINA, PSYCHOTICA, AND OTHERS	Iowa State Fairgrounds Des Moines, Iowa	June 28	\$679,665 \$35	19,419 25,000	Jam Prods.
LOLLAPALOOZA '96: METALLICA SOUNDGARDEN, RAMONES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Longview Lake Kansas City, Mo.	June 27	\$670,575 \$37.50	21,130 40,000	Contemporary Prods.
KISS ALICE IN CHAINS	Kiel Center St. Louis	July 2	\$598,337 \$39.50/\$34.50 \$6.310	sellout	Contemporary Prods.
HOOTIE & THE BLOWFISH JOHN HIATT	World Music Theatre Tinley Park, Ill.	July 12	\$546,780 \$25/\$22.50	23,156 25,000	Tinley Park Jam Corp., Nederlander Organization
FURTHUR FESTIVAL: RATDOG FEATURING BOB WEIR & ROB WASSERMAN, MICKEY HART'S MUSIC BOX, BRUCE HORNSBY, LOS LOBOS, HOT TUNA, AND OTHERS	Alpine Valley Music Theatre East Troy, Wis.	June 29	\$533,820 \$30/\$22.50	21,409 25,000	Tinley Park Jam Corp., Nederlander Organization
KISS MELVINS	Louisiana Superdome New Orleans	July 9	\$513,665 \$40/\$28.50	16,308 sellout	Beaver Prods.

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

EAST LANSING, MICH.: "We wanted to prove something, and we did," says dt's manager **Stephen Hutton** of the airplay the group has received on more than 40 stations. Most outlets are playing "I Hate This Part," the lead single from the band's second release, "Widow Of An All-American," out on local Yikes! Records. The radio-friendly album, which features rangy, gutsy power pop with a Midwestern flavor, was produced by **Tim Patalan (Sponge)**. The band's 1992 debut, "Cinch," won the dt's a publishing deal with Warner/Chappell. That deal provided tour support and money for demos, allowing the band to work with Patalan. The CD was released in February and within six weeks had sold out of the first pressing. Radio support is not limited to airplay, either: WRIF



dt's

Detroit has invited the dt's to play several summer bashes, with PD **Doug Podell** enthusiastic about the band's future. "There is no bigger compliment a radio station can pay a band than to put it on their two biggest summer promotions. The dt's are one of the most energetic live bands in the Motor City right now, they have a great street following, and we fully expect them to make a lot of noise in '97. Mark my words, the dt's are next on the horizon for stardom." Contact **Stephen Hutton** at 312-477-6934.

KAREN KOSKI

MIAMI: After years of honing her jazz lounge act at such Miami venues as **Gloria Estefan's** Allioli restaurant, La Voile Rouge beach resort, and **Burt Reynolds'** Backstage club, sultry beauty and former Miss Miami **Laura Bradley** decided to go in a new direction. Three years ago, she hooked up with producer/arranger **Julio Bague**, who has worked with **Nestor Torres**, **Expose**, and **Tito Puente**, and they began songwriting and arranging. "Julio and I work really well together," says Bradley. "I'll start out with a feeling or a melody for a song, and he takes it to the full band level."



BRADLEY

Taking off in an international contemporary jazz style, Bague expanded Bradley's sound and band to include a horn section, backup singers, and dancers. Their productive partnership culminated in a mid-April CD release for "First Time" and a concert at Miami Beach's 500-seat Colony Theater. Musicians in her backup group included flutist **Mercedes Abal**, who also plays with Crescent Moon recording artist **Albita**; **Nicky Orta** of **Julio Iglesias'** band; jazz violinist/singer **Nicky Yarling**; and singer **Miriam Cuan**. The CD has sold out its initial printing of 2,000 units. Bradley has been writing more songs in preparation for a three-month tour that will begin in October and take her through Asia, the U.S., and Brazil. This month, she is the featured artist on Discovery Cruise Lines' new artist series. Contact Bague at 305-255-5269.

SANDRA SCHULMAN

ATLANTA: Ethereal and haunting are two adjectives frequently used to describe the densely layered sound of **Rosewater Elizabeth**, which moved here last year from the Tampa Bay, Fla., area. **Melissa Mileski's** neo-operative vocals are wedded with swirling keyboard and guitar textures, world music references, and pulsating rhythms for moody pop that has been compared to the **Cocteau Twins** and **Dead Can Dance**. All those elements congeal satisfyingly on "Le Petit Morte," the band's second full-length CD, as well as on its new three-song vinyl single, "Witch Name." Mileski, keyboardist **Jeremy Wilkins**, and guitarist **Daniel Rosen** founded the band in 1992, later adding drummer **Lee Wiggins** and bassist **Denver Bon**. Along the way, the quintet has gained a devoted following in Florida and Georgia and extensive airplay on noncommercial station WMNF Tampa and several college radio outlets around the U.S. Earlier this year, Rosewater opened five shows for **Low**, and it recently returned from an East Coast tour. The group contributed "I Know It's Over" to "Godfathers Of Change, Vol. I: A Tribute To The Smiths," a two-disc set slated for release this month. The 25-track collection includes tracks from other former and current Tampa Bay area bands, including **Home**, **Vampire Slayers**, **Lie**, and **Questionface**. Contact **Marshall Dickson** at 813-978-1089.

PHILIP BOOTH

MINDY McCREADY'S DEBUT TAKES FLIGHT ON BNA

(Continued from page 7)

before we get married,' showed a lot," says Galante, who signed McCready to RLG's BNA label one week before her deadline was up.

"By growing up the oldest child and having to be responsible in a lot of ways, she grew up fast. She's sassy, but in the sense of being playful. She's beautiful and a great singer, and we got a bonus in terms of personality," Galante says.

McCready grew up singing gospel songs in church, country songs in karaoke bars, and listening to Alabama, the Oak Ridge Boys, Sylvia, Loretta Lynn, and Tammy Wynette.

After moving to Nashville at age 18 and passing out her karaoke versions of Bonnie Raitt's "Something To Talk About" and Trisha Yearwood's "Down On My Knees" on Music Row, McCready got her tape into the hands of songwriter/producer Norro Wilson, who produced her album along with comrade David Malloy.

While McCready didn't write any of the songs on "Ten Thousand Angels," she says each one of them comes from her heart.

"My producer said something that really hit me hard," says McCready, probably the only country artist sporting a pierced naval. "Every song you sing is how the public will see you. You are that song.' So, I decided to make sure that [on] every song I sing, every lyric and word is from my heart. It's all either something that happened to me or to someone close to me. I feel that people are really bonding with me when they hear my album."

When asked why she didn't write for the album, McCready quips, "I didn't think I could write a song as good as these songwriters. Besides, the consumer will appreciate it more."

Consumers are certainly appreciating McCready's album. Her first-week sales, more than 7,500 units, are the highest for a female country artist since Yearwood's self-titled debut album on MCA in 1991.

"She has made an album with serious elements and playful elements, and she delivers both very well," says Galante.

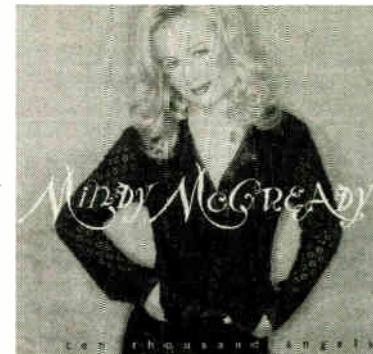
Making friends at country radio helped pave the way for the success of her first two singles, "Ten Thousand Angels" and the fun, gender-role reversal of "Guys Do It All The Time." The title track peaked at No. 6 on Hot Country Singles & Tracks in June, while the latter moves from No. 32 to No. 25 with a bullet this week.

"When we met her, we were impressed right off," says Bob Grayson, PD/operations manager at WFMB Springfield, Ill. "She has a lot of moxie. I'm known as 'the old man,' so she starts calling me Grandpa. She knows what it takes to win, and she's not phony about it. Artists have to take time for radio; that's what keeps a career going, and she's doing a good job of it."

Since the album's release, McCready has been a presence at the majority of country radio stations around the country by playing acoustically, serving as a guest DJ, recording liners, and making call-ins.

"Mindy is a terrific artist with a great future," says Patty Marshall, PD at WYGY Cincinnati. "Hats off to BNA and her; they've been very proactive with radio. We're a young country station, and Mindy fits in with the 18-34 demo perfectly. I can't name one new artist that is as reflective of society as she is. She's as hip as her audience and has a very distinctive voice."

To complement the radio airplay McCready received, BNA decided to make videos for the first two singles as well, which isn't always done with a new country artist, especially on a first single.



"She's a beautiful woman, and we tried to take advantage of that visual, so we did a video with the first single," says Dale Turner, VP of promotion at RLG.

"You never know how active the video audience is, especially once you get to the critical mass on [radio] spins with 3,000-4,000 spins," continues Turner. "But this complemented the radio airplay more than I would normally give video credit for. She translates well on camera. We shot a video for the second single, too, and got her on a lot of TV morning shows. The producers of 'Baywatch' want her for an upcoming episode."

John Artale, purchasing manager at the 139-store National Record Mart chain based in Carnegie, Pa., says the video and McCready's good looks may help her as

they did Shania Twain.

"It's as assertive and rockin' as a country songstress can get while maintaining her country roots," says Artale. "It's fresh-looking, and I expect ['Guys Do It All The Time'] to really kick album sales in."

McCready has gotten this far without the additional exposure a country artist normally gains from touring. Instead, over the past six months, she has performed acoustically for radio and retailers to "get her confidence up and prepare her for a tour," says Turner.

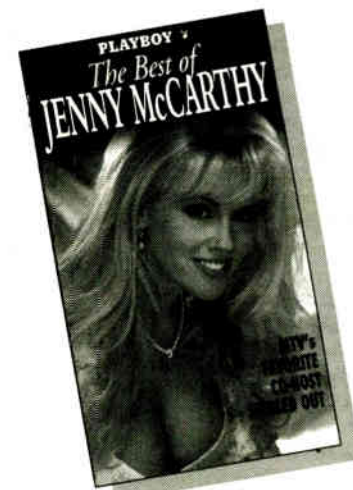
"Her management is putting together a band now and working out some choreography to make sure she's fully loaded and all the elements are there for a tour at the end of the year," adds Turner. "Mindy is not the wallflower female vocalist. She's beautiful and dynamic, and I believe we have yet to see the blossoming of this album."

McCready is managed by Stan Mores and Doug Casmus at Mores Nanas Entertainment.

"We're spending our time developing her at radio and in the media," says Galante. "She's not a club act, [and she] doesn't do honky-tonks. We're looking for the right touring opportunity. There is interest in Germany and England now, where we released the single 'Ten Thousand Angels,' and we're talking about going out there much later in the year."

NUMBER 1

2nd
Straight Week!



She's co-host of MTV's *Singled Out*, one of *People's* 50 Most Beautiful People, *Rolling Stone* and *TV Guide* cover girl, hugely popular Playmate of the Year, and now Number One on Billboard's video sales chart - again. Only Playboy has Jenny at her hottest in this video exclusive, *The Best of Jenny McCarthy*.



PLAYBOY HOME VIDEO

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Questions for The Beat?

Ask Melinda Newman

She's on the Web this month at

www.billboard-online.com

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	5	4	NADA SURF ELEKTRA 61913/EEG (10.98/15.98)	HIGH/LOW
2	1	13	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
3	2	14	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
4	7	5	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
5	3	22	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
6	—	1	SOUL COUGHING SLASH 416175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
7	—	1	ELECTRONIC WARNER BROS. 45955 (10.98/16.98)	RAISE THE PRESSURE
8	4	3	4 HIM BENSON 4321 (10.98/15.98)	MESSAGE
9	6	6	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
10	15	8	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
11	11	26	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
12	8	3	SCREAMING TREES EPIC 6417B* (10.98 EQ/16.98)	DUST
13	10	16	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
14	14	4	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98/15.98)	PERSONAL
15	12	36	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
16	16	9	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
17	21	3	DONNA LEWIS ATLANTIC B2762/AG (10.98/15.98)	NOW IN A MINUTE
18	9	2	REVEREND HORTON HEAT INTERSCOPE 90065 (10.98/16.98)	IT'S MARTINI TIME
19	26	3	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
20	13	4	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
21	24	4	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
22	19	16	POE MODERN 92605/AG (10.98/15.98)	HELLO
23	17	4	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
24	18	3	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
25	20	8	JORDAN HILL 143 B2B49/AG (7.98/11.98)	JORDAN HILL

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	23	13	SOUTHERN CULTURE ON THE SKIDS GEFEN 24B21 (9.98/12.98)	DIRT TRACK DATE
27	30	6	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
28	25	5	MONA LISA ISLAND 524244* (8.98/12.98)	11-20-79
29	22	4	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
30	32	11	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
31	34	8	JUNIOR BROWN CURB 77B43 (10.98/15.98)	SEMI-CRAZY
32	29	5	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
33	31	8	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
34	27	17	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
35	42	14	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
36	28	16	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
37	35	16	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
38	48	6	PATTI ROTHBERG EMI 36B34 (10.98/15.98)	BETWEEN THE 1 AND THE 9
39	—	3	JACI VELASQUEZ MYRRH 4025/WORD (7.98/11.98)	HEAVENLY PLACE
40	43	9	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
41	38	9	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
42	33	5	MICKEY HART RYKODISC 1033B (11.98/16.98)	MICKEY HART'S MYSTERY BOX
43	45	13	BAHAMADIA CHRYSALIS 354B4*/EMI (10.98/15.98)	KOLLAGES
44	49	8	LOS TIGRES DEL NORTE FONOVISA 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
45	40	40	MYSTIKAL BIG BOY 415B1/JIVE (10.98/15.98)	MIND OF MYSTIKAL
46	47	3	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
47	46	9	SHAKIRA SONY B1795 (7.98 EQ/12.98)	PIES DESCALZOS
48	39	5	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98)	MIRACLE
49	—	1	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS*
50	—	3	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH/WORD 67684/EPIC (10.98 EQ/15.98)	BROTHER TO BROTHER

POPULAR UPRIISINGS

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

READY, SET, GO! Combine the British brattiness of Shampoo and the pop sensibilities of Voice Of The Beehive with the scariness of Garbage's Shirley Manson, and you've got Saffron from Republica, the band that's the latest rage from the U.K.



Gripping. Ugly American's "Vulcan Death Grip Of Love" is gaining radio airplay at triple-A (108 spins) and mainstream rock (66 spins) stations. The band's "Stereophonic Spanish Fly," originally due in December on Giant, was released July 16 on Capricorn. The soulful rockers are on the road through the summer.

On the band's self-titled deConstruction/RCA debut album, due July 30 in the U.S. and in September in England, Republica intertwines techno, pop, dance, and industrial rock into 11 fired-up songs with attitude. Anyone who liked the dance remixes of Garbage's U.K. singles will surely like Republica.

The first single, "Ready To Go," debuts on Modern Rock Tracks this week at No. 40.

The Nigerian-born Saffron says that with Republica, she hopes to bring dance music to a new level.

"In England a few years ago, dance was seen as very upbeat, with all these happy lyrics, and basically, we were just sick of that," says Saffron. "Not everything is happy and brilliant; we all have problems. I wanted to go back to writing good, real songs."

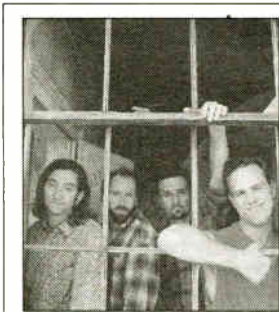
The album is chock-full of curt lyrics such as "Shut up, I'm talking . . . Get out, you're walking" from "Drop Dead Gorgeous," which Danny Heaps, senior VP of artist development at RCA, says will likely be the second single.

"In the era of more grunge, male-oriented rock, you never know how this would react, but there were some stations, like [XTRA-FM] 91X San Diego, that we couldn't keep off the record," says Heaps. "We've just gone to MTV with the video, and we think it will have a lot of impact there."

Heaps says he hopes to bring the band to the U.S. in September for a tour and radio show appearances.

"We're hoping to break them here and bring the story back to England," says Heaps.

Even though Republica has



Ride 'Em. Cowboy Mouth clocked in at No. 9 in the South Central Regional Roundup for the week ending Saturday (20) with its MCA debut, "Are You With Me?" This week, the album is No. 17 in that region. The band is on an East Coast tour through July 31 and will head to the West Coast in August.

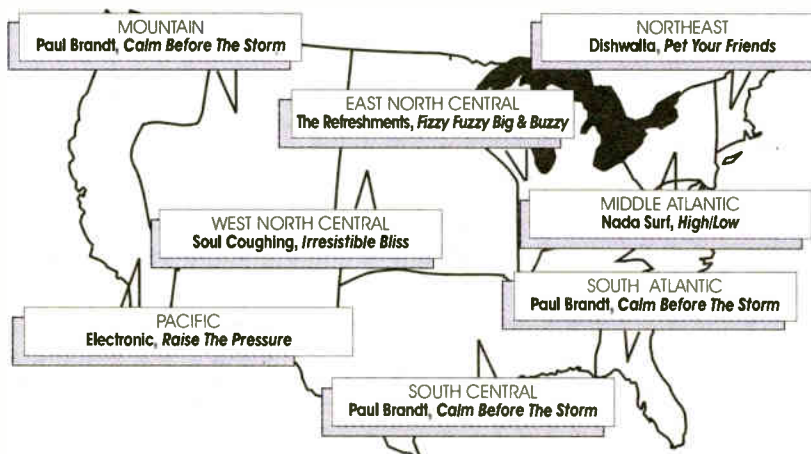
played with a number of high-profile acts in London—such as M People, the Grid, and Moby—Saffron doesn't feel that the band has made its mark in England.

"It's hard in England. Everything is so categorized here," she says. "We don't fit in there. We're not the flavor; we're not a Brit-pop band. We're the underdog. But it's changing with bands like the Prodigy, Underworld, and the Chemical Brothers."

on the road continuously," says Jason Bernard, manager of A&R at Qwest. "They'll be doing shows at night in some markets after they play Lollapalooza in the day, and we plan to have them do more West Coast shows again to hit certain markets for a second time."

"Shoegazer," the first single from "Romance Is A Slow-dance," won modern rock KITS

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
1. Electronic Raise The Pressure
 2. Reverend Horton Heat It's Martini Time
 3. Enrique Iglesias Enrique Iglesias
 4. Dishwalla Pet Your Friends
 5. Screaming Trees Dust
 6. Soul Coughing Irresistible Bliss
 7. Nada Surf High/Low
 8. POE Hello
 9. The Wallflowers Bringing Down The Horse
 10. The Refreshments Fizzy Fuzzy Big & Buzzy

- SOUTH CENTRAL**
1. Paul Brandt Calm Before The Storm
 2. Ricochet Ricochet
 3. Rhett Akins Somebody New
 4. James Bonamy What I Live To Do
 5. The Refreshments Fizzy Fuzzy Big & Buzzy
 6. Jennifer Y Los Jetz Dulzura
 7. Nada Surf High/Low
 8. Enrique Iglesias Enrique Iglesias
 9. Dishwalla Pet Your Friends
 10. Intocable Llevame Contigo

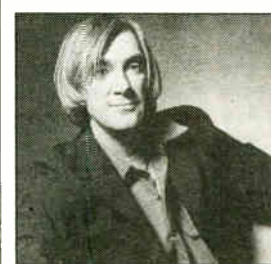
ROADWORK: Qwest/Warner Bros. rockers Crumb are last-minute adds to the third stage at Lollapalooza from July 18-Aug. 4.

The dates include major markets New Orleans, Dallas, Phoenix, and San Jose and Irvine, Calif.

To capitalize on the opportunity, Warner Bros. has created a cassette sampler featuring its Lollapalooza acts (Crumb, Corner-shop, You Am I, and Soul Coughing), which will be distributed at

shows. In addition, in certain markets that the tour visits, the label will have a low-power radio station set up to hear music from the four bands. The frequency will be advertised on lawn signs, similar to the "Vote for . . ." signs seen at election times, placed along the road en route to the venue.

"The plan is to keep [Crumb]



Solo Outing. John Schlitt—lead singer for Christian's biggest rock group, Petra—is heating up in the West Central Region with his second solo album, "Unfit For Swine" on Word Records. The set debuts at No. 7 in that region this week.

(Live 105) San Francisco's battle of the bands five nights in a row.

CHECK 'EM OUT: Jessica Records' Chicago-based Cathy Richardson Band is supporting its third release, "All Excess—Live At The Park West," with a tour of the Midwest through Sept. 28.



Festival Fun. MCA's Gladys Knight stands backstage with label executives following her performance at the Playboy Jazz Festival, held June 15-16 at the Hollywood Bowl in Los Angeles. Pictured, from left, are MCA A&R senior director Gary Ashley, MCA Records president Jay Boberg, Knight, and MCA black music president Ken Wilson.

CeCe Peniston's 'Movin' On' A&M Dance Artist Records Her First R&B Set

■ BY J.R. REYNOLDS

LOS ANGELES—After recording two successful, dance-leaning albums, A&M's CeCe Peniston earned the respect she needed to record "Movin' On," an album that focuses on the artist's unrealized musical passion: R&B.

Scheduled for release Sept. 10, "Movin' On" is produced by Dave Hall and Gordon Chambers and highlights the more soulful side of Peniston, who says she deserved the chance to record

an R&B set.

"Being on the label for as long as I have, the A&M folks have gained the kind of trust needed for me to try things my way," says Peniston.



PENISTON

"When you're first coming out as an artist, many times [label executives] have their own vision for you. But as you move forward, it's only fair that you begin determining your own direction."

In 1991, Peniston broke into the music scene with "Finally," which topped the Hot Dance Music charts and led to the album of the same name, which peaked at No. 13 on the Top R&B Albums chart in August 1992. The album sold 540,000 units, according to SoundScan, and was followed in 1994 by "Thought 'Ya Knew," which peaked at No. 20 on Top R&B Albums.

Although "Movin' On" is more R&B than her previous projects, Peniston is not worried about losing her dance following. "People will make the change

with you as long as you're honest about your craft and display a comfort for what it is that you're doing," she says.

"Movin' On" is woven with R&B sensibilities, from Peniston's emotive vocal delivery to the soul-laced tracks. "Before I Lay" demonstrates the set's direction and features Jodeci's JoJo Halley in a swooning duet with Peniston.

"He's a bona fide R&B artist and will help establish an R&B presence for me on the album," Peniston says.

However, the artist, who is managed by Damon Jones and Yvette DeVour; is quick to point out that the dance element remains a key component of her music, and she cites the high-energy "Somebody Else's Guy" as an example.

On July 16, "Movin' On," the first single from the set, was serviced to R&B and crossover stations and dance clubs. The single hits stores Tuesday (23).

Says A&M product development director Beth Tallman, "We felt this was the strongest track to reach core R&B listeners. But this song also has potential across several genres, so Junior Vasquez does some house mixes, and there's also some mixes from [Hall] and G. Man."

(Continued on page 21)

MoJazz Readies Brown For 'Better Days'; Retailer's Hustle Pays Off At Chicago Expo

MO BETTA DAYZ: MoJAZZ has its collective chest out as "Better Days Ahead" by Norman Brown struts its stuff at No. 3 on Top Contemporary Jazz Albums and No. 47 on Top R&B Albums after four chart weeks.

Brown, formerly a sideman with Lou Rawls and a regular performer with Patti LaBelle, has steadily gained consumer awareness. The label credits its grass-roots marketing approach for breaking the onetime Musicians Institute of Hollywood staff instructor.

"The major difference between working his new album and the last one is that we've got top-of-mind awareness among radio and retailers," says MoJAZZ GM Bruce Walker.

"After The Storm," the guitarist's 1994 debut, sold a healthy 276,000 copies, according to SoundScan, and peaked at No. 2 and No. 21 on Top Contemporary Jazz Albums and Top R&B Albums, respectively.

"Better Days Ahead" has sold 20,000 units since its June release, according to SoundScan, compared with the 7,100 units that "After The Storm" sold over the same period.

In its effort to build on Brown's previous success, the label is re-implementing the grass-roots street strategy that got Brown's name on the map. It is also tapping the usual jazz marketing mechanisms.

The marketing assault began June 18, when the label released the title track as an emphasis track. "We wanted people to know he was coming with another album again without having to work a single right away," says Walker.

"Better Days Ahead" is also on "People Make The World Go 'Round," a MoJAZZ theme album representing the Summer Olympic Games spirit that hits stores Tuesday (23).

Walker reports significant in-store play, especially in markets the artist has visited during his advance press tour, which began July 19 in Sacramento, Calif.

"After The Love Is Gone," a cover of the Earth, Wind & Fire classic, is the first single and will be serviced during the latter part of August, along with a video.

"We plan to work the single until October, when a new MoJAZZ Christmas [compilation] album, which includes Norman, will be released," says Walker.

MUSIC ROOM BLISS: Chicago independent retailer George Daniels scored a coup when he became the only music retailer allowed to sell product during the Chicago Black Expo, held July 5-7 at McCormick Place.

"It was the perfect place to present music product. I got help from [one-stop supplier] Baker & Taylor, the labels,

their distributors, and the fine people who put together the annual expo," he says.

Representatives from the expo offered Daniels exclusivity in return for his help in securing recording acts for the event. He credits his ability to foster working relationships with people in various business areas as the key to his success.

"You have to work together and then follow through with what you say. Those two things combined can let you go a long way," says Daniels.

In addition to erecting an 800-square-foot "store" containing more than \$85,000 in inventory, Daniels co-sponsored six satellite booths around the immense expo—one with each of the major distributors—where "street teams" distributed coupons for discounted product at the expo outlet and Daniels' real store, located on Chicago's West Side.

"The bottom line of all this is that you can't just sit there and complain about how the chains are outpricing [independents]," he says. "You've got to be creative; form alliances with radio, distributors, and your suppliers; and then get out there with great customer service, because that's what's going to set you apart from the chains."

ENVELOPE PUSHING: "Billboards," the four-movement ballet performed by the Chicago Joffrey Ballet to the music of ♯, was a sight to behold, in more than one sense.

The touring dance troupe displayed its wares July 11-14 at the Dorothy Chandler Pavilion in Los Angeles to a mostly Hollywood-hip crowd.

It was interesting to attend the ballet with folks who wore leather pants and sported producer sunglasses and teased blue hair with matching bandannas. However, that audience proved an antithesis of sorts to the season-ticket holders, easily ID'd by their stiff upper lips.

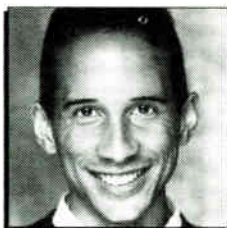
The show was satisfying, especially to the show-biz legions on the scene. The evening's first movement didn't quite work. Imagine tutu- and toe shoe-clad dancers performing ballet moves to rock'n'funk-laced Prince tracks. Sadly, the head-nodding beats didn't translate well and grated against the more fluid nature of ballet.

However, the balance of the movements—which featured such Princely classics as "Purple Rain," "Thunder," and "Get Off"—proved visually satisfying thanks to the choreographers' modern approach, which allowed the dancers to become more rhythmic in step and swerve. In addition, the costumes for the rest of the performance created more "attitude" among the corps de ballet.

(Continued on page 21)



by J. R. Reynolds



Hall Of Fame Appeals To Varied Tastes With Assorted Phlavors

■ BY SHAWNEE SMITH

NEW YORK—Hall of Fame/Epic is banking on no-nonsense vocals and tight production to propel Assorted Phlavors to soul music success among R&B consumers. The quartet's self-titled debut album will be released Sept. 24.

Assorted Phlavors is the first act to be released on prolific producer Dave "Jam" Hall's label, which was formed in 1993 via a production and distribution deal with Sony.

"I just wanted to put out a group that wasn't gimmicky," says Hall. "A lot of songs make it because they are more gimmick than actual talent. [Assorted Phlavors'] live performance is better than their tape performance."

Hall signed the female foursome—whose music is published through Warner/Chappell Music Inc.—in 1993 after hearing them perform at Sweet Waters nightclub in New York.

Initially known as Essence, the group changed its name to Assorted Phlavors after bringing in three new members: LaKisha Johnson, Tiffany Phinazee, and Antonia Bryant; Julia Garrison is the only original member.

"We're trying to keep [our music] versatile," says Johnson. "I bring in the gospel flavor; Julia brings in the classic soul/R&B flavor; Tiffany brings in the hip-hop flavor, and [Bryant] has more of the jazz, laid-back flavor."

With the group's vocal versatility and Hall's trademark production—he produced "Fantasy" for Mariah Carey and "Remind Me" and "Reminisce" for Mary J. Blige—Epic is targeting R&B and rhythm-crossover audiences.

"They are going to appeal to a

younger audience, because they're young," says the act's manager, Dudley Mapp. "But they will also attract the 30- and 40-something crowd, because they are bringing us back to the talent a lot of the older groups used to have."



ASSORTED PHLAVORS

Despite being part of a new group, several members possess noteworthy credentials. Phinazee and Garrison were amateur-night winners at Apollo Theater showcases; Garrison was a winner on "Showtime At The Apollo" and was seen on Natalie Cole's short-lived TV series "Big Break."

Epic marketing VP Sheila Coates says live performance will be a key component to marketing Assorted Phlavors. "These girls are their own best mouthpiece," she says. "I don't need a whole studio traveling with them."

In an effort to build awareness of

(Continued on page 21)

UPCOMING

Billboard



HOLIDAY PRODUCT SHOWCASE

Issue Date: Aug. 24

Ad Close: July 30

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

Contact:
Jodie Francisco
213-525-2304



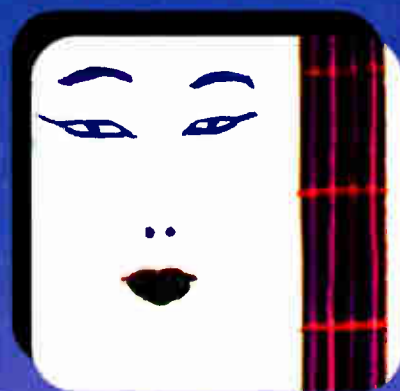
CD REPLICATION

Issue Date: Aug. 24

Ad Close: July 30

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

Contact:
Ken Karp
212-536-5017



JAPAN

Issue Date: Aug. 31

Ad Close: Aug. 6

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

Contact:
Aki Kaneko
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Tokuro Akiyama
81-44-433-4067



WEA 25TH ANNIVERSARY

Issue Date: Aug. 31

Ad Close: Aug. 6

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

Contact:
Robin Friedman
213-525-2302

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



CLASSICAL

Issue Date: Sept. 7

Ad Close: Aug. 13

Billboard's September 7th issue provides our annual close-up on the classical music market. Billboard's classical music editor Heidi Waleson reviews current market trends, label's changes in focus, and the industry's market share. Other spotlight features will highlight fall releases, aggressive marketing strategies (creative crossover and second exploitation), Klassicom '96 and label activity in international markets.

Contact:
Pat Rod-Jennings
212-536-5136



IRELAND

Issue Date: Sept. 7

Ad Close: Aug. 13

As Celtic inspired music continues to penetrate shores worldwide, Billboard's September 7th special provides the industry scoop on the sounds of Ireland. Features will include an overall market report, capsules highlighting current Irish acts in a range of genres, an update on the state of Irish radio and how the arrival of a national station will impact airwaves. Also look for a run-down on artists and songwriters from indie record and publishing companies.

Contact:
Catherine Flintoff
44-171-323-6686



INTERNATIONAL TALENT AND TOURING DIRECTORY

Publication Date:
October 9

Ad Close: August 2

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

Contact:
Los Angeles: Dan Dodd
213-525-2299
New York: Kara DioGuardi
212-536-5008

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LIDIA BONGUARDO

readers worldwide!

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	8	YOU'RE MAKIN' ME HIGH/LET IT FLOW ▲ 2 weeks at No. 1 BABYFACE, B. WILSON (B. WILSON, BABYFACE)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	1
2	3	3	3	I CAN'T SLEEP BABY (IF I) R. KELLY (R. KELLY, BABYFACE)	◆ R. KELLY (C) (D) (V) JIVE 42377	2
3	1	1	7	HOW DO U WANT IT/CALIFORNIA LOVE JOHNNY "J" DR. DRE (T. SHAKUR, J. JACKSON DR. DRE, TROUTMAN, L. TROUTMAN, N. DURHAM, W. CUNNINGHAM)	◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (V) (X) DEATH ROW 854652/INTERSCOPE	1
4	4	6	6	TWISTED K. SWEAT, E. MCCAIN (K. SWEAT, E. MCCAIN, KUT KLOSE)	◆ KEITH SWEAT (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	4
				★ ★ ★ Hot Shot Debut ★ ★ ★		
5	NEW		1	ELEVATORS (ME & YOU) OUTKAST (A. BENJAMIN, A. PATTON)	◆ OUTKAST (C) (D) (M) (T) (V) (X) LAFACE 2-4177/ARISTA	5
6	5	4	8	WHY I LOVE YOU SO MUCH/AIN'T NOBODY D. SIMMONS (D. SIMMONS, D. AUSTIN, A. CRISS)	◆ MONICA (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	3
7	8	9	9	ONLY YOU S. COMBS, STEVE J. IS COMBS, S. JORDAN, M. SCANDRICK, Q. PARKER, M. KEITH, D. JONES, D. J. ROGERS, H. CASEY	◆ 112 FEATURING THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9060/ARISTA	7
8	6	8	13	KISSIN' YOU R. SAADIQ (J. JACKSON, R. SAADIQ, J. JOHNSON, B. JAMES)	◆ TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9060/ARISTA	6
9	7	5	12	TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR") S. MOORE, K. RINGEY, C. WOODARD, J. B. G. (S. MOORE, K. RINGEY, BROWN, D. YOUNG, J. B. WEAVER, JR.)	◆ CASE FEAT. FOXY BROWN (C) (D) (T) SPOILED ROTTEN DEF JAM 85-4626/MERCURY	4
10	10	13	4	LOUNGIN R. SMITH (L. COOL, J. B. R. SMITH)	◆ LL COOL J (C) (D) (T) DEF JAM 575062/MERCURY	10
11	9	7	12	THA CROSSROADS ▲ D. J. U. NEEK (BONE, D. J. U. NEEK, THE ISLEY BROS., C. JASPER)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
12	11	11	5	I LIKE (FROM "THE NUTTY PROFESSOR") J. E. JONES (M. JORDAN, J. E. JONES, H. W. CASEY, R. FINCH)	◆ MONTELL JORDAN FEAT. SLICK RICK (C) (D) (T) DEF JAM 575046/MERCURY	11
13	12	12	11	GET ON UP MR. DALVIN (MR. DALVIN, K.-CI, JOJO)	◆ JOCELI (C) (D) (M) (T) (V) (X) MCA 55123	4
14	13	10	12	HAY WIDSTYLE (W. MARTIN, M. KING, C. JOHNSON, R. LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	10
15	16	15	12	YOU HEAVY D. (HEAVY D., R. BURRELL, V. HERBERT, C. KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	11
16	18	20	22	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 7818/ATLANTIC	16
17	15	16	14	HOUSE KEEPER S. WILLIAMS, T. RILEY (G. SPENCER III, T. RILEY, S. BLAIR)	◆ MEN OF VIZION (C) (D) MJJ/550 MUSIC 78274/EPIC	13
18	17	18	6	BACK TO THE WORLD JAMEY JAZ (J. JAZ, M. RODERICK, R. PATTERSON)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 17629/WARNER BROS.	16
19	19	19	12	NEVER TOO BUSY D. HALL (D. HALL, K. JONES)	◆ KENNY LATTIMORE (C) (T) (X) COLUMBIA 78245	19
20	14	14	15	YOU'RE THE ONE A. "ALLSTAR" GORDON, JR. (ALLSTAR, A. MARTIN, J. MATIAS, T. JOHNSON, C. GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	1
				★ ★ ★ Greatest Gainer/Airplay ★ ★ ★		
21	24	24	7	IF I RULED THE WORLD POKE, TONE (N. JONES, J. OLIVIER, S. BARNES, I. PARKER, K. WALKER)	◆ NAS (T) COLUMBIA 78327*	21
22	22	26	5	BLACKBERRY MOLASSES ORGANIZED NOIZE (ORGANIZED NOIZE, M. ETHERIDGE)	◆ MISTA (C) (D) (T) (X) EASTWEST 64299/EEG	22
23	28	35	4	MY BOO R. TERRY (R. TERRY, C. MAHONEY, JR.)	◆ GHOST TOWN DJ'S (T) SO SO DEF 78358*/COLUMBIA	23
24	23	23	17	ALWAYS BE MY BABY ▲ M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL, J. HARRIS III, T. LEWIS)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
25	21	21	25	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE, J. THOMPSON (J. THOMAS, J. THOMPSON, M. WILLIAMS)	◆ JOE (C) (D) (V) ISLAND 854530	2
26	29	29	12	IN THE HOOD D. JONES (D. JONES, G. TOBAR, P. RICHARDSON)	◆ DONELL JONES (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	26
27	27	27	3	IT'S A PARTY EASY MO BEE (T. SMITH, R. NEUFVILLE)	◆ BUSTA RHYMES FEATURING ZHANE (C) (D) ELEKTRA 64268/EEG	27
28	20	17	8	THEY DON'T CARE ABOUT US M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78264	10
				★ ★ ★ Greatest Gainer/Sales ★ ★ ★		
29	42	47	4	THE THINGS THAT YOU DO R. JERKINS (R. JERKINS)	◆ GINA THOMPSON (C) (D) (T) MERCURY 578158	29
30	30	34	4	WHERE DO WE GO FROM HERE HERBERT (L. STEPHENS, D. COX)	◆ DEBORAH COX (C) (D) ARISTA 1-3223	30
31	26	25	20	AIN'T NO GIGGA/DEAD PRESIDENTS SKI (S. CARTER, D. WILLIS, A. MOON, T. THOMAS)	◆ JAY-Z FEAT. FOXY BROWN (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	17
32	32	40	3	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO, B. POWER (D'ANGELO)	◆ D'ANGELO (C) (D) (V) EMI 58570	32
33	25	22	21	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	3
34	31	28	22	LADY D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	2
35	41	42	4	GIVE ME ONE REASON D. GEHMAN, T. CHAPMAN (T. CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	35
36	39	50	8	WITH YOU E. BAKER, SOMETHIN' FOR THE PEOPLE (E. BAKER, R. HOLIDAY, C. WILSON, W. J. YOUNG)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17681	36
37	33	30	25	GET MONEY ▲ EZ ELPEE (THE NOTORIOUS B.I.G., LITTLE KIM, J. PORTER, B. BEDFORD, R. RAYERS, S. STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDERMIND/BEAT 98087/ATLANTIC	4
38	40	54	5	THAT GIRL R. LIVINGSTON, S. PIZZANO (G. BENSON, M. ELLIOTT, R. LIVINGSTON, S. PIZZANO, A. BURRELL, B. T. JONES, S. CROPPER, L. STENBERG)	◆ MAXI PRIEST FEATURING SHAGGY (C) (D) (T) (V) VIRGIN 38550	38
39	34	31	11	FOREVER MORE N. M. WALDEN (N. M. WALDEN, P. JOHNSON, S. J. DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297/COLUMBIA	31
40	NEW		1	SO MANY WAYS J. DUPRI, C. LOWE (J. DUPRI, C. S. LOWE)	◆ THE BRAXTONS (C) ATLANTIC 87056	40
41	37	33	19	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	7
42	36	37	6	YOU SAID S. BROWN (R. ODEN, FLEX, S. SAPP)	◆ MONA LISA (C) (D) (T) ISLAND 814630	33
43	53	57	3	THINGS WE DO FOR LOVE E. FERRELL (H. BROWN, E. FERRELL)	◆ HORACE BROWN (C) (D) (T) MOTOWN 81360	43
44	35	32	16	AIN'T NOBODY/KISSING YOU C. THOMPSON, S. COMBS, BABYFACE (S. COMBS, C. THOMPSON, S. COMBS, BABYFACE)	◆ FAITH EVANS (C) (D) (M) (T) (V) (X) BAD BOY 7-9060/ARISTA	14
45	49	60	5	LET'S STAY TOGETHER (FROM "A THIN LINE BETWEEN LOVE & HATE") E. BENET, G. NASH, JR., D. POSEY (E. BENET, G. NASH, JR., D. POSEY)	◆ ERIC BENET (C) (D) JAC-MAC 17656/WARNER BROS.	45
46	38	38	15	SCARRED (FROM "EDDIE") D. RUDNICK (L. CAMPBELL, L. DOBSON, M. YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	31
47	47	36	22	DOWN LOW (NOBODY HAS TO KNOW) ▲ ◆ R. KELLY FEATURING RONALD ISLEY R. KELLY (R. KELLY)	◆ R. KELLY (C) (D) (M) (T) (V) (X) JIVE 42373	1
48	50	45	5	I CONFESS N. O. JOE (A. REED, N. O. JOE)	◆ BAHAMADIA (C) (D) (T) (V) CHRYSALIS 58437/EMI	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
49	NEW		1	LIKE A WOMAN T. RICH (T. RICH)	◆ THE TONY RICH PROJECT (C) (D) LAIACE 2-4175/ARISTA	49
50	43	39	17	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...") R. KELLY (R. KELLY)	◆ THE ISLEY BROTHERS (C) (D) ISLAND 854586	24
51	52	52	9	I'LL DO ANYTHING FOR YOU J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, A. NESBY, J. WRIGHT)	◆ ANN NESBY (C) (D) (T) (X) PERSPECTIVE 587542	51
52	69	97	3	TELL ME (I'LL BE AROUND) T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, B. WRIGHT, L. WRIGHT, D. ANDREWS, T. CARDWELL, M. PEOPLES, S. W. WILLIAMS)	◆ SHADES (C) (D) (T) MOTOWN 869410	52
53	74	93	8	HANG 'EM HIGH A. MALEK (D. MURPHY, A. MALEK, J. KIRKLAND, E. MORRISON)	◆ SADAT X (C) (D) (T) LOUD 64561	53
54	55	—	2	CHANGE THE WORLD (FROM "PHENOMENON") BABYFACE (T. SIMS, G. KENNEDY, W. KIRKPATRICK)	◆ ERIC CLAPTON (C) (D) (V) REPRISE 17621/WARNER BROS.	54
55	78	86	12	PO PIMP THE LEGENDARY TRAXSTER (AK 47, BELO ZERO, N. A. R. D.)	◆ DO OR DIE (FEATURING TWISTA) (C) (D) (T) RAP-A-LOT 38559/NOO TRYBE	55
56	NEW		1	GLORIA M. STOKES (M. STOKES, E. JOHNSON)	◆ JESSE POWELL (C) SILAS 55208/MCA	56
57	63	72	11	I'LL NEVER STOP LOVING YOU S. DIAMOND (S. DIAMOND, J. BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	57
58	61	56	4	WISHES (FROM "KAZAAM") J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, N. MORRIS, S. STILLS)	◆ NATHAN MORRIS (C) (D) (T) (X) PERSPECTIVE 587550	56
59	44	41	10	IT'S YOU THAT'S ON MY MIND C. STOKES, S. MATHER (STOKES, MATHER, B. MARKIE)	◆ QUINDON (C) (T) VIRGIN 38542	35
60	51	77	3	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-3222	51
61	NEW		1	GOOD LOVE! C. R. CASON (C. R. CASON)	◆ JOHNNIE TAYLOR (C) MALACO 2525	61
62	59	79	7	IF IT'S ALL GOOD BERNARD & PIERCE (L. PIERCE, B. WISE)	◆ COLOUR CLUB (C) VERTEX 8010/JVC	59
63	57	53	13	PLEASE DON'T GO C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	16
64	58	59	18	LET ME CLEAR MY THROAT DJ KOOL, S. F. DERBY (DJ KOOL)	◆ DJ KOOL (T) (X) KIL 5218*	46
65	54	48	12	FASTLOVE G. MICHAEL (J. DOUGLAS, G. MICHAEL)	◆ GEORGE MICHAEL (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	44
66	66	68	3	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAAM") J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ SUBWAY (C) (D) (T) (X) PERSPECTIVE 587554	66
67	70	55	5	THE BIZNESS/STAKES IS HIGH J. DEE, DE LA SOUL (K. MERCER, D. JOLICOEUR, V. MASON, L. LISTON)	◆ DE LA SOUL FEAT. COMMON SENSE (T) TOMMY BOY 730*	53
68	76	76	5	HOME R. OWENS (T. OWENS, R. OWENS)	◆ 4U (C) (X) RIP IT 2711	68
69	65	58	19	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	13
70	56	51	9	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") WING, BRIAN G. (A. JIVEY, J. F. LEWIS)	◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	47
71	60	61	10	PARTY 2 NITE AL. B. SURE, T. DUDLEY (AL. B. SURE, L. WILSON, K. GAMBLE, L. HUFF)	◆ LADAE! (C) (T) (X) MOTOWN 860514	44
72	73	73	3	PAPARAZZI THAYOD (A. JOINER, E. BANKS)	◆ XZIBIT (C) (D) (T) LOUD 64565	72
73	62	63	18	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	14
74	67	62	19	SLOW JAMES ◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE QUINCY JONES (R. TEMPERTON)	◆ QUINCY JONES (C) (D) (V) QWEST 17673/WARNER BROS.	19
75	NEW		1	ALL I SEE C. CARR (C. CARR, R. JERKINS, SMITH BROTHERS)	◆ A + (C) (D) (T) KEDAR 56003/UNIVERSAL	75
76	64	64	7	SO FLY DOMINO (DOMINO)	◆ DOMINO (C) (D) (T) OUTBURST/DEF JAM 576508/MERCURY	64
77	68	65	11	HOMIN' NOT GOOD ENOUGH J. POWELL (J. HARRIS III, T. LEWIS, M. HORTON, D. STOKES, D. CHAVIS)	◆ SOLO (C) (D) (X) PERSPECTIVE 587526	50
78	RE-ENTRY		3	CLONES K. WILLIAMS (TROTTER, ABDUL-BASIT, JENKINS, BLENMAN, WILLIAMS)	◆ THE ROOTS (C) (T) (X) DGC 19402/GEFFEN	78
79	81	95	4	COME AROUND (FROM "THE NUTTY PROFESSOR") M. ROONEY, M. MORALES (M. ROONEY, M. MORALES)	◆ DOS OF SOUL (C) (D) DEF JAM 576552/MERCURY	79
80	75	66	8	OPERATION LOCKDOWN/DA WIGGY E. SWIFT, MR. WALT (E. BROOKS, S. PRICE, J. BUSH, W. DEWGARDE)	◆ HELTAH SKELTAH (C) (T) DUCK DOWN 53232/PRIORITY	64
81	NEW		1	A LIL SOME'EM SOME'EM A. EATON (A. FORTE, A. EATON, L. HAYWOOD)	◆ RAPPIN' 4-TAY (C) (T) (X) EMI 58575	81
82	NEW		1	SAY IT AGAIN (FROM "EDDIE") M. WINANS (M. WINANS, K. HICKSON, D. BOYNTON)	◆ NNEKA (C) (D) ISLAND 854648	82
83	82	70	16	DON'T WANNA LOSE YOU J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, L. RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	17
84	80	75	13	TRES DELINQUENTS O. G. STYLE (L. MARTIN, D. THOMAS, A. MARTINEZ, S. LAKE)	◆ DELINQUENT HABITS (C) (D) (T) PMP 64526/LOUD	61
85	85	80	10	CAJUN MOON R. DROESEMEYER (J. J. CALE)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98071/ATLANTIC	65
86	89	81	4	OOH, OOH BABY T. WILLIAMS (T. WILLIAMS, M. ELLIOTT)	◆ TARAL HICKS (C) (D) MOTOWN 860416	81
87	NEW		1	BEING SINGLE (AIN'T EASY) K. DEANE (V. GEORGE, K. DEANE)	◆ VALERIE GEORGE (C) (D) (T) MOTOWN 860528	87
88	91	90	12	OREGANO FLOW D. FLO (G. JACOBS, R. BROOKS, LOOSE ENDS, S. NICHOL, J. EUGENE, C. MCINTOSH)	◆ DIGITAL UNDERGROUND (C) (T) (X) RADIKAL 15571/CRITIQUE	75
89	77	69	11	FOR THE LOVE OF YOU D. FOSTER (E. ROGERS, C. STURKEN)	◆ JORDAN HILL (C) (T) (X) 143 87061/ATLANTIC	52
90	90	—	2	WHERE DO WE GO FROM HERE (FROM "ERASER") D. FOSTER (D. FOSTER, L. THOMPSON, E. KOPELSON, D. PASHLEY)	◆ VANESSA WILLIAMS (C) (D) (T) MERCURY 578102	90
91	83	78	9	IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU) G. CLINTON, JR., E. SERMON (G. CLINTON, JR., B. WOODS, G. COOPER, M. BASS)	◆ GEORGE CLINTON & THE P-FUNK ALLSTARS (C) (M) (T) (X) 550 MUSIC 78282/EPIC	51
92	96	85	19	SHADOWBOXIN' RZA (R. DIGGS, G. GRICE)	◆ GENIUS/GZA FEATURING METHOD MAN (C) (T) GEFFEN 19396	41
93	87	92	4	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")		

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

Table of R&B Singles A-Z listing titles, artists, and chart positions.

Hot R&B Singles Sales

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



Table of Hot R&B Singles Sales listing titles, artists, and sales data.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table of Hot R&B Airplay listing titles, artists, and airplay data.

HOT R&B RECURRENT AIRPLAY

Table of Hot R&B Recurrent Airplay listing titles, artists, and recurrent airplay data.

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 27, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	62	3	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
2	2	1	3	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
3	3	2	4	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
4	6	4	6	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	1
5	5	—	2	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
6	7	5	22	FUGEES▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
7	11	8	52	BONE THUGS-N-HARMONY▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
8	8	3	4	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
9	9	6	8	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
10	10	7	9	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
11	4	57	3	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
12	12	9	7	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
13	14	14	23	2PAC▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
14	15	13	35	R. KELLY▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
15	13	10	5	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
16	17	18	13	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
17	18	20	6	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	17
18	19	16	15	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	16
19	16	11	3	TEVIN CAMPBELL QWEST 46003*/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
20	21	—	2	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
21	22	17	12	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
22	30	35	5	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	22
23	31	19	8	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
24	20	15	3	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46013/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
25	24	22	11	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
26	28	27	52	MONICA▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
27	26	21	12	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
28	32	25	41	MARIAH CAREY▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
29	27	23	3	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
30	25	12	3	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
*** Greatest Gainer ***						
31	40	34	34	LL COOL J▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
32	34	28	22	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
33	29	24	16	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	THE RESURRECTION	1
34	35	29	36	QUINCY JONES ● QWEST 45875*/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
*** Hot Shot Debut ***						
35	NEW ▶	1	1	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	35
36	23	33	8	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
37	37	31	54	D'ANGELO▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
38	33	30	9	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
39	36	26	4	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
40	38	37	9	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
41	43	38	6	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
42	39	32	16	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
43	NEW ▶	1	1	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
44	42	40	35	SOUNDTRACK▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
45	41	42	26	THE TONY RICH PROJECT ● LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
46	44	41	4	MEN OF VIZION MJJ/550 MUSIC 66947/EPIC (10.98/15.98) HS	PERSONAL	29
47	50	39	4	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
48	46	45	44	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
49	51	48	22	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5

50	48	43	52	JODECI▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
51	45	36	13	SOUNDTRACK▲ FLAVOR UNIT EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
52	52	51	71	MYSTIKAL BIG BOY 41581 JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
53	56	47	6	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	26
54	53	52	12	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
55	49	49	17	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
56	47	46	5	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27
57	57	56	50	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
58	55	53	5	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
59	69	92	15	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGE	13
60	58	55	36	COOLIO▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
61	62	66	104	BONE THUGS-N-HARMONY▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
62	NEW ▶	1	1	20-2-LIFE INMATE 1 (10.98/16.98)	TWENTY-TWO-LIFE	62
63	61	69	88	SADE▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
*** Pacesetter ***						
64	86	87	3	THE GAP BAND INTERSOUND 9183 (9.98/13.98)	LIVE & WELL	64
65	54	44	7	SHYHEIM NOO TRYBE 41583*/MIRGIN (10.98/15.98)	THE LOST GENERATION	10
66	65	60	38	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
67	73	75	36	GOODIE MOB ● LAFACE 26018 ARISTA (10.98/15.98)	SOUL FOOD	8
68	67	61	42	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
69	71	63	13	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
70	59	68	13	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
71	60	50	6	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
72	75	73	84	KIRK FRANKLIN AND THE FAMILY▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
73	63	58	5	DOMINO OUTBURST/DEF JAM 531033*/MERCURY (10.98 EQ/16.98)	PHYSICAL FUNK	34
74	64	78	37	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
75	68	54	6	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	19
76	83	94	39	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
77	88	—	4	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	77
78	66	79	50	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
79	72	65	14	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
80	79	72	7	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
81	70	70	15	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
82	76	91	7	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	61
83	77	71	38	THA DOGG POUND▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
84	81	93	3	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	81
85	93	82	37	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
86	RE-ENTRY	128	128	WU-TANG CLAN▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
87	85	76	46	FAITH EVANS▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
88	74	74	32	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
89	97	97	47	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
90	91	77	37	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
91	78	95	13	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
92	89	85	52	XSCAPE▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
93	87	81	87	TLC▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
94	RE-ENTRY	63	63	SOUNDTRACK▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
95	80	64	5	HEATHER B. PENDULUM 38383*/EMI (10.98/15.98) HS	TAKIN MINE	36
96	95	—	43	VARIOUS ARTISTS▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
97	92	88	8	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
98	90	80	11	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
99	96	84	7	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
100	98	—	12	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35

Albms 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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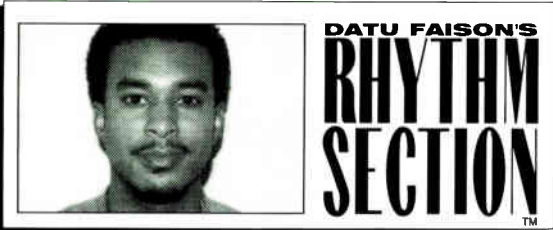
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BDRD3036



HIGH FIVE: Holding down five of the top 10 records on the Hot R&B Singles chart is a task worthy of accolades, and this week, Arista and its distributed labels do just that for the second time in one year.

After a three-week battle for the top between Toni Braxton's "You're Makin' Me High"/"Let It Flow" and 2Pac's "How Do U Want It"/"California Love," the former regains the throne. Braxton's two-sided single moves 2-1, thanks to a healthy gain in radio points from the B-side. While Braxton has the top spot for now, R. Kelly's "I Can't Sleep Baby (If I)" (Jive) will likely become next week's top record, as its points continue to build at radio and retail.

Outkast's "Elevators (Me & You)" (LaFace/Arista) makes grand entrances on Hot R&B Singles (No. 5) and Hot Rap Singles (No. 2). Kirk Bonin, Arista's senior director of sales, says, "Retailers have been calling in high anticipation of this record for several weeks, so I knew we had a hit on our hands." The single entered at No. 2 on Hot R&B Singles Sales.

Rounding out Arista's top five set on Hot R&B Singles are 112's "Only You" (Bad Boy), which moves 8-7; Monica's "Why I Love You So Much" (Rowdy), 5-6; and Total's "Kissin' You" (Bad Boy), which stands at No. 8.

MAXIMUM RESPECT: After a four-year hiatus, Maxi Priest is back with his fourth set, "Man With The Fun" (Virgin), which enters Top Reggae Albums at No. 1 and Top R&B Albums at No. 43. The first single, "That Girl," features ragga-rapper Shaggy and has quickly caught on at R&B radio, moving 40-38 on Hot R&B Singles and 34-29 on Hot R&B Singles Sales. Among the airplay leaders are WPLZ Richmond, Va.; WQQK Nashville; WZHT Montgomery, Ala.; and WQUE New Orleans.

ALMOST HOME: "Hit Me Off," the highly anticipated first single from New Edition's reunion album (MCA), looks like a radio smash. The label began working R&B stations last week, and the song's radio points alone would be big enough to place it in the top 25 of Hot R&B Singles if it were eligible to chart. Look for a grand entry after the single streets Aug. 6. Monitored stations leading the pack include WJMH Greensboro, N.C.; KBXX Houston; and WPGC Washington, D.C.

DOZEN INCHES: When Mercury serviced Gina Thompson's "The Things That You Do" to radio, it was available only on 12-inch vinyl. Now, with new configurations in stores and a handsome increase in radio points, the single makes a 42-29 hop on Hot R&B Singles. The healthy sales increase rings the title in at No. 34 on Hot R&B Singles Sales, earning it this week's Greatest Gainer/Sales award.

The other 12-incher, Nas' "If I Ruled The World," is the recipient of the Greatest Gainer/Airplay award. According to Tracy Cloherty, music director at WQHT New York, the record is a smash. Nas' airplay points were enough to push the record 24-21 on Hot R&B Singles. Audience growth prompts a 16-12 jump on Hot R&B Airplay.

CECE PENISTON'S 'MOVIN' ON'

(Continued from page 15)

A&M executives acknowledge that it will be a challenge to win over R&B listeners who consider Peniston to be a dance artist. However, they remain confident that "Movin' On" will retain a significant dance music fan base while garnering R&B consumers.

"We think this album is diverse enough to satisfy them all," says Tallman. To that end, the label has had Peniston on the road since Memorial Day visiting radio and retail outlets, as well as performing spot dates around the country. Pay dates have yet to be scheduled for the artist, who is booked through Ash Entertainment. Her music is licensed through Mainlot Publishing.

At press time, the service date for the first single's video had not been scheduled. However, the clip is slated to be worked at BET, VH1, the Box, and MTV, as well as all appropriate local and regional shows.

The label plans to blitz retail consumers by positioning counter bins in stores and offering one-sheets, point-of-

purchase poster flats, and other visual elements to R&B one-stops and independents.

In addition, the label's press department has set up numerous publicity opportunities at R&B consumer and mainstream teen magazines.

Because of the eclectic nature of "Movin' On," A&M can follow up the

first single with another R&B track or select a song that caters to another music format. Says Tallman, "We still haven't decided on what the second single will be, but it will depend on the success of the first one."

Internationally, the album is scheduled for release through various PolyGram labels.



Gamin' On Ya'. Mercury recording artist Brian McKnight makes an appearance at a party celebrating the grand opening of Olympic Stadium in Atlanta. The vocalist is one of several acts from various music genres who contributed to "Rhythm Of The Games." The LaFace album, released May 21, celebrates the 1996 Summer Games through song. Shown, from left, are 1992 track and field Olympic gold medalist Kevin Young, Atlanta Mayor Bill Campbell, and McKnight.

ASSORTED PHLAVORS

(Continued from page 15)

Assorted Phlavors' talent, the act will hand-deliver "Patience," the first single, to radio stations beginning Aug. 5. The single arrives in stores Aug. 20.

During the visits, the act will conduct "impromptu" performances.

"We're going to have them drop off the single at independent record shops and radio stations along the East Coast, since that's where they're from," says Coates. "Even if they don't get to see the PDs, at least the receptionist or security guard at the door will remember that Assorted Phlavors' dropped off their album personally."

Epic will also be issuing postcards that bear visuals of the ladies' lips.

A promotion with Starburst and Skittles candies is also in the works.

"Assorted Phlavors" will be distributed to Sony's international affiliates, but U.S. consumer response will determine if there is to be an international marketing campaign.

At press time, a touring schedule and booking agency for the group had not been selected.

THE RHYTHM & THE BLUES

(Continued from page 15)

In all, the performance was worthy of the psychedelic audience, who generated a near-Cirque du Soleil atmosphere by cheering every time a dancer performed a particularly lofty tour jeté or flawless pirouette (jump and spin to you 'n' me).

AND THEY'RE OFF: After a long search for a distributor, Little Rock, Ark.-based Bolden One has paired with M.S. Distributing and is set to release "Ladies And Players Nite Out," the debut single from R&B quartet Nas-T.

An uttempo single, "Ladies And Players Nite Out," will be released Aug. 15. The accompanying clip will be serviced to all local and regional video shows, as well as such national networks as BET and the Box.

Nas-T hails from Pine Bluff, Ark., and Bolden One, which is run by brothers Steven (CEO) and Gary (president) Bolden, has been grooming this

(Continued on next page)

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	2	BODY KNOCKIN'	SA-DEUCE FEAT. SHAZAM (MECCA DON/EASTWEST/EEG)
2	12	5	EVERYBODY	SKIN DEEP (LOOSE CANNON/ISLAND)
3	5	3	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/INTERSCOPE)
4	8	3	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)
5	17	5	INTIMATE THOUGHTS	RENAISSANCE (ALL NET)
6	6	10	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)
7	—	1	CRUSH	BIG SHUG (FFRR/PAYDAY)
8	16	4	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
9	9	7	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
10	—	1	I'LL BE WITH YOU	BRAD WATSON (BELLMARK)
11	13	2	SAVING MY LUV 4 YOU	NTC (DCT/BELLMARK)
12	—	12	SOUTHERN GIRL	LIL H.D. (PRIORITY)
13	24	2	LA RAZA II	FROST (RUTHLESS/RELATIVITY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	3	PLAYAH'S MODE	YOUNG LAY (ATLANTIC)
15	14	10	GET RIGHT	MAC MALL (RELATIVITY)
16	—	1	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)
17	15	9	TO DA BEAT CH'ALL	MC BREED (WRAP/ICHIBAN)
18	—	1	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY (SALMON)
19	21	37	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
20	7	5	GOOD THANG	DIAMOND (WARLOCK)
21	11	3	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)
22	19	8	MONEY DON'T MAKE YOUR WORLD STOP	PUDGEE (PERSPECTIVE)
23	10	11	SUMMER MADNESS	JERALD DAEMYON (GRP)
24	22	3	KISS LONELY GOOD-BYE	STEVIE WONDER (MOTOWN)
25	1	4	REAL MAN	GEORGE NOOKS & LUPA (CORRECT)

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

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ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book March 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 2 BOOK BUY** The Power Book March Edition AND The Power Book September 1996 Edition—\$119 (order Sept. edition now & save more than 20%—mails in Sept. '96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) \$50 \$40

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R&B Acts Get Fresh Air Upstate

BLASTOFF: Following the Hood-shock event in Harlem, N.Y., last month, which erupted in a stampede when a person fired shots in the air, another free event restored any faith that one might have lost in the power of hip-hop to do good. On July 15, the **Fugees**, **Total**, **Mona Lisa**, and **Shyheim** trooped to Fishkill, N.Y., where they performed a show for 1,000 disadvantaged inner-city kids from five Fresh Air Fund camps. The event was sponsored by Vibe magazine, and after the sets, the artists and several Vibe editors, including **Alan Light**, **Danyel Smith**, **Emil Wilbekin**, and **Rob Kenner**, interacted with the youngsters in a mentoring sort of way. It was a completely joyous event, according to observers.

Anthony Forte, better known as Ragtop/EMI artist **Rappin' 4-Tay**, celebrated Independence Day on July 5, the date he was released from the San Quentin Correctional facility after serving six months for a parole violation—he was out of town and missed a scheduled urine test.

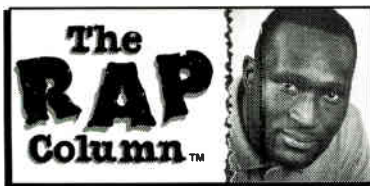
In 1989, 4-Tay was convicted of selling marijuana, and since then, he has spent three years behind bars. Ironically, the title of his current long-player is "Off Parole." Since returning from behind bars, 4-Tay has shot a video for his current single, "A Little Som'n Som'n," which dropped July 9... **Raymond O'Neal**, who joined Vibe magazine as an account executive after founding the hip-hop magazine **FlyPaper**, has been named East Coast music director for the publication. Since his arrival at Vibe, O'Neal has been responsible for some very effective marketing programs featuring urban music artists.

On Aug. 3, cultural critic **Armond White** will host a session at the Walter Reade Theatre at New York's Lincoln Center. He'll be showing and then discussing the work of director **Marcus Nispel**, who will be on hand to answer questions about his craft. Nispel's credits include clips for **L.L. Cool J.**, **C+C Music Factory**, and **Janet Jackson**. White says, "I think [Nispel] creates very interesting images of black people."

The next album from Jackson's homie **MC Lyte**, "Bad As I Wanna B," will be released Aug. 27 on EastWest Records. The producers are **Jermaine Dupri**, **Rashad Smith**, and **R. Kelly**. "It's a more mature album," Lyte says of the 10-song set. "Listeners should expect a bag full of goodies."

Songs include "One On One," which reveals a secret crush; "Druglord Superstar," on which Lyte kicks her sprung convict boyfriend to the curb before recounting the dramatic relationship she had with him; and first single "Everyday," which lays down the law for brothers on the prowl. Over swirling, crunchy bop, Lyte instructs, "I got a wish list that must be fulfilled, and you get none until I get my toes sucked and my eyebrows plucked/I need my car waxed and my floors shel-lacked/I need my back rubbed and the bubbles in the tub to float me to the bed so that we could make love." The song's videoclip by director **Michael Lucero** dramatizes the playful role reversal wonderfully. Lyte says, "I've learned in the last few years that I really like to laugh."

During the last few years, reggae



by *Havelock Nelson*

and rap music have been steadily walking the same path along the hip-hop highway. But according to **Peter Schwartz** of New York-based booking firm the Agency Group, reggae road shows have been easier to launch of late. "I've managed to put out about 14 different successful tours that have done about four to seven weeks," he says. The artists involved include **Luciano**, **Beenie Man**, **Bounty Killer**, **Capleton**, and **Supercat**. "[The climate is] much better for reggae because of its band situation," Schwartz says. "Having a band opens up a lot of doors; most of the pop clubs in the country don't take rap acts because they don't offer a band or long sets."

Missing Link/Triple X Records has just released "First Round Knockout," a compilation of classic R&B and rap highlights from **Dr. Dre's** illustrious career as a producer. It includes "Deep Cover," the spooky, menacing track

that introduced **Snoop Doggy Dogg** to the world; **Michele's** pioneering new-jill jam "Nicety"; the bouncy, unreleased D.O.C. narrative "Bridgette," which overflows with misogynous locker-room chat; "Funky Flute," which features a freaky Dre rap; "The Sex Is On" by **Po' Broke & Lonely?**; **World Class Wreckin' Cru's** mackadelic "Turn Off The Lights"; and **Rose Royce's** romantic "It's Not Over." Overall, the set, which was executive-produced by **Lonzo Williams**, stands as a testament to Dre's greatness as an innovative producer.

"Don't Test Me" (C-Lo) is an aquatic, mesmerizing jam that bubbles and drips as rugged, raspy-voiced rapper **Energetic** drops such b-boy belligerence as "I don't dazdle, I dismember body parts like timber/I never say die nor surrender." On the other side of the tape is the crunchier "Real Gangstas Don't," which explores the tortured, tormented mind set of a 'G.'

C-Lo is an up-and-coming African-American record company headed by **Paris Fawandu**. In street parlance, "C-Lo" means automatic winner... **Large Professor's** long-awaited solo joint is due to drop Nov. 5 on Geffen Records. **Q-Tip** from **A Tribe Called Quest** is set to record a guest shot, as are **Selo** and **Van** from the producer/artist's camp.

THE RHYTHM & THE BLUES

(Continued from preceding page)

act for some time, so it is coming out of the box strong—both vocally and stagewise.

"We firmly believe in artist development down here and want to give people quality product for their hard-earned dollar, so our acts are a little more prepared than most debut acts," says Steven.

The release date for **Nas-T's** album has not been scheduled.

PERCOLATING ARTIST: Things are beginning to heat up for **Larry Loftin**. The Brooklyn, N.Y.-born writer/artist, whose music is published by BMG Music Publishing, is in the studio trying to come up with a traditionally styled hit radio single to complement his already healthy battery of creatively eclectic tracks.

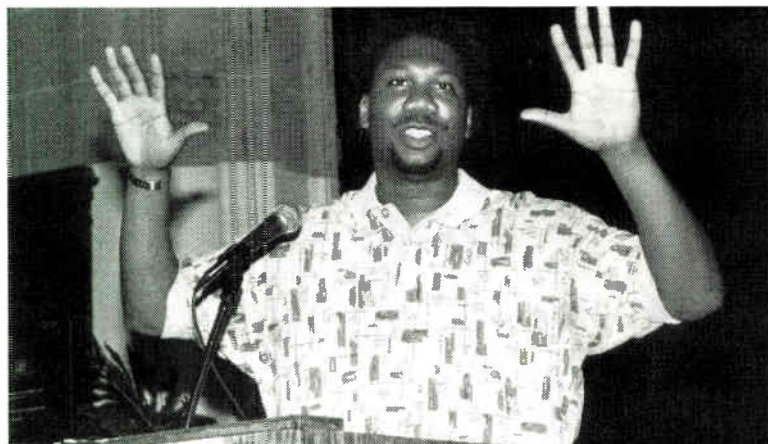
"Because the artist crosses so many

boundaries, he's been hard to categorize," says BMG Music Publishing director **Derrick Thompson**. "But with the growing, fertile climate of creativity, things are beginning to heat up for Larry as an artist."

Although what is happening with the vocalist can't be described as a bidding war, A&R execs are studying **Loftin's** recording endeavors very closely. In the meantime, his songwriting career continues to move forward.

"All That I Am," a quasi-acoustic ballad, is destined for vocalist **Joe's** upcoming **Jive** album. In addition, producer **David Foster** recently cut one of **Loftin's** songs for **Gary Barlow**, formerly with U.K. act **Take That**.

This artist's work is really all that, and it will be interesting to see how **Loftin's** career unfolds in what is slowly becoming a more artistic musicscape.



You Must Learn. KRS-ONE was honored for his achievements as a performer and cultural motivator May 21 at A. Thomas Randolph High School in New York. The awards ceremony was sponsored by Sound Business Inc., which is headed by Charles Thompson, and also honored Elektra Entertainment Group chairman/CEO Sylvia Rhone and others.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	7	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO) 6 weeks at No. 1
2	NEW		1	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	OUTKAST
3	2	4	4	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
4	3	2	11	HAY (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
5	5	5	20	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
6	4	3	12	THA CROSSROADS (C) (D) (T) RUTHLESS 6335/RELATIVITY	BONE THUGS-N-HARMONY
7	7	8	3	IT'S A PARTY (C) (D) ELEKTRA 64268/EEG	BUSTA RHYMES FEATURING ZHANE
8	6	6	20	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	JAY-Z FEAT. FOXXY BROWN
9	8	9	15	SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	LUKE
10	9	7	25	GET MONEY (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
11	12	12	3	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	XZIBIT
12	15	18	8	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	SADAT X
13	10	10	21	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
14	13	14	5	I CONFESS (C) (D) (T) (V) CHRYSALIS 58437/EMI	BAHAMADIA
15	11	11	9	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
				*** GREATEST GAINER ***	
16	33	40	15	PO PIMP (C) (D) (T) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
17	25	—	4	CLONES/SECTION (C) (T) (X) DGC 19402/GEFFEN	THE ROOTS
18	14	13	14	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	DELINQUENT HABITS
19	NEW		1	A LIL SOME'EM SOME'EM (C) (T) (X) CHRYSALIS 58575/EMI	RAPPIN' 4-TAY
20	18	16	18	RENEE (FROM "DON'T BE A MENACE...") (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
21	16	15	9	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUCK DOWN 53232/PRIORITY	HELTAH SKELTAH
22	17	19	7	SO FLY (C) (D) (T) OUTBURST/DEF JAM 576508/ISLAND	DOMINO
23	20	22	23	5 O'CLOCK (C) (M) (T) (X) MCA 55075	NONCHALANT
24	21	17	21	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
25	23	27	12	OREGANO FLOW (C) (T) (X) RADIKAL 15571/CRITIQUE	DIGITAL UNDERGROUND
26	24	23	7	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	CYPRESS HILL
27	19	25	9	DON'T YOU WORRY (C) (M) (T) MCA 55094	RUFFA FEATURING TASHA
28	22	20	16	REAL LIVE SH*T (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
29	30	31	13	DOUBLE TROUBLE (C) (D) (T) WEEDED 20189/NERVOUS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
30	29	24	6	IF I RULED THE WORLD (T) COLUMBIA 78327*	NAS
31	27	21	17	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL
32	26	26	18	MR. ICE CREAM MAN (C) (D) (T) NO LIMIT 53218/PRIORITY	MASTER P
33	28	29	14	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	KRIS KROSS
34	36	33	3	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW 97005/INTERSCOPE	THE WHORIDAS
35	32	32	8	WHERE I'M FROM (C) (D) (M) (T) MCA 55096	PASSION
36	31	30	13	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS") (C) (T) (X) RAP-A-LOT/NOO TRYBE 38544/VIRGIN	GETO BOYS FEAT. FLA J
37	37	34	19	SHADOWBOXIN' (C) (T) GEFFEN 19396	GENIUS/GZA FEAT. METHOD MAN
38	47	42	3	IT AIN'T RIGHT (C) (D) (T) ALL NET 2281	OTR CLIQUE
39	42	38	6	ACTUAL FACTS/GAME PLAN (C) (T) (X) PENALTY 7172/TOMMY BOY	LORD FINESSE
40	34	28	5	THE BUSINESS/STAKES IS HIGH (T) TOMMY BOY 730*	DE LA SOUL FEAT. COMMON SENSE
41	35	35	28	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/CHIBAN	KILO
42	40	39	9	THE MAD SCIENTIST (C) (T) (X) WILD PITCH 19397/GEFFEN	THE LARGE PROFESSOR
43	RE-ENTRY		12	SOUTHERN GIRL (C) (T) PRIORITY 53207	LIL H.D.
44	41	41	14	IF HEADZ ONLY KNEW... (C) (T) (X) PENDULUM 58549/EMI	HEATHER B.
45	NEW		1	LA RAZA II (C) (T) (X) RUTHLESS 1556/RELATIVITY	FROST
46	45	43	10	GET RIGHT (C) (D) (T) RELATIVITY 1551	MAC MALL
47	NEW		1	DO YO' THANG (C) (T) CORRECT 10205	AL TARIQ (KOOL FASH)
48	38	36	13	THIS IZ REAL (C) (T) NOD TRYBE 38536/VIRGIN	SHYHEIM
49	43	47	10	I MUST STAND (C) (T) RHYME SYNDICATE 53210/PRIORITY	ICE-T
50	NEW		1	FREAK OF THE WEEK (T) (X) SALMON 372*	DJ POLO FEAT. RON JEREMY

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.

Finally, Wash And Brown Are 'Jumpin' ' Together

WHEN DIVAS COLLIDE: It was like waiting for royalty to appear. Moments before **Martha Wash** and **Jocelyn Brown** were due to arrive at New York's Cranberry Cafe, the charming little SoHo eatery was in a flurry of activity. As a Logic Records executive paced the floor with a cellular phone glued to her ear, the cafe owner was arranging a silver platter of dainty pastries, while his assistants nervously fussed with a corner table's silverware arrangement, brewed coffee, squeezed fresh oranges, and spritzed water on the room's countless plants.

When the first of two townears appeared, a sleepy but meticulously coiffed Wash emerged, mustering a gracious grin and muttering, "Whose bright idea was it to do this meeting as a breakfast?" Showing up seconds later, Brown seemed a tad more peppy—or was it simply the result of sunlight hitting her blinding orange jumpsuit? Ultimately, it didn't matter. Seconds after these legendary dance music performers came together, there were enough synergistic sparks in the air to wear out a prize fighter.

"Baby, you'd better keep that pot of coffee warm and full," Brown said to the cafe owner with a cackle as she dramatically pulled off her shades and prepared to dish. "It is a rare occasion when my sister Martha and I actually get to spend a little time to visit and catch up."

Actually, the real rarity is the recording that led to this early morning meeting—Wash and Brown joining their voices for the first time on **Todd Terry's** house-happy interpretation of the *Musique* classic "Keep On Jumpin'." Talk about excursions into disco heaven. The track is a preview of a full-length album that Terry is cutting for Logic. And while no one connected to the project is ready to confirm it just yet, we hear that the divas will likely be featured, both solo and as a team, throughout the set. Being old pals and comrades from the front lines of disco's heyday, the two have oddly not been linked on vinyl until now.

"It's certainly something that we've always wanted to try," Wash said. "But when you're out there working hard and constantly traveling around the world, it's tough to pull together. As it is, we were both so busy at the time the record was being made that we didn't get to lay down all of our vocals at the same time."

Their occasional separation during the sessions for "Keep On Jumpin'" certainly did not block the infusion of energy or flavor on the record, thanks in large part to the handiwork of Terry, who just sauntered into the cafe. The affection the women share for the producer was instantly evident.

"It's so nice to work with a producer who appreciates the voice as much as Todd does," Brown said. "Sometimes, you find yourself with a producer who can't hear the more subtle parts of a performance. Even worse are the ones who just want you to scream 'hey!' and that's it."

Wash chimed in with a head-shaking snicker and a "mmm-hmm," and



by Larry Flick

added, "You learn to truly appreciate the experiences like the one we've had with Todd after you've been working for a while. I know that both Jocelyn and I will give a producer whatever he wants—we're total professionals—but it's a pleasure to be in a situation where your opinions are not only respected but are requested."

By now, Terry was shyly grinning. "When you work with legends, you just stop and say thanks for the opportunity," he said, contributing to the table's burgeoning love vibe before bursting into laughter that hints at a countless number of inside jokes among the three.

The result of their sessions is performances that show the singers in peak vocal form, peppering the track with ad libs that have the playful ease of a live performance. "But believe me, baby, the real energy will come once we get onstage together," said Brown, in anticipation of a monthlong spree of club gigs that the two are playing this summer.

The mention of doing the club circuit triggers a cough and roll of the eyes from Wash, who recently encountered the now-common practice of singers performing for crowds with roughly 50%-75% of the lead vocals pumping on the backing tracks. "I was at a sound check about a month ago and was shocked when I heard my voice coming at me from the speakers, when all I expected was the music," she said, clutching her gold necklace and sucking her teeth in disgust. "In my day, if you could not sing, you did not get on the stage. Period."

"Amen, sister," exclaimed Brown, raising her hand as if she were testifying in church.

"I remember just standing there onstage in a total state of shock," Wash continued, shaking her head. "Every time I begin to think that an appreciation of performers who can truly sing is coming back in this business, something like that happens. Unbelievable."

Although such tacky short cuts disrespectfully lump well-seasoned artists like Wash and Brown with novices who have yet to earn their chops, the citizens of clubland have shown their starvation for properly trained vocalists by warmly embracing this record, which leaps to No. 4 on Billboard's Hot Dance Music/Club Play Chart this week.

"You hear a record like this and you never want to go back to the ones where the voices are shrouded in echo or buried beneath the bass," says Los Angeles club spinner **Mark Remblanc**. Next stop? Pop radio. Logic has just shipped the track to pop, crossover, and mix-show programmers. Early reaction at that level is encouraging.

The possibility of "Keep On Jumpin'" making the transition into mainstream waters has Wash and Brown

smiling, but guardedly so. Both have been down this road before and are apprehensive about uncorking the champagne prematurely. "When you've been in this business as long as we have, you learn that everything moves in waves and trends," Wash said. "Just because you've had a hit does not guarantee your future, not by a long shot."

But previous victories have empowered the singers with the cachet needed to keep continually active with projects that are as soothing to the creative soul as they are commercial. Both maintain full bands that allow them to develop fresh material that goes beyond the 4/4 rhythm confines of house music.

"Honey, I'd go crazy if all I did was sing one type of music," said Brown, who fronts two funk-driven bands, one in her homebase of London and one in Sweden. "And forget about the solitude of being the lone voice on a dance record. It can be fulfilling and a lot of fun, but it can't compare to the energy of hanging with a group of musicians."

With that, we looked over our shoulders to notice that the cafe was suddenly packed with industry folks dying for a chance to get near the singers and producer. "Keep On Jumpin'" played on the sound system, adding to the room's increasingly frenetic tone. Wash and Brown graciously smiled and waved. Divahood has its demands—and its perks. "When all is said and done, it's wonderful that people continue to care about what we do," Brown said. "It makes everything going on behind the scenes worthwhile."

LATIN-NRG: It was bound to happen. Eventually, someone was going to shake up the sound and perspective of hi-NRG music. In fact, a few twists and variations are long overdue. After all, how many copy-cat records can the good and patient citizens of clubland endure? Well . . . the Euro-splashed dance sound that has spawned a gen-



Shown, from left, are Martha Wash, Todd Terry, and Jocelyn Brown.

eration of acts like **La Bouche** and **Real McCoy** may not be fading, but it is finally being contrasted by the refreshing Latin flavor that **Arista** act **No Mercy** brings to its music.

The oh-so-videogenic male trio is nabbing attention in both club and radio sectors with "Where Do You Go," an infectious ditty that combines peppy beats, shiny-clean harmonies, and fluttering flamenco guitars. The cut previews a self-titled album that also mines hip-hop, soul, and classic pop ground.

"There are sounds that will be familiar to people, but this isn't a cookie-cutter record that just anybody could have recorded," says front man **Marty Cintron**. "Our own personalities are in there. We have come too far to not show the world who we are."

Cintron came to **No Mercy** by way of his hometown of the Bronx, N.Y., with a pitstop in the trendy South Beach club circuit in Miami, where he was a frequent performer: His singing and acoustic guitar playing caught the attention of a European talent scout who was looking to assemble a male vocal group. Cintron recalls being asked if he knew of any other singers looking for work.

"I instantly mentioned my two best friends, **Ariel** and **Gabriel Hernandez**," he says. "They're twins. And like me, they had been working and working, just waiting for a break."

Seemingly seconds later, the three were in a German recording studio, laying down tracks for what would become "Where Do You Go." "Talk about whirlwinds," Cintron says. "It was almost too good to be true."

But it was true. And a nice break for the Hernandez brothers, who were raised in Cuba. They met Cintron in South Beach, where they were also playing the club scene between shifts of waiting tables at Miami restaurants. Actually, the lads spent so much time at the famed **Glam Slam** club that they piqued the interest of venue owner **Frankie Knuckles**. That led to an opportunity to perform in one of the quirky artist's recent world tours, as well as the chance to appear as dancers in several of his music videos.

"Yeah, the three of us were always juggling many jobs at once, while working on our craft on the side," Cintron says. "There were definitely times when we couldn't afford to pay the rent, and we'd find ourselves on

the street or we'd have to depend on our friends for financial help. But nothing ever made us lose sight of our original intentions or the importance of pushing to make our dreams come true."

And the dream is? "To be stars," Cintron says, with unabashedly bold and youthful pride. "To make music that puts smiles on people's faces."

No Mercy will take a solid first step in that direction with its first album, which will see the trio working with a variety of producers and songwriters. The tracks to be included have yet to be confirmed, but we're betting they will prove to be as refreshing as "Where Do You Go."

DEF MIXIN': After nearly five years of promised launches, the hotly anticipated spinoff label from the famed **Def Mix Productions** posse (home of **David Morales** and **Frankie Knuckles**, among other heavy hitters) is finally ready to roll. The cleverly named **Definity Records** will premiere in late September/early October with a string of 12-inch singles that will leave its competitors pale.

High on the agenda is "Looking For Love," a kinetic collaboration between **Morales** and British soulster **Joe Roberts** that will be released under the group moniker **Sub City**. It is as grandly dramatic and lush as you might expect, with Roberts flexing his gritty voice to tingly falsetto heights.

Also quite nice is "Didn't I," which teams **Knuckles** and fellow producer **Satoshi Tomiie** with **Izzy Farrill**. This one has already gathered a deservedly rave response from punters fortunate enough to experience **Frankie's** recent DJ appearances in Europe. It works best when pumped at peak volume so that the track's throbbing house bottom can fully blossom. We just love how **Knuckles** is getting increasingly aggressive—rhythmically speaking, of course—as time passes.

Also planned for release on **Definity** this fall are "Moment Of My Life '96" by **Bobby D'Ambrosio Featuring Michelle Weeks** and "Are You Ready To Rock" by **the Butt Burglers** (aka **Tomiie** with **Ko Kimura** . . . and, no, we will not even begin to delve into the significance of that group's name). Looks like **Definity** has the makings for a cute li'l compilation disc. Quite nice, indeed.

Billboard. **Dance** HOT Breakouts

FOR WEEK ENDING JULY 27, 1996

CLUB PLAY

1. STUPID GIRL GARBAGE ALMO SOUNDS
2. I IS WHAT I AM MOVEMENT UNDER GROUND G-ZONE
3. ONLY YOU KIMARA LOVELACE KING STREET
4. WON'T GIVE UP MY MUSIC PULSE FEAT. ANTOINETTE ROBERSON JELLYBEAN
5. BACK TO THE WORLD TEVIN CAMPBELL QWEST

MAXI-SINGLES SALES

1. IN DE GHETTO BAD YARD CLUB FEAT. CRYSTAL WATERS MERCURY
2. FEVER FEVER EXPRESS STRICTLY RHYTHM
3. LET THIS BE A PRAYER ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR CHEEKY
4. TELL ME (I'LL BE AROUND) SHADES MOTOOWN
5. SWEET DREAMS SAFETY GROOVE 2YX

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	4	9	5	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
2	3	4	9	LOOKING AT YOU COLUMBIA 78249	SUNSCREEM
3	2	3	10	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
4	12	22	4	KEEP ON JUMPIN' LOGIC 59047	MARTHA WASH & JOCELYN BROWN
5	8	13	6	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
6	1	1	9	BEFORE ATLANTIC 85489	PET SHOP BOYS
7	14	25	4	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA	TONI BRAXTON
8	10	12	8	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
9	6	6	10	ALWAYS BE MY BABY COLUMBIA 78313	MARIAH CAREY
10	18	23	6	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
11	5	5	11	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
12	16	16	7	THIS IS YOUR NIGHT TOMMY BOY 735	AMBER
13	17	18	7	CHAINS EPIC 78317	TINA ARENA
14	23	37	3	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
15	7	2	10	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
16	19	19	6	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	MADONNA
17	9	11	9	FOR THE LOVE OF YOU 143 85506/ATLANTIC	JORDAN HILL
18	24	28	5	LEVITICUS: FAGGOT MAVERICK 43710/REPRISE	ME'SHELL NDEGECELLO
19	11	7	10	ONE BY ONE REPRISE 43643	CHER
20	25	32	5	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
21	13	8	11	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
★ ★ ★ Power Pick ★ ★ ★					
22	35	—	2	STAND UP DV8 120085/A&M	LOVE TRIBE
23	15	10	9	GET ON UP MCA 55125	JODECI
24	31	35	4	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
25	22	20	7	IN DE GHETTO MERCURY PROMO	BAD YARD CLUB FEATURING CRYSTAL WATERS
26	29	33	4	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12443	REEL 2 REAL
27	21	15	8	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
28	36	46	4	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
29	26	26	8	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
30	33	45	4	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
31	20	14	13	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	ADAM CLAYTON & LARRY MULLEN
32	37	47	3	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE
33	32	39	5	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
34	38	40	4	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
35	43	49	3	CRY INDIA POPULAR 26004	UMBOZA
36	27	21	10	WAVE SPEECH (THE GUITAR SONG) PAGODA 281001	PETER LAZONBY
37	42	41	5	LOVE POWER COLUMBIA PROMO	CLAUDIA CHIN
38	46	—	2	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
39	50	—	2	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
40	44	50	3	OLD FASHIONED LOVIN' DOME IMPORT	FIONA DAY
41	34	34	7	YOU OUGHTA KNOW SYBERSOUND 816	SYBERSOUND
42	40	36	6	ONE OF US INTERHIT 10160	OUTTA CONTROL
★ ★ ★ Hot Shot Debut ★ ★ ★					
43	NEW ▶	1	1	WOMBO LOMBO MANGO 531042/ISLAND	ANGELIQUE KIDJO
44	NEW ▶	1	1	SPIRITUAL ATLANTIC 83432	FRANCIS DUNNERY
45	NEW ▶	1	1	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
46	30	17	13	CHILDREN ARISTA 1-3007	ROBERT MILES
47	39	27	12	CHECK THIS OUT MAXI 2036	CEVIN FISHER
48	NEW ▶	1	1	LONG TRAIN RUNNING (WITHOUT LOVE) AUREUS 1600	NICOLE
49	NEW ▶	1	1	WALKING ON SUNSHINE VESTRY 022/STRICTLY RHYTHM	THE JAH BOYZ
50	NEW ▶	1	1	HEAVEN AM-PM IMPORT	SARAH WASHINGTON

Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	7	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854633/ISLAND	2PAC (FEAT. KC AND JOJO)
2	7	6	13	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	QUAD CITY DJ'S
3	2	2	7	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	TONI BRAXTON
4	3	4	4	LOUNGIN (T) DEF JAM 575063/MERCURY	LL COOL J
5	4	3	20	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	JAY-Z FEAT. FOXY BROWN
6	12	10	7	ONE BY ONE (T) (X) REPRISE 43643	CHER
★ ★ ★ GREATEST GAINER ★ ★ ★					
7	31	—	2	BEFORE (T) (X) ATLANTIC 85489/AG	PET SHOP BOYS
8	8	15	6	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
9	25	24	4	MY BOO (T) SO SO DEF 78358/COLUMBIA	GHOST TOWN DJ'S
10	13	7	11	CHILDREN (M) (T) (X) ARISTA 1-3007	ROBERT MILES
11	19	13	6	IF I RULED THE WORLD (T) COLUMBIA 78327	NAS
★ ★ ★ Hot Shot Debut ★ ★ ★					
12	NEW ▶	1	1	AMERICA (I LOVE AMERICA) (T) (X) SUGAR DADDY/BIG BEAT 95643/ATLANTIC	FULL INTENTION
13	17	5	6	THE BUSINESS/STAKES IS HIGH (T) TOMMY BOY 730	DE LA SOUL FEAT. COMMON SENSE
14	16	14	8	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	112 FEATURING THE NOTORIOUS B.I.G.
15	15	—	2	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499	TORI AMOS
16	6	8	3	KEEP ON JUMPIN' (T) (X) LOGIC 59047	MARTHA WASH & JOCELYN BROWN
17	18	17	4	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	NO MERCY
18	9	11	11	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
19	11	19	4	THE THINGS THAT YOU DO (T) MERCURY 578159	GINA THOMPSON
20	14	25	5	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	KEITH SWEAT
21	22	16	7	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	AMBER
22	5	9	10	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	KRISTINE W
23	50	—	3	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
24	20	18	12	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	ADAM CLAYTON & LARRY MULLEN
25	24	21	9	GET ON UP (M) (T) (X) MCA 55125	JODECI
26	26	22	6	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	TOTAL
27	28	28	20	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
28	10	12	5	I LIKE (T) DEF JAM 575047/MERCURY	MONTELL JORDAN FEATURING SLICK RICK
29	23	44	3	WON'T GIVE UP MY MUSIC (T) (X) JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
30	35	39	4	MACARENA (T) BMG U.S. LATIN 39227	LOS DEL RIO
31	21	20	15	YOU'RE THE ONE (T) (X) RCA 64551	SWV
32	34	27	19	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
33	32	33	9	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
34	44	—	2	MARIA (T) (X) COLUMBIA 78352	RICKY MARTIN
35	43	34	6	CLONES/SECTION (T) (X) DGC 22216/GEFFEN	THE ROOTS
36	45	45	10	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREEM
37	NEW ▶	1	1	KNOCK KNOCK (M) (T) (X) CLR 5220	SAM "THE BEAST"
38	27	23	11	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 354621/MERCURY	CASE FEAT. FOXY BROWN
39	RE-ENTRY	2	2	ARE YOU READY FOR SOME MORE? (T) STRICTLY RHYTHM 12443	REEL 2 REAL
40	36	29	8	DOUBLE TROUBLE (T) WEEDEE 2018/MERCEY	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
41	30	—	6	CAFE CON LECHE (T) (X) OUT OF CONTROL 13507	EL PRESIDENTE
42	RE-ENTRY	20	20	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	R. KELLY FEAT. RONALD ISLEY
43	47	37	20	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	MC LYTE FEAT. XSCAPE
44	NEW ▶	1	1	DJ GIRL (T) (X) THUMP 2227	KATALINA
45	RE-ENTRY	19	19	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	BUSTA RHYMES
46	46	—	4	I CONFESS (T) CHRYSALIS 58437/EMI	BAHAMADIA
47	33	26	8	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	MICHAEL JACKSON
48	RE-ENTRY	8	8	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95663/AG	REAL LIVE FEAT. K-DEF & LARRY-O
49	41	32	17	SWEET DREAMS (T) (X) RCA 64504	LA BOUCHE
50	RE-ENTRY	7	7	TAKE ME HIGHER (T) (X) UPSTAIRS 0114	ENERGY

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6 Movin' On Up - M PEOPLE
7 Froggy Style - NUTTIN' NYCE
8 The Lover That You Are - PULSE
9 B.G. Tips / You Should Be Dancing - E-SENSUAL
10 Look Who's Talking - Dr. ALBAN
11 You Oughta Know - U.D.S. BOYZ FEAT. LAMIS
12 Do Fries Go With That Shake? - GILLETTE
13 I Found It - DAPHNE

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 DESIRE • Sal Martinez
 SATISFY ME • Royden

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 SPIN IT • Sunbelt
 OVER & OVER • Disco Circus
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Deana Carter Finally Gets Her Debut Capitol Nashville Set Was A Long Time Coming

BY CHET FLIPPO

NASHVILLE—Deana Carter has been through the new-artist drill so many times in the last five years that she's made four new-artist debut videos, she says. But now she's ready for a major push from Capitol Nashville.

Her debut album, "Did I Shave My Legs For This?," comes out Sept. 3, with the first single, "Strawberry Wine," to be released July 29.

Carter, the daughter of renowned Nashville guitar picker Fred Carter Jr., grew up in one of the premier music households in Music City. People like Willie Nelson, the Carter Family, Paul Simon, Neil Young, Ray Price, and Bob Dylan were always at the house. She always assumed that she would grow into a musical career.

When one attempt fizzled at age 17, she went to the University of Tennessee to study rehabilitation therapy, primarily to help elderly people

such as her grandmother. She went to work as a therapist, but says the work eventually wore her down. "It broke my heart every day," she says.

She decided to give music a whirl again, and a mere seven years later, she has a first album coming out.



CARTER

She was initially signed by Jimmy Bowen to Liberty Records five years ago. Then, Bowen left, and there were major changes at the label. Under new leadership, it became Capitol Nashville. Carter recorded and rerecorded what she had already done under Bowen.

The new president/CEO, Scott Hendricks, says one of his first tasks was to sift through the label's roster and determine whom to keep. "I just survived the cut," Carter says. "I felt

the scissors behind me."

Hendricks says he initially was puzzled by her music. "There was something about her tape that was uniquely different. At first it kind of threw me, but the more I listened to it, the more I fell in love with it. Her voice has a magnetic vulnerability to it that I had never heard before. It does not sound like anybody else."

Hendricks compares Carter's impact on him with that of Shania Twain's on the industry. "It's real fresh, as fresh in my opinion as Shania Twain's was," he says. "She has the fun factor of a Shania, but she
(Continued on page 30)



Hall Of Famer. WSM Nashville air personality and Grand Ole Opry announcer Hairl Hensley has been inducted into the Country Music Disc Jockey Hall of Fame and named bluegrass DJ of the year. Hensley, second from left, was honored by former WSM air personalities, from left, Ralph Emery, Charlie Douglas, and Hal Durham, president of the Grand Ole Opry and Opryland Productions Group.

Rodriguez Re-Enters Music On Indie Stalwart HighTone

BY DEBORAH EVANS PRICE

NASHVILLE—When Larry Sloven and Bruce Bromberg started HighTone Records in 1983, Sloven thought it would be a nice hobby, but he didn't foresee the label developing as it has over the past 13 years. Now, with a roster that includes such diverse acts as the solidly country Dale Watson, the irreverent Rev. Billy C. Wirtz, bluesy singer/songwriter Chris Smither, and the swinging rockabilly of



RODRIGUEZ

Big Sandy & His Fly-Rite Boys, HighTone has carved a niche as one of the most successful independent labels in operation.

With "You Can Say That Again," the latest album by Johnny Rodriguez (released July 2), and upcoming projects by Dave Alvin and Marty Brown, HighTone is continuing its commitment to delivering music that its principals are excited about.

"I didn't really seriously think we could make a living at it," HighTone managing partner Sloven says of the Oakland, Calif.-based label. "I was working at a one-stop, and Bruce was working for his father's insurance agency. We just wanted to be involved with some music we liked."

Sloven says they started the label because they wanted to reissue records by Bob Wills' vocalist Tommy Duncan. They soon found themselves "sidetracked" with a blues artist named Robert Cray, with whom Bromberg had been working, whose success became HighTone's early calling card. HighTone later cemented its reputation with albums by Joe Ely, Rosie Flores, and Jimmie Dale Gilmore.

The label's roster includes Rodriguez, Brown (whose album is due Sept. 17), Dave Alvin (due July 30), Buddy Miller, the Carpetbaggers, James Armstrong,

Tom Russell, Big Sandy, Wagon, and Wirtz. The label is distributed by WEA through Rhino Records.

"Our philosophy is that we do what we like," Sloven says, "and try to reach whatever audience is out there. We do what we like, then work real hard at finding those people that are interested in it . . . We look for artists we like that we think are cool."

Sloven says that he is a longtime Rodriguez fan and that he mentioned the artist to Roy Dea, who worked on Rodriguez's first album, "Introducing," for Mercury in 1972. When Dea approached Rodriguez about working on a new album with him and Jerry Kennedy, Rodriguez was anxious to reunite with the two producers who had launched his career.

"Roy signed me to Mercury, and he and Jerry produced my album, and then Roy got a job at RCA, and we haven't worked together since," Rodriguez says.

One of the album cuts, an old Merle Haggard tune, "If I Left It Up To You," was sung by Rodriguez for Dea during his first audition. "Tom T. Hall brought Johnny by the office, and he sang 'I Can't Stop Loving You' both in English and Spanish," Dea recalls. "Then he sang 'If I Left It Up To You.' I asked him how he knew that song, and he said it was one of his favorite Haggard songs, and it was mine also . . . I said, 'OK, we'll sign you.'"

Twenty-year-old Rodriguez debuted in November 1972 with "Pass Me By (If You're Only Passing Through)," which peaked at No. 9 on Billboard's Hot Country Singles & Tracks chart. He went on to chart 45 singles with Mercury, Epic, and Capitol before drifting away from music for a number of years.

Rodriguez says that he was more nervous going in to record this album than he was on his debut but that he was happy to see many familiar faces
(Continued on page 52)

Tracy Nelson's Long-Awaited 'Move'; Mellons' Epic Exit; Farm Aid To S.C.

TRACY NELSON remains one of Nashville's beloved treasures and one of its enigmas. Her unparalleled voice can knock you down at 20 feet or seduce you into oblivion. She's a walking encyclopedia of country, R&B, blues, and soul music, and she's been mixing them in a unique musical meld for decades—without commercial success.

Nelson left the hip San Francisco music scene of the late '60s for a farmhouse outside Nashville, a brilliant country album, and a succession of vaguely R&B albums. Nominated for a Grammy for "After The Fire Is Gone," her 1974 country duet with Willie Nelson, she went for more than a decade without a record deal.

Now the world is getting three Nelson albums in less than two months. The first, "Move On," is her third album for Rounder Records. Another unique Nelson mélange, the album incorporates some of her original songs, her compositions with Nashville writer Gary Nicholson, and gritty country soul and R&B. The first cut, "Livin' On Love," is a swaggering song by Nicholson and Craig Fuller. Delbert McClinton joins Nelson on lead vocals, Nashville guitar ace Mike Henderson plays screaming lead, bassist Michael Rhodes and drummer John Gardner lend a solid Music Row rhythm section, Reese Wynans adds soulful piano and organ, and the Memphis Horns punch holes in the walls. Also, Phoebe Snow, Bonnie Raitt, and Maria Muldaur trade verses with Nelson on another cut. How do you categorize this?

Nelson tells Nashville Scene, "They're going to still be calling it blues. It seems that everybody has decided that I'm a blues singer and no matter what I do, that's what they hear and that's where they put it. That's fine with me, so long as I'm not demanded to play 12-bar blues all night every night. There are two songs that I won't do: 'Wang Dang Doodle' and 'Respect.'"

"But, it'll be interesting to see how people categorize this. I thought I became boringly predictable on the last two records. They were straight blues. I wanted to do some of my tunes, so we started with those. I have a bunch of songs. I wasn't recording for years, so I'm sitting on a bunch of them. To me, this is kind of R&B. But what do I know? I've only been doing this for 35 years."

The other Nelson titles are both reissues on Reprise Archives (see story, page 7). The first, due in September, is the epochal "Mother Earth Presents Tracy Nelson Country" from 1969, which predated every country/rock venture save Bob Dylan's "Nashville Skyline" and some of Gram Parsons' early work. Nelson took on some of

country's strongest songs—and some lesser-known ones—and emerged the clear winner. The album holds up extremely well.

Nelson says she doesn't listen to much contemporary country. "As a folk singer, I really like the old style of country. I've always loved Vince Gill, I'd like to hear more from Steve Wariner, and I could sit down and listen to Pam Tillis forever."

The other reissue, "The Best Of Tracy Nelson/Mother Earth," is a compilation of tracks from her Mercury albums. The disc features her signature song, "Down So Low," and includes such gems as her covers of Steve Young's "Seven Bridges Road" and Bobby Charles' "Tennessee Blues." Nelson says that she's pleased by the album activity but that since she's leaving for a European tour, her timing, as usual, is completely off.



by Chet Flippo

ON THE ROW: Epic artist Ken Mellons leaves the label, saying, "I'm passionate about my music and my fans. I've reached a point in my career where I need a label equally as passionate about the goals and direction of my career" . . .

Lari White and Jon Randall are both off RCA.

Willie Nelson says Farm Aid '96 will be held Oct. 12 in Columbia, S.C. at the request of Hootie & the Blowfish, since it's their hometown. Talent lineup will be announced later. TNN will televise a six-hour Farm Aid special Oct. 19 at 6 p.m. EDT . . . Also, TNN will cut its 90-minute "Prime Time Country" show to 60 minutes effective Sept. 30, at which time a permanent host for the show will likely be announced. "PTC" will be followed nightly by reruns of "Dallas," of which TNN has acquired 356 episodes.

A&M group 4-Runner will perform Wednesday (24) in a benefit to aid victims of the July 3 explosion and fire in a fireworks store in Scottown, Ohio. The event will be at Coyote's Wild Dawg Saloon in Huntington, W.Va. . . . George Hamilton V is on a 23-city tour of Poland, which winds up Aug. 7. . . . Sammy Kershaw has donated his distinctive yellow Gibson Nighthawk guitar to the Hard Rock Cafe here. Meanwhile, Epiphone is giving Kershaw a custom yellow Epiphone Coronet.

Tim McGraw has entered an agreement with Entertainment Marketing Inc. for future sponsorship programs. The company's country roster includes George Strait with Bud Light, Trisha Yearwood for Discover Card, and Sawyer Brown for MCI/1-800-Collect . . . ASCAP signs the Lynn Twins, Loretta Lynn's daughters, to a writer's agreement.

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Stars and Stripes
vol. 1

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 27, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
2	1	1	75	SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	2	2	12	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	3	3	13	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
5	5	5	25	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
6	4	4	4	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
7	6	6	38	ALAN JACKSON [▲] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
*** Greatest Gainer ***						
8	10	14	11	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	8
9	7	8	6	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
10	11	13	52	JEFF FOXWORTHY [▲] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
11	8	7	7	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
12	9	9	83	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
13	13	10	34	GARTH BROOKS [▲] CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
14	12	11	3	WADE HAYES COLUMBIA 67563/SONY (10.98/15.98)	ON A GOOD NIGHT	11
15	20	24	5	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
16	14	12	6	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
17	15	15	22	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	15
18	16	16	16	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
19	18	19	43	TIM MCGRAW [▲] CURB 77800 (10.98/16.98)	ALL I WANT	1
20	17	17	13	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
21	19	18	6	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
22	22	20	22	WYNONNA [▲] CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
23	21	21	49	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
24	24	22	46	FAITH HILL ● WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
25	23	23	47	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
26	25	25	10	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
*** Pacesetter ***						
27	46	55	4	JAMES BONAMY EPIC 67069/SONY (10.98/15.98) HS	WHAT I LIVE TO DO	27
28	31	31	6	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
29	27	30	121	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
30	36	37	200	GEORGE STRAIT [▲] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
31	26	28	34	VINCE GILL [▲] MCA 11394 (10.98/16.98)	SOUVENIRS	3
32	30	26	8	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
33	29	29	42	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
34	28	35	23	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
35	33	32	110	VINCE GILL [▲] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
36	32	33	39	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	40	44	TRAVIS TRITT [▲] WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
38	50	54	104	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
39	37	36	56	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
40	35	34	68	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
41	42	42	25	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
42	40	41	75	ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
43	39	27	4	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	27
44	45	43	110	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
45	41	45	131	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
46	48	50	36	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
47	38	39	26	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
48	54	53	44	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
49	47	47	44	GEORGE STRAIT [▲] MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
50	62	63	87	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
51	49	51	61	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
52	43	38	41	REBA MCENTIRE [▲] MCA 11264 (10.98/16.98)	STARTING OVER	1
53	52	52	146	REBA MCENTIRE [▲] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
54	53	49	8	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI CRAZY	32
55	55	46	14	VARIOUS ARTISTS K TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
56	57	59	14	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
57	44	44	3	DAVID BALL WARNER BROS. 46244 (10.98/16.98)	STARLITE LOUNGE	44
58	51	48	42	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
59	59	56	94	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
60	56	57	257	BROOKS & DUNN [▲] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	58	61	55	LORRIE MORGAN [▲] BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
62	63	60	3	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	60
63	61	62	3	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	61
64	60	71	4	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	60
65	65	64	38	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
66	66	69	6	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	66
67	64	58	10	HAL KETCHUM CURB 77797 (10.98/15.98)	THE HITS	43
68	68	65	20	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
69	70	66	42	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
70	69	67	40	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
71	RE-ENTRY	126	BLACKHAWK [▲] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
72	NEW	1	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/15.98)	I STOLED THIS RECORD	72	
73	RE-ENTRY	165	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
74	71	68	52	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
75	72	70	128	THE MAVERICKS [▲] MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG 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 JULY 27, 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 [▲] MCA 12* (7.98/12.98)	12 GREATEST HITS	271
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	83
3	4	HANK WILLIAMS ● MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	70
4	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	52
5	6	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	250
6	9	THE CHARLIE DANIELS BAND [▲] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	267
7	5	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	96
8	12	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	2
9	8	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	269
10	11	GEORGE STRAIT [▲] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	265
11	7	GEORGE STRAIT [▲] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	269
12	13	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	3
13	10	GARTH BROOKS [▲] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	36

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	3
15	18	BILLY RAY CYRUS [▲] MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	61
16	20	WAYLON JENNINGS [▲] RCA B506 (7.98/11.98)	GREATEST HITS	134
17	14	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	34
18	16	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER [▲] RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	11
19	19	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	33
20	17	DWIGHT YOAKAM [▲] REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	27
21	21	KEITH WHITLEY ● RCA 2277 (9.98/13.98)	GREATEST HITS	117
22	23	KENNY ROGERS ● CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	121
23	—	TOBY KEITH ● A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	15
24	—	CHRIS LEDOUX CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	2
25	25	GARTH BROOKS [▲] CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	31

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



How most labels listen to music.



How we listen to music.

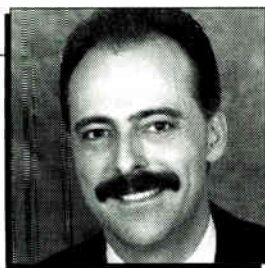
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MCA
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thelabelofth decade

VOTED LABEL OF THE YEAR FOR THE PAST FIVE YEARS BY BILLBOARD AND R&R MAGAZINES.

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by Wade Jessen

BLUE STREAK: LeAnn Rimes writes the latest chapter in her storybook rise to fame by capturing Hot Shot Debut honors on Billboard's Top Country Albums at No. 1, while entering The Billboard 200 at No. 4, with "Blue." By selling more than 123,000 units, Rimes scores the largest debut by a new artist on the country chart during the SoundScan era, which began with the May 25, 1991, issue. Prior to Rimes' big opening, Billy Ray Cyrus held that record with his 1992 debut set, "Some Gave All," which opened with 90,000 units. Rimes also posts the largest opening week by a female artist on Top Country Albums since the inception of SoundScan, besting Wynonna's self-titled package, which opened with more than 121,000 units on May 18, 1992. Chart watchers may be interested to know that "The Hits" by Garth Brooks still holds the record for debut-week country album sales. That title bowed at No. 1 in the Dec. 31, 1994, issue, with more than 520,000 pieces.

Anticipation has been building for the Rimes set since the title track became a runaway radio hit, peaking at No. 10 three weeks ago. The song entered Top Country Singles Sales at No. 1 in the June 22 issue, with more than 21,000 units, hitting its high-water mark of 46,000 pieces three weeks ago. It continues to rule that list with 37,000 units. Thanks to those hefty sales figures, the single has also been active on the Hot 100, peaking at No. 26 last week.

A thrilled Mike Curb, chairman of the Curb Group, says that these types of records "come along only once in a lifetime." Meanwhile, "Hurt Me," the second single from "Blue," enters our airplay chart at No. 75.

LET'S DO IT AGAIN: Mindy McCready's "Ten Thousand Angels" harvests our Greatest Gainer trophy on Top Country Albums for a second week, increasing by more than 2,000 units and jumping 10-8 on the country chart and 86-67 on The Billboard 200. Dale Turner, promotion VP at RCA Label Group, says that the title track established a firm foundation for sales and that the current single, "Guys Do It All The Time" (32-25), has shifted the album into a higher retail gear. Turner says consumer interest in the album heated up immediately only a few weeks after the new single started receiving airplay (see story, page 7).

Meanwhile, James Bonamy's "What I Live To Do" takes our percentage-based Pacesetter award for a third consecutive week, increasing 38% over prior-week sales. Mike Kraski, sales VP at Sony Music in Nashville, says the steady growth of Bonamy's set is due to airplay increases of "I Don't Think I Will," which jumps 26-21 on Hot Country Singles & Tracks. That track achieves Airpower status this week with heavy airplay (more than 35 spins per week) detected at KNIX Phoenix, KPLX Dallas, and WWKA Orlando, Fla. Bonamy's album rises 26-19 on the Heatseekers chart.

FUNNY BUSINESS: Country comedy continues to rise in popularity, with seven titles appearing on Billboard's country album charts. Six belong to Jeff Foxworthy (three on Top Country Albums and three on Top Country Catalog Albums), with the remaining title from newcomer Cledus T. Judd. Judd debuts at No. 72 on Top Country Albums with "I Stood This Record" (Razor & Tie). The Judd title, which features parodies of recent country hits, opens with more than 2,000 pieces. Judd has enjoyed modest airplay at country radio with "If Shania Was Mine" and more substantial exposure with the accompanying video at CMT. That track pokes fun at Shania Twain's "Any Man Of Mine."

DEANA CARTER

(Continued from page 26)

also has the lyrical depth of a Mary Chapin [Carpenter]."

According to Capitol Nashville VP of artist development Susan Levy, Carter also has a healthy, creative streak of independence. The album's title came from one of Carter's six co-compositions. "Deana insisted on the album title," says Levy. "For about two minutes, there was discussion about whether that song was representative of the entire body of work, but it's not uncommon to name an album for a song. So, it was less of a concern."

Carter says that Hendricks initially wondered whether the "Shave" title was tilting toward the superficial. "We wrestled about it for a bit," she says, adding that she won the match.

Hendricks says that he doesn't think the title is risky. "It makes a statement," he says. Levy agrees that it sets Carter apart from other female artists. "It provokes immediate attention, more so from women than men."

Carter says the song, like her other compositions on the album, came from personal experience. "I was living with a person," she says, "and I was doing all the work and not getting any attention in return. So I locked him out, and my girlfriends and I were laughing about it. 'Did I shave my legs for this?' is a girl saying."

Since initial testing indicates very positive female response to Carter and to the album and single overall, Capitol Nashville VP for national pro-

motion Bill Catino says that regionals will hand-deliver the cassette single "Strawberry Wine" to every female at country stations, as well as to PDs' and GMs' wives.

Catino says the label shifted gears somewhat with the first single. "We're going with showcases and meets-and-greets with radio for this. We had figured to go with the typical first single, the most radio-friendly single; in this case, it would have been 'I've Loved Enough To Know.' We figured we'd get some radio exposure and build this artist and then come with the second single."

"Well, radio is now telling us that that philosophy is out the window. If you don't come with your strongest (Continued on page 90)

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

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

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
1	1	1	6	★ ★ ★ No. 1 ★ ★ ★ BLUE CURB 76959 6 weeks at No. 1	LEANN RIMES
2	2	2	6	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	3	3	16	MY MARIA ARISTA 1-2993	BROOKS & DUNN
4	5	6	5	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
5	4	4	12	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
6	6	5	20	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
7	11	18	10	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
8	10	16	4	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN
9	8	8	20	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
10	7	9	8	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHE
11	13	10	14	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
12	12	11	9	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
13	15	12	14	TREAT HER RIGHT CURB 76987	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	17	14	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
15	9	7	19	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
16	14	14	49	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
17	17	13	20	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
18	18	15	22	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
19	21	—	2	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
20	19	20	27	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
21	22	25	3	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
22	NEW	—	1	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
23	20	19	17	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
24	25	24	3	BIG GUITAR ARISTA 1-3017	BLACKHAWK
25	23	22	6	EVERYTIME SHE PASSES BY CAPITOL NASHVILLE 58565	GEORGE DUCAS

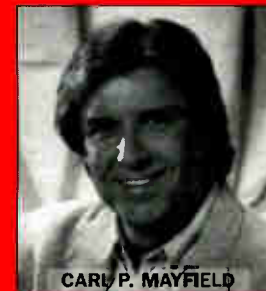
○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1996, Billboard/BPI Communications and SoundScan,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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	2	14	*** No. 1 *** DADDY'S MONEY R.CHANCEY, E.SEAY (B.DIPIERO, S.SESKIN, M.D. SANDERS) 2 weeks at No. 1	◆ RICOCHET (C) (V) COLUMBIA 78097	1
2	4	9	18	DON'T GET ME STARTED M.WRIGHT (R.AKINS, S.HOGIN, M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	2
3	3	8	19	TREAT HER RIGHT M.A.MILLER, M.MCANALLY (L.LEBLANC, A.ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	3
4	2	1	12	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
5	8	13	13	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	5
6	11	11	11	CARRIED AWAY T.BROWN, G.STRAIT (S.BOGARD, J.STEVENS)	◆ GEORGE STRAIT (V) MCA 55204	6
7	10	12	12	ON A GOOD NIGHT D.COOK (P.NELSON, D.COOK, L.BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	7
8	5	7	21	MY HEART HAS A HISTORY J.LEO (M.D. SANDERS, P.BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	5
9	6	5	19	MEANT TO BE K.STEGALL (C.WATERS, R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	5
10	13	15	10	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	10
11	17	19	10	I AM THAT MAN D.COOK, K.BROOKS, R.DUNN (T.MCBRIDE, M.POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	11
12	9	4	15	HOME K.STEGALL, S.HENDRICKS (A.JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2942	3
13	16	16	16	A THOUSAND TIMES A DAY E.GORDY, JR. (G.BURR, G.NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	13
14	19	21	11	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	14
15	7	3	19	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55186	2
16	20	27	6	SHE NEVER LETS IT GO TO HER HEART J.STROUD, B.GALLIMORE (T.SHAPIRO, C.WATERS)	◆ TIM MCGRAW CURB ALBUM CUT	16
*** AIRPOWER ***						
17	31	45	24	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS, K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	17
18	14	14	14	HEAVEN HELP MY HEART T.BROWN (D.TYSON, T.ARENA, D.MCTAGGART)	◆ WYNONNA (V) CURB 55194/MCA	14
19	15	6	19	TIME MARCHES ON D.COOK (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
*** AIRPOWER ***						
20	21	26	11	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS, L.PARNELL (G.NICHOLSON, L.PARNELL)	◆ LEE ROY PARNELL (V) CAREER 1-0503	20
*** AIRPOWER ***						
21	26	32	12	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	21
22	23	31	10	RUNNIN' AWAY WITH MY HEART D.COOK, W.WILSON (M.BRIT, S.HOGIN, M.D. SANDERS)	◆ LONESTAR (V) BNA 64549	22
23	22	30	16	THERE'S A GIRL IN TEXAS S.HENDRICKS (T.ADKINS, V.VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	22
24	12	10	10	BLUE W.RIMES (B.MACK)	◆ LEANN RIMES (C) (D) (V) MCG CURB 76959	10
25	32	39	8	GUYS DO IT ALL THE TIME D.MALLOY, N.WILSON (B.WHITESIDE, K.TRIBBLE)	◆ MINDY MCCREADY BNA ALBUM CUT	25
26	18	18	17	BY MY SIDE I.STROUD (CONSTANT CHANGE)	◆ LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	18
27	28	34	7	BIG GUITAR M.BRIGHT (H.PAUL, H.GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	27
28	33	36	9	LEARNING AS YOU GO S.BUCKINGHAM, D.JOHNSON (L.BOONE, B.LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	28
29	25	20	17	BLUE CLEAR SKY T.BROWN, G.STRAIT (M.D. SANDERS, J.JARRARD, B.DIPIERO)	◆ GEORGE STRAIT (V) MCA 55187	1
30	27	24	17	MY MARIA D.COOK, K.BROOKS, R.DUNN (D.MOORE, B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
31	36	38	8	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO, P.TILLIS)	◆ PAM TILLIS (V) ARISTA 1-0505	31
32	39	40	7	ARE WE IN TROUBLE NOW K.LEHNING (M.KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	32
33	34	35	10	4 TO 1 IN ATLANTA T.BROWN (B.KENNER, L.RUSSELL BROWN)	◆ TRACY BYRD (V) MCA 55201	33
34	42	50	5	SO MUCH FOR PRETENDING B.J.WALKER, JR., K.LEHNING (B.WHITE, D.GEORGE, J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	34
35	38	42	5	LIVING IN A MOMENT D.JOHNSON (P.BUNCH, D.JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	35
36	41	46	7	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIRO (M.T.BARNES, T.SHAPIRO)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58563	36
37	37	37	11	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART, S.MILLER)	◆ MARK CHESNUTT (V) DECCA 55198	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	43	47	8	JACOB'S LADDER C.CHAMBERLAIN, K.STEGALL (T.MARTIN, C.SWEAT, B.SWEAT)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	38
39	46	56	3	YOU CAN'T LOSE ME S.HENDRICKS, F.HILL (T.BRUCE, T.MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	39
40	44	52	4	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE, T.MCGRAW (Z.TURNER, T.NICHOLS)	◆ JO DEE MESSINA CURB ALBUM CUT	40
41	29	25	15	HONKY TONKIN'S WHAT I DO BEST T.BROWN, J.NIEBANK (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
42	48	62	3	LOVE REMAINS J.HOBBS, E.SEAY, P.WORLEY (T.DOUGLAS, J.DADDARIO)	◆ COLLIN RAYE (V) EPIC 78348	42
43	45	51	6	WHOLE LOTTA GONE J.SLATE, J.DIFFIE (M.OLIVERIUS, B.BURNS)	◆ JOE DIFFIE (V) EPIC 78333	43
44	52	73	3	A WOMAN'S TOUCH N.LARKIN, T.KEITH (T.KEITH, W.PERRY)	◆ TOBY KEITH (V) A&M NASHVILLE 581714	44
45	51	66	3	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY, ANGELO, L.GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	45
46	53	54	3	SUDDENLY SINGLE K.STEGALL, C.WATERS (T.SHAPIRO, T.CLARK, C.WATERS)	◆ TERRI CLARK (V) MERCURY NASHVILLE 578280	46
47	69	—	2	WORLDS APART T.BROWN (V.GILL, B.DIPIERO)	◆ VINCE GILL (V) EPIC 78336	47
48	47	48	8	REDNECK GAMES S.ROUSE (J.FOXWORTHY, S.ROUSE, R.SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
49	35	29	17	PHONES ARE RINGIN' ALL OVER TOWN M.MCBRIDE, P.WORLEY, E.SEAY (M.BEESON, K.VASSY, D.MACKECHNIE)	◆ MARTINA MCBRIDE (C) (V) RCA 64487	28
50	61	61	8	I DO J.LEO (P.BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	50
51	54	53	9	EVERYTHING I OWN S.GIBSON (R.WILSON, T.MARTIN)	◆ AARON TIPPIN (V) RCA 64544	51
52	49	49	16	HIGH LONESOME SOUND T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55188	12
53	55	55	7	YOU STILL GOT ME R.LANDIS (D.SUPERNAW, K.KING)	◆ DOUG SUPERNAW GIANT ALBUM CUT/REPRISE	53
54	57	60	4	WHY CAN'T YOU E.GORDY, JR. (L.STEWART, R.C.BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	54
55	60	59	6	MISSING YOU D.COOK, R.MALO (R.MALO, A.ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	55
56	65	—	2	THE MAKER SAID TAKE HER E.GORDY, JR., ALABAMA (R.ROGERS, M.WRIGHT)	◆ ALABAMA (V) RCA 64588	56
*** Hot Shot Debut ***						
57	NEW ▶	1	1	VIDALIA K.STEGALL (T.NICHOLS, M.D. SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	57
58	68	—	2	ME AND YOU B.BECKETT (S.EWING, R.HERNDON)	◆ KENNY CHESNEY (C) (V) BNA 64589	58
59	50	44	18	STARTING OVER AGAIN T.BROWN, R.MCENTIRE (D.SUMMER, B.SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
60	62	67	4	THAT WAS HIM (THIS IS NOW) B.CANNON, L.SHELL (V.RUST, K.URBAN)	◆ 4 RUNNER (C) (V) A&M NASHVILLE 581650	60
61	59	57	8	EVERY TIME SHE PASSES BY R.BENNETT (G.DUCAS, M.HEENEY)	◆ GEORGE DUCAS (C) (V) CAPITOL NASHVILLE 58565	57
62	NEW ▶	1	1	MORE THAN YOU'LL EVER KNOW D.WAS, T.TRITT (T.TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	62
63	66	70	3	NOBODY'S GIRL J.SCHERER, T.DUBOIS (G.PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	63
64	70	75	4	I NEVER STOPPED LOVIN' YOU J.THOMAS (S.AZAR, J.BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	64
65	NEW ▶	1	1	CHANGE MY MIND C.HOWARD (J.BLUME, A.J.MASTERS)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58577	65
66	NEW ▶	1	1	STARS OVER TEXAS T.LAWRENCE, F.ANDERSON (L.BOONE, P.NELSON, T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	66
67	67	69	6	TANGLED UP IN TEXAS M.WRIGHT (D.MORGAN, B.BURNETTE, L.HENLEY)	◆ FRAZIER RIVER (V) DECCA 55101	67
68	63	65	20	THE CHANGE A.REYNOLDS (T.ARATA, W.TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
69	56	41	16	A LOVE STORY IN THE MAKING J.GUESS (A.ANDERSON, C.WISEMAN)	◆ LINDA DAVIS (C) (V) ARISTA 1-2991	33
70	71	74	6	CIRCUS LEAVING TOWN J.CRUTCHFIELD (P.CLAYPOOL)	◆ PHILIP CLAYPOOL CURB ALBUM CUT	70
71	73	—	2	HILLBILLY RAP B.BECKETT (I.BURGIE, W.ATTAWAY, P.HENNING, B.EDWARDS, N.ROGERS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	71
72	NEW ▶	1	1	ONCE I WAS THE LIGHT OF YOUR LIFE T.WILKES, P.WORLEY (H.PRESTWOOD)	◆ STEPHANIE BENTLEY (V) EPIC 78336	72
73	74	—	16	BACK IN MY ARMS AGAIN B.BECKETT (L.R.PARNELL, R.M.BOURKE, C.MOORE)	◆ KENNY CHESNEY (C) (V) BNA 64523	41
74	72	—	10	CHECK PLEASE G.FUNDIS (P.JEFFERSON, J.MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	50
75	NEW ▶	1	1	HURT ME W.C.RIMES (D.ALLEN, R.VAN HOY, B.BRADDOCK)	◆ LEANN RIMES MCG CURB 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.

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European Tour Guide For Jazz Enthusiasts; Jack DeJohnette Brings Oneness To World

HELP ON THE WAY: During interviews, jazz musicians often refer to the importance of the European marketplace. From huge multi-artist bashes like the North Sea Festival to tiny club gigs in France, Germany, and Spain, there are plenty of options for performance. If we believe their rhetoric, the state of U.S. gigs and labels is severely limited in comparison, especially for those players who push the envelope with their improv. But how do first-timers get hooked up to the overseas scene? "The Euro Jazz Book," a new guide edited by Pascal Anquetil, has been issued by IRMA Publishing in France. It's thorough enough to connect all the dots regarding the business side of jazz life abroad. Labels, distributors, booking agents, promoters, managers, clubs, festivals, jazz journalists, jazz publications, musical and general news publications that cover jazz, jazz programming on TV, colleges that have jazz programs, jazz competitions, and publishing companies make up its almost 5,000 European contacts. Quite an index. "The Euro Jazz Book" lists for \$50. For more information, fax 212-875-8648.

MOVEMENT: Drummer Jack DeJohnette just concluded his first tour of



by Jim Macnie

the U.S. in six years in support of "Dancing With Nature Spirits" on ECM, released May 21. It's a largely improvised and thoroughly gorgeous disc. It's also a return for DeJohnette; he worked with ECM for most of the late '70s and early '80s. The members of the Oneness Group, DeJohnette's touring band, are pianist Mike Cain, guitarist Jerome Harris, and Ghanaian percussionist Joakim Lartey. Having just returned from Argentina, Brazil, and Uruguay, the Oneness Group played the Heineken What Is Jazz? Festival at New York's Knitting Factory June 26 and the Montreal Jazz Festival June 28. DeJohnette then packed up and headed to Europe for festival trio dates with Keith Jarrett and Gary Peacock. Audiences in Belgium, Italy, Turkey, and France had a chance to take in their work (I guess DeJohnette doesn't need that "Euro Jazz" guide).

Columbia has a pair of aces up its

sleeve. Percussionist Leon Parker's "Belief" and saxophonist David Sanchez's "Street Scenes" are due Aug. 20 and Sept. 10, respectively. The former finds a drummer known for his minimalist tendencies (he's liable to use only a kick drum, snare drum, and lone cymbal) breeding a maximalist web of rhythms. It's one of the summer's most novel turns. Joel Dorn produced. "Street Scenes" is Sanchez's most articulate and expressive record to date, almost as captivating as his utterly engaging show at the Knitting Factory during What Is Jazz?

Clarinetist Don Byron usually has something unusual up his sleeve. The Nonesuch recording artist just released "No-Vibe Zone" on the Knitting Factory Works label. It's a document of a live set at the well-known New York club that includes a nifty version of Ornette Coleman's "WRU." Byron is a crucial part of the sonic mélange found on guitarist Vernon Reid's "Mistaken Identity" on Columbia, released June 8. The former Living Colour guitarist calls his new ensemble, a prog hip-hop outfit that makes room for Byron's clarinet, Masque. Another band that has found room to momentarily feature the clarinetist is the San Francisco-based President's Breakfast. The new "Bar*B*Que Dali," out on the Dislexia label, is an abstract affair but is not without a compelling creative center.

HATS OFF: Two jazz festivals, featuring about 170 indoor and outdoor programs combined, kept New York hopping during the second half of June. But the killingest show of the stretch was heard in a club that had nothing to do with the JVC or What Is Jazz? spees. Pianist Danilo Perez scalded a crowd at Manhattan's Sweet Basil with tunes from his superb new "Panamonk" on Impulse! Especially inventive was a take of "Everything Happens To Me," where the pianist made everything possible "happen" on his instrument. Perez's talents were never in doubt, but his recent work is nothing short of extraordinary.

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	36	SOUNDTRACK PANGAEA 36071/R.S.	8 weeks at No. 1 LEAVING LAS VEGAS
2	2	134	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
3	3	19	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
4	5	19	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
5	4	59	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
6	6	19	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
7	7	7	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
8	8	18	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	11	6	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
10	24	5	CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
11	10	27	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
12	16	107	TONY BENNETT COLUMBIA 66214	MTV UNPLUGGED
13	12	4	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
14	15	3	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
15	13	35	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
16	18	3	KENNY GARRETT WARNER BROS. 46209	PURSUJANCE: THE MUSIC OF JOHN COLTRANE
17	21	5	MARCUS ROBERTS TRIO COLUMBIA 67567	TIME AND CIRCUMSTANCE
18	9	10	SOUNDTRACK VERVE 529554	KANSAS CITY
19	14	9	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
20	17	37	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
21	22	12	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
22	NEW ▶		TITO PUENTE/INDIA WITH THE COUNT BASIE ORCHESTRA TROPIJAZZ 82032/RMM	JAZZIN'
23	19	115	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
24	20	12	DIANE SCHUUR GRP 9841	LOVE WALKED IN
25	25	66	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	31	QUINCY JONES QWEST 45875/WARNER BROS.	31 weeks at No. 1 Q'S JOOK JOINT
2	3	189	KENNY G ARISTA 18646	BREATHLESS
3	2	4	NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD
4	4	18	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
5	5	35	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
6	6	36	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
7	8	40	BONEY JAMES WARNER BROS. 45913	SEDUCTION
8	7	34	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
9	9	4	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
10	10	12	HERB ALPERT ALMO SOUNDS 80005/GEFFEN	SECOND WIND
11	13	4	JEFF LORBER VERVE FORECAST 531555/VERVE	STATE OF GRACE
12	11	12	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
13	12	20	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
14	14	32	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
15	15	36	WILL DOWNING MERCURY 528755	MOODS
16	17	20	GEORGE HOWARD GRP 9839	ATTITUDE ADJUSTMENT
17	16	10	MARC ANTOINE NYC 6020	URBAN GYPSY
18	19	15	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
19	22	47	FOURPLAY WARNER BROS. 45922	ELIXIR
20	24	8	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
21	NEW ▶		CAL BENNETT GROOVE TIME 2004	A STOLEN MOMENT
22	23	115	THE JOHN TESH PROJECT GTSP 528751	SAX BY THE FIRE
23	21	13	DOC POWELL DISCOVERY 77037	LAI'D BACK
24	18	17	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
25	25	54	THE JAZZMASTERS JVC 2049	THE JAZZMASTERS II

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

Jazz

THE BILLBOARD SPOTLIGHT

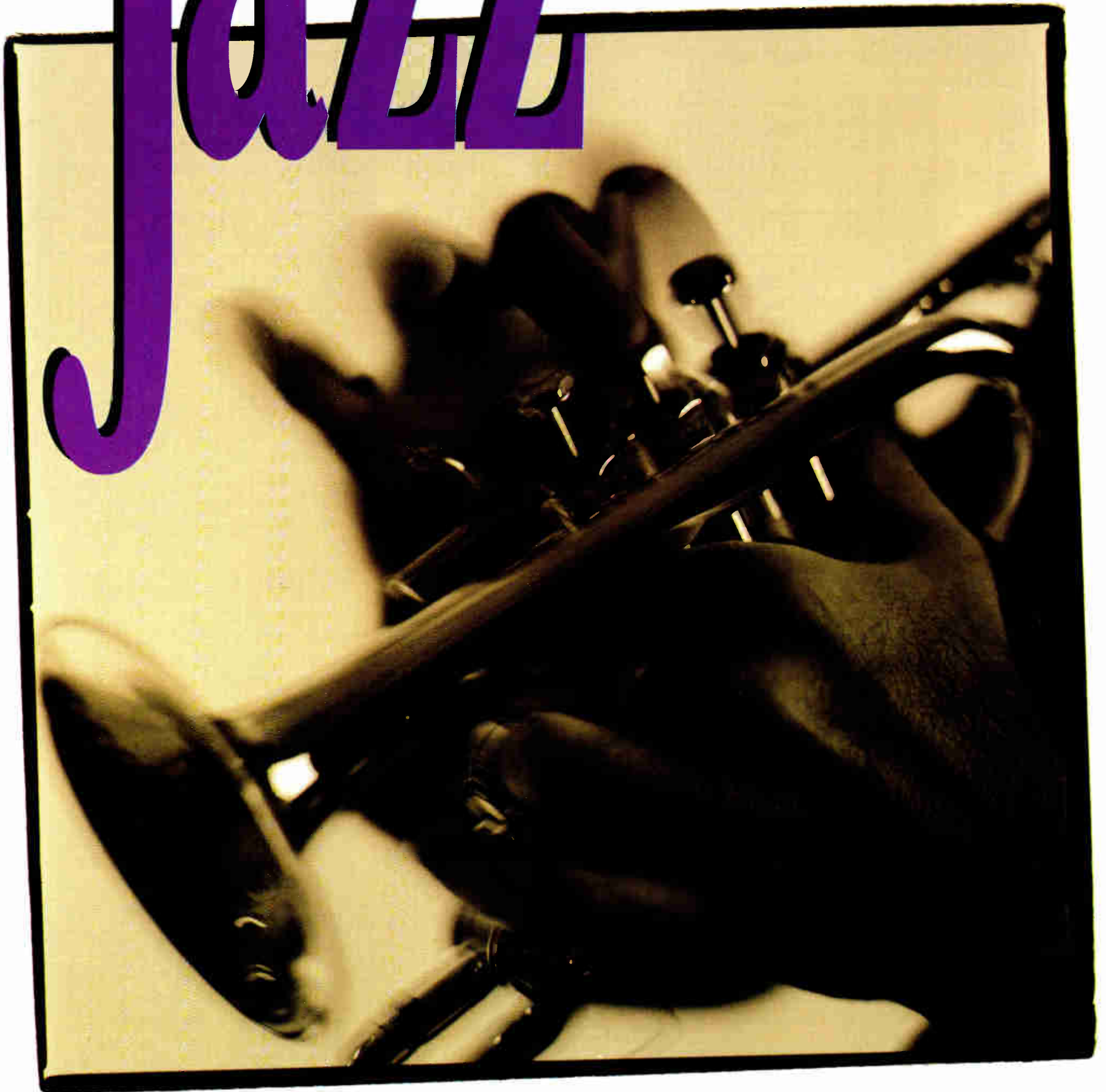


PHOTO © PETER BROWNE MACOMBER / PORTLAND, MAINE

JAZZ

Buoyant Grooves, Curvaceous Cacophony & Fine-Tuning The Future

Jazz right now

BY JIM MACNIE

Let's see, it was Karen Carpenter who sang "Yesterday Once More," the unofficial theme of the zeitgeist that has dominated the last eight or nine months of commercial-jazz chart action. Does that make her one of the cats?

From "The Bridges Of Madison County," with its Johnny Hartman seducto baubles, to the rompin', stompin' 1930s fireworks in "Kansas City" to the wispy, romantic noir at the center of Charlie Haden's "The Time Is Now," there has been a steady genuflection toward all things vintage.

Though built on a deep creativity, Cassandra Wilson's ascension is one that is bringing a modern resonance to ancient material. As I write, her "New Moon Daughter" has sat at No. 1 for nine weeks. Though more inventive than much of the competition, the disc is emblematic of the current jazz vibe. Why? Because it contains tunes that we have in our head—a very sizable "we" if you glance at the SoundScan figure (sure to be approaching 100,000 by the time you read this). This is a vocalist's epoch for sure. And audiences don't care if you're from Popsville or Jazz Acres as long as you're singing a tune they know. Sting crooned Tin Pan Alley chestnuts on "Leaving Las Vegas." Up the chart. Van Morrison growled through iconic jump tunes. Up the chart. Diana Krall scatted a scad of Nat Cole pieces. Just Fine. Etta James got sophisticated. Rachelle Ferrell soared and glided. Each did wonderfully. Cassandra dips into U2, the Monkees and Neil Young. In a way, all this nostalgia seems to make Boney James and Quincy Jones, who aren't doing bad over there on the Contemporary charts themselves, sound rad.

Of course, comparing the acoustic jazz realm to the contemporary stuff is pointless, an apples-and-oranges deal. The reason contemporaries get over has little to do with content—their music is based on sound and facade. Making sure that pleasurable pecking is wedded to buoyant grooves, it's not about making waves, it's about riding them. They don't call it smooth jazz for nothing.

But maybe a shift is on. Four electric keybsters have returned to acoustic music of late. While Fourplay's "Elixir"

had enough creative stamina to live on the charts for 40-plus weeks, member Bob James also went back to an acoustic jazz trio for his Warner Bros. disc "Straight Up." And Joe Sample's "Old Places Old Faces" found the ex-Crusader combining aesthetics by making swing sound funky. Likewise, George Duke unplugged and got orchestral with his "Muir Woods Suite." Throw in Herbie Hancock's dip into acoustic instruments (and pop tunes) and you've got a bona fide trend.



Wilson brings modernity to ancient material.

Of course, real rads don't show up much on the Billboard charts, because, generally speaking, experimentation isn't compatible with commerce. Which is why King Phish Trey Anastasio's progged-out "Surrender To The Air" disc (with its Sun Ra alumnae, downtown New Yorkers and curvaceous cacophony) is seen as a relatively exciting blip on the screen by those who like their sounds a bit more eruptive. These days, records of wholly original material sometimes wind up taking a back seat to concept discs.

MILLIONS FROM TRIBUTE

As detailed in last summer's Jazz Spotlight, tribute records are a solid marketing ploy used by majors and minors alike. Verve showed most labels the way with the left-field success of Joe Henderson's 1991 Billy Strayhorn nod, "Lush Life." The well-conceived project took a respected also-ran and turned him into a commercial goliath. Is there little wonder why imitation has become the sincerest form of flattery?

An abundance of tributes has turned the form into a marketing staple.

Coltrane is most often the deity of choice. Kenny Garrett and Pat Metheny recently teamed up to essay Trane's tunes on Warner Bros.' "Pursuance." Bob Mintzer took some of the master's pieces into large-ensemble territory on DMP's "Big Band Trane," and visible on the horizon is trombonist Conrad Herwig's Latin adaptation of Trane, on the Astor Place label. Even huge names like Chick Corea believe it to be an aid. The pianist is leading an all-star cast (Roy Haynes, Josh Redman, Wallace Roney and Christian McBride) in an homage to Bud Powell's tunes at national festival dates all summer long. But the phenomenon of tributes tacitly raises another question of the day. Are there more great players than there are great writers?

COMPILATIONS' BIRTH-RATE RISE

Also interesting of late have been the repackaging campaigns of the majors. Jazz may be a music of zealots, folks who are generally knowledgeable regarding the particulars of their favorite sounds. But zealots already own the music, so to move existing catalog and target newcomers, compilations are constantly being born.

One 35-year-old acquaintance recently asked if I knew what Duke Ellington disc the song "Sophisticated Lady" was on. Several, right? But she just wanted that tune, didn't care about the interpretation or the band members. She's a rep of the demographic that campaigns like Columbia's "This Is Jazz" are aimed at: i.e., the neophyte listener who knows they've heard the name Thelonious Monk before, but has no idea what instrument he plays. There might be more of those people than we realize. Several of the initial 10 offerings from the series have made it to the charts. RCA is also involved in the compilation game right now. Their 10-title debut of a "Greatest Hits" series includes work from the biggies—Ellington, Basie, Hampton, Armstrong, Waller, etc.—and was born to give newcomers a primer to go by (or is that to go buy?).

It's slightly odd that, during an era that some industry personalities claim is overly flooded with product, generic hits-packages would seem a blessing. To

Continued on page 48

Artistic Licensing

Nowadays, labels needn't sign artists to put out records. If an imprint wants to increase the number of its releases, culling titles from foreign labels is an increasingly popular option.

BY JIM MACNIE

Tally the numbers of jazz artists in flux, and you'll realize that A&R work can be a crapshoot. Some players flit from label to label; some have no home at all. Establishing and maintaining a stable of performers takes foresight, plenty of dough and a fair amount of luck.

But labels needn't sign artists to put out records. If an imprint wants to increase the number of its releases, culling titles from elsewhere is an option.

Sources vary. Overseas companies, stateside competitors or corporate cousins are all viable options. What seems ordinary in one market takes on significance in another, and one company's forgotten disc is another's rarity.

In today's ultra-tight commercial landscape, the process of licensing rights to a jazz title is an increasingly effective way to bolster one's catalog.

Jerry Gordon, VP of the Philadelphia-based Evidence label, knows about the advantages. Evidence brings in about 30 titles from elsewhere over a given year. "People do it because it costs a lot to make a jazz record," he says. "When a jazz session starts costing \$25,000 or \$30,000, it becomes hard to make back your money. The advantage of licensing is releasing good pieces without paying a lot."

Donald Elfman, director of jazz for Koch International, says that licensing is perfect for a company that has small resources. Koch has recently put out vintage records licensed from Sony Music Special Products, including trumpeter Johnny Coles' "The Warm Sound," Herb Ellis & Stuff Smith's "Together!" and John Handy's "Live At The Monterey Jazz Festival." Each was initially issued during the early 1960s.

"In the past, most licensing was done for individual projects," says Elfman. "Someone might be compiling a Rodgers and Hart disc and need to round it out with a particular Ella Fitzgerald track. But these days, whole records get released."

Elfman looks for things that he fondly remembers and knows aren't currently on CD. "If it looks like the major is without plans for releasing it, we make a request. That's how the Handy project began. It was my favorite record as a kid."

Koch's acquisition rate is far from 100%; they're regularly shot down for titles. Arthur Blythe's early '80s classic, "Illusions," was denied by Columbia; so was Joanne Brackeen's "Ancient Dynasty," perhaps because it contained work by current hot property Joe Henderson. Some obscure records by Cannonball Adderley were also nixed by Capitol.

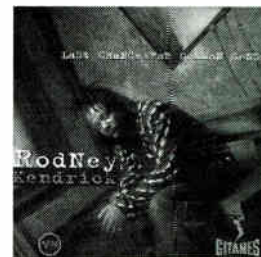
"Anything to do with jazz at Capitol comes through us," says Tom Evered,

Blue Note's VP of marketing, "and we simply don't license out entire albums domestically. You see our reissues—we like to do it all ourselves. We have an efficient way of pulling them up and getting them done."

Blue Note has allowed restricted licensing rights to the esteemed mail-order-only company Mosaic, but that's done on a limited basis. Mosaic's boxed set of Thelonious Monk's Blue Note recordings was for vinyl rights only and had a "limited time and quantity," reminds Evered. When the time constraints ended and copies were sold out, Blue Note issued its own Monk set, on CD.

LABELS SHARE COSTS

Blue Note acts much more as a licensor than a licensee; a stream of requests steadily flows its way. But the label has enhanced its own catalog by gleaning titles from elsewhere. It participates in an international-



From France with love: Rodney Kendrick's album

release agreement with the Japanese somethin' else label, "a sister company owned by Toshiba EMI," according to Evered. "It broadens the spectrum of music we put out," he assures. "We look for something that complements our sound. Something that does not necessarily com-

pete with what we're releasing already." The latest disc to hit the racks from the accord is pianist Junko Onishi's "Piano Quintet Suite." "She's under contract to somethin' else," explains Evered, "and we merely act as a domestic conduit. Costs for breaking the artist are shared, just as we would share costs if one of our artists were touring elsewhere."

Other titles from EMI affiliates are channeled through Blue Note as well—Holland-based vocalist Denise Jannah's "I Was Born In Love With You," for example. Cuban pianist Gonzalo Rubalcaba's Blue Note titles came through somethin' else as well; work restrictions between the communist island and the U.S. blocked his signing to Blue Note proper.

The Blue Note/somethin' else arrangement—based on being part of a global corporate family—is not unlike the deal that Verve uses to augment its annual release schedule. Titles from PolyGram France are released on Verve in the U.S. Abbey Lincoln, Charlie Haden and others have had their highly celebrated Verve discs begin through a deal with the French arm of the mother company. Pianist Rodney Kendrick's superb new title, "Last Chance For Common Sense," proves how important this relationship is.

JAPAN VALUES JAZZ

Evidence Records, which has a roster of artists that includes pianist James Williams, drummer Ralph Peterson (whose early work came to

Continued on page 38

Impress your friends with your good taste.



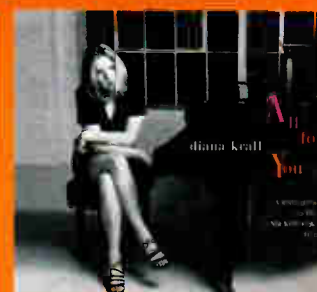
Danilo Perez
PANAMONK
IMPD-190



BlackNote
**NOTHIN' BUT
THE SWING**
IMPD-177



Horace Silver
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GRANDPOP**
IMPD-192



Diana Krall
**ALL FOR YOU
(A DEDICATION TO THE
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CHARTING JAZZ'S COURSE: The Year To Date What The Numbers Say

BY GEOFF MAYFIELD

ARTISTIC LICENSING

Continued from page 36

Blue Note via somethin' else) and saxophonist Billy Harper, also roam the globe in search of viable titles.

Japan has been a fount of quality for the label. Evidence currently has licensing agreements with several labels, including Alpha and King, which often record American jazz artists, from Hank Jones to Joanne Brackeen and Billy Pierce, among many others.

"Jazz is valued in Japan," says Jerry Gordon, "and I find that Japanese companies are willing to spend big dollars to make good recordings. They paid the initial price, and we bring them here [to the States]—for us it's profitable and time-saving." But, he reminds, it's crucial to scrutinize the turf. "You've got to know that the licensor is honorable—that they in fact have the right to license that piece, and that they haven't previous agreements that will somehow compete with yours."

Knowing that the titles will be available for awhile is also a priority. If a particular record starts to take off sales-wise, it's nice to have assurance there is more product to back up the orders. Gordon stresses cautiousness. "You can't have a catalog where titles are constantly disappearing," he says. "Gee, what happened to #001? Whoops! Not there anymore."

INVESTING IN FUTURES

Perhaps the most troubling bugaboo to licensees is predicting the future. Jazz records are difficult to sell unless you mount appropriate support. To separate your licensed title from the slew of jazz CDs that come out every week, a campaign is needed. And the legwork for a current title sometimes doesn't pay off until the next record hits the racks.

Gordon thinks the downside of marketing often rears its head. "Investing in a campaign may only set you up for the second or third release by that same artist," he posits, "So it's gambling to spend money on a player that you don't own. What if they're not there for the second or third release? Many artists do one-offs for these companies. The guy might be gone in a flash."

Columbia came upon its own set of advantages and shortcomings during a three-year pact with Japan's DIW label, currently imported through Sphere Distribution. During that time, from February of 1992 to March of 1995, Columbia released a number of valued dates by progressive American jazzers. "At the time, it made sense to go with DIW because they'd already established themselves in the market as a hip, cutting-edge label," says Kevin Gore, Columbia Jazz's VP of promotion and marketing (U.S.). "Plus, they had a catalog that, at one point, we were interested in trying to buy."

David Murray's "Shakill's Warrior," Harold Mabern's "Straight Street" and

James Carter's "J.C. On The Set" were all import titles that Columbia funneled into the stores.

But as time went on, Columbia decided that the DIW catalog was still healthy retail-wise. "To reissue it wouldn't have been a great business venture," says Gore. "There were still a number of import units out there, and we'd have wound up competing with ourselves."

Gore also warns of consumer confusion as far as what was a catalog piece and what was a new release. For example, Murray had several titles available for issue. "DIW, especially their producer here in New York, Kazunori Sugiyama, was great to work with," grants Gore. "And we were happy to try and get important music out to more people."

"But at the end of the day, we felt it would be better to focus in on an artist or two and develop a career plan for them. Something we would have more input into: the flow of records, the touring and marketing efforts—that stuff is important."



Abbey Lincoln

HIGH-VIS ARTISTS

These days, it's Koch who is trading into the DIW waters. Elfman says that bassist Rodney Whitaker's DIW disc "Children Of The Light" will be released on Koch Jazz in September. It's the kind of album that gives the comparatively obscure Koch label access to artists who are high-vis because of their own domestic contracts (and ad campaigns). The bandmates on "Children" are "the faves of the day," chuckles Elfman. "Nicholas Payton, Wallace Roney, James Carter, Geri Allen—it's the first of that kind of record for us." Koch is negotiating with DIW for other discs, but right now they're on a title-to-title basis.

More labyrinthine turns? Columbia turned down Koch's request for James "Blood" Ulmer's opus, "Odyssey," but it will be brokering a few cut-out Columbia titles. Tim Berne's "Fulton Street Maul" and "Sanctified Dreams," along with Jane Ira Bloom's "Slalom" and "Modern Drama," should both see light before the end of the year.

From the artistic point of view, it's a boon. "I'm totally happy," says Berne. "I wouldn't want everything I've done prominently reissued, but those two are strong records. They were out for such a short time on CD, they'll be like new releases."

Koch is determined to make a push with them, but won't wring its hands about sales. "We don't have the kind of corporate structure a big company does," explains Elfman. "There's not the same kind of sales pressure to sell 20,000 copies. Our goal is to reinstate titles and give them a little push."

"I like the idea of finding new artists, but I love the idea of having lost treasures come back into play. It's history."

History, you could say, that needs only pen and ink to be revitalized. ■

MUSICAL VETS whose influence extends beyond jazz, Tony Bennett and Quincy Jones are the year-to-date leaders in this Spotlight's recaps of Billboard's Top Jazz Albums and Top Contemporary Jazz charts.

If the lead held by Bennett's "Here's To The Ladies" holds through the rest of the chart year, which ends with the Nov. 30 issue, it will mark the third straight year that the crooner has an album lead the Top Jazz Albums field in Billboard's Year In Music issue. His "MTV Unplugged," which ranks fifth for the year to date, won in 1995, and Bennett's "Steppin' Out" topped the category the previous year.

In the Top Contemporary Jazz field, Jones' "Q's Juke Joint" currently enjoys a substantial lead over Kenny G's "Breathless," the title that won the category in 1993 and 1994. "Breathless" fell to the runner-up spot last year, ousted by G's Christmas title, "Miracles: The Holiday Album."

Before the year ends, though, Kenny G could extend his win streak to four years, because the soprano saxophonist is set to release a new album in September. G's "Breathless" and "Miracles" each sold more than 435,000 units in the first four weeks, so if his new one arrives on schedule, and if it qualifies for the Top Contemporary Jazz chart, he stands a chance to overtake Jones before the chart year ends. Stay tuned.

Joining Bennett in the top 10 of Top Jazz Albums are a few artists who are not typically associated with the genre: No. 2, Van Morrison With Georgie Fame; No. 7, David Sanborn; and No. 10, Joe Sample. Sample and Sanborn are usually—but not always—found on the Top Contemporary Jazz list, and Morrison is a seasoned pop star, but all three turned to the mainstream with these outings.

Soundtracks from "Leaving Las Vegas" and "The Bridges Of Madison County" also rank high, with Cassandra Wilson, Herbie Hancock and Wynton & Ellis Marsalis rounding out the top 10.

Vocalists Will Downing and Randy Crawford follow Jones and G on the Contemporary Jazz recap. Blue Note's Christmas title, "Jazz To The World," and the soundtrack from "Get Shorty" are among the leaders. Fourplay, the last act to top the category before Kenny G's reign (1992), stands in seventh place. Rookie violinist Jerald Daemyon and sax man Boney James and Najee are also players in the top 10.

WE DO IT: Both jazz recaps utilize the same methodologies used to compile Billboard's Year In Music charts. The ranks are determined by the SoundScan sales units registered during each week a title appeared on the Top Jazz Albums or Top Contemporary Jazz chart from the start of the chart year (Dec. 2, 1996) through the June 29 issue.

These recaps were prepared by chart manager Datu Faison with assistance from Michael Cusson. In addition to these two lists, the Year In Music issue will also include artist, label and distributing-label recaps for both jazz charts. ■



Tony Bennett



Quincy Jones

TOP JAZZ ALBUMS

PO. TITLE	ARTIST	LABEL
1 HERE'S TO THE LADIES	Tony Bennett	Columbia
2 HOW LONG HAS THIS BEEN GOING ON	Van Morrison With Georgie Fame & Friends	Verve
3 LEAVING LAS VEGAS	Soundtrack	Pangaea
4 NEW MOON DAUGHTER	Cassandra Wilson	Blue Note
5 MTV UNPLUGGED	Tony Bennett	Columbia
6 THE NEW STANDARD	Herbie Hancock	Verve
7 PEARLS	David Sanborn	Elektra
8 THE BRIDGES OF MADISON COUNTY	Soundtrack	Malpasso
9 JOE COOL'S BLUES	Wynton & Ellis Marsalis	Columbia
10 OLD PLACES OLD FACES	Joe Sample	Warner Bros.
11 LOVED ONES	Ellis & Branford Marsalis	Columbia
12 THE BEST OF THE SONGBOOKS	Ellis Fitzgerald	Verve
13 SURRENDER TO THE AIR	Surrender To The Air	Elektra
14 THE PROMISE	John McLaughlin	Verve
15 SWING KIDS	Soundtrack	Hollywood
16 CHRISTMAS	Cascar Peterson	Telarc
17 AT THE BLUE NOTE: SATURDAY JUNE 4TH 1994 1ST SET	Keith Jarrett	ECM
18 FIRST INSTRUMENT	Rachelle Ferrell	Blue Note
19 75	Harry Connick Jr.	Columbia
20 ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)	Diana Krall	Impulse
21 GIVING MYSELF TO YOU	Gerald Albright	Atlantic Jazz
22 TIME AFTER TIME	Etta James	Private
23 DEDICATED TO NELSON	Rosemary Clooney	Concord
24 BILLIE'S BEST	Billie Holiday	Verve
25 HIGHLIGHTS FROM THE PLUGGED NICKEL	Miles Davis	Legacy

TOP CONTEMPORARY JAZZ ALBUMS

PO. TITLE	ARTIST	LABEL
1 Q'S JOOK JOINT	Quincy Jones	Quest
2 BREATHLESS	Kenny G	Arista
3 MOODS	Will Downing	Mercury
4 NAKED AND TRUE	Randy Crawford	Blue Moon
5 JAZZ TO THE WORLD	Various Artists	Blue Note
6 THINKING ABOUT YOU	Jerald Daemyon	GRP
7 ELXIR	Fourplay	Warner Bros.
8 SEDUCTION	Boney James	Warner Bros.
9 GET SHORTY	Soundtrack	Antilles
10 NAJEE PLAYS SONGS FROM THE KEY OF LIFE—A TRIBUTE TO STEVIE WONDER	Najee	EMI
11 DISCOVERY	The John Teah Project	GTSP
12 THE JAZZMASTERS II	The Jazzmasters	JVC
13 BRAVE NEW WORLD	Russ Freeman & The Rippingtons	GRP
14 ATTITUDE ADJUSTMENT	George Howard	GRP
15 SAX BY THE FIRE	The John Teah Project	GTSP
16 SAX ON THE BEACH	The John Teah Project	GTSP
17 SOUL SURVIVOR	Bobby Caldwell	Sin-Drome
18 A GRP ARTISTS' CELEBRATION OF THE SONGS OF THE BEATLES	Various Artists	GRP
19 LOVE SONGS	David Sanborn	Warner Bros.
20 SAPPHIRE	Keiko Matsui	White Cat
21 THE BEST OF DAVID SANBORN	David Sanborn	Warner Bros.
22 SUDDEN BURST OF ENERGY	Earl Klugh	Warner Bros.
23 HEART OF THE NIGHT	Spyro Gyra	GRP
24 HOLIDAY	Russ Freeman	GRP
25 100 DEGREES AND RISING	Incognito	Verve Forecast/Talkin Loud

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A Few Words For The White Boys

BY JOE GOLDBERG

GIGGING THE SUPERSTORE CIRCUIT

The bottom line is "Face-to-face pays off" as an increasing array of jazzers expose themselves to retail.

BY HOWARD MANDEL

It's a win-win proposition, say most jazz industry observers of the recent marketing trend toward superstore gigging—that is, retail-outlet appearances by musicians eager to break into new markets and/or promote their latest releases.

"With radio formats tightening in the past couple of years and more titles and artists added almost daily, record companies have to look for new ways to get behind their albums," says Dave Love, CEO of Heads Up International, whose debuting "saxtress" Pamela Williams is one of the current stars and purportedly one of the chief beneficiaries of the superstore circuit.

"Marcus Roberts was maybe not the first jazz artist to play a Borders store,"

concedes Kevin Gore, Columbia Records VP of jazz promotion and marketing (U.S.), "but he was the first to make a tour of Borders, starting around Valentines' Day 1995."

"Not to single out any one retailer, we've sponsored jazz in-store performances for about two years,

with Boney James, George Duke, Marilyn Scott and, currently, Joe Sample," Randall Kennedy, Warner Bros. Records senior director of marketing and sales (U.S.), says. "As a promotional tool, an in-store tour is beyond the old practice of getting an artist to visit radio and TV stations, a branch distribution outlet and then do a retail walk-through. In-store performances present artists to the public in an exclusive light—close up—which isn't like hearing them in a club or concert or on record."

"One of our major goals is getting artists to the people," says Nate Herr, product manager of Verve (U.S.). "Having them perform in retail stores is the most effective way to do it." Herr cites trumpeter Nicholas Payton's recent performances—with quintet or quartet—following up the release of his album "Gumbo Nouveau" in Tower Records stores in Chicago, New York, New Orleans and Washington, D.C., as particularly strong promotions.

"Of course, you've got to coordinate several aspects to make these work," Herr cautions. "That includes advertising in advance of the event, pushing for lots of airplay, interviews and press,

good price and positioning in the retailer's display; taking advantage of every opportunity when an artist visits a potential market."

PIANO RENTALS AND NO REINFORCEMENT

"In-store gigs work on one level as artist development," suggests Don Lucoff, president of DL Media, publicists for Blue Note Records, among other jazz labels. With nine albums in the Blue Note catalog, pianist Elaine Elias embarked on an eight-city in-store tour lasting three weeks. Her solo appearances required piano rentals (provided by the record label) but little sound-reinforcement equipment or stage-space. And she drew well in locales without dedicated jazz venues she'd otherwise perform, including Miami, where some 300 people came to hear her at Borders.

"That was a good match," Lucoff says. "You need the right artist and the right store. But these gigs reach people who may not go to concert halls, yet do get to shopping malls. So they usually result in a good point-of-purchase action too."

"We've never sold zero at any of them," emphasizes Mike Rome, head buyer and partner in four-year old



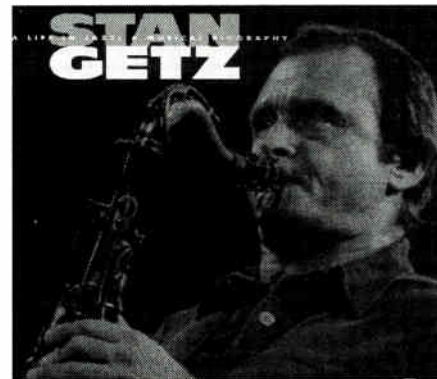
Marilyn Horn and friends at Tower, San Diego

Street Corner Music, situated in a strip mall in Beverley Hills, Mich., just outside Detroit. Jazzy Southwest blues guitarist Gatemouth Brown recently played unaccompanied and unplugged in the 2500-square-foot store. Ostensibly supporting a Capitol reissue, Brown's Street Corner sales doubled as Verve coincidentally released his newest album on the very same day.

"We had Pamela Williams here, too," Rome mentions. "She was already

Continued on page 42

There was a brief moment, back in the '70s, when the last interesting thing happened in jazz before Wynton Marsalis came to town and began his rise to his present eminence as the King's Own Trumpeter, creating an atmosphere in which all but the most adventurous consider bebop to be the One True Church, and young musicians try assiduously to emulate the Miles Davis-Herbie Hancock-Wayne Shorter-Ron Carter-Tony Williams records of 30 years ago, or the John Coltrane records from shortly before that.



This moment took place largely in New York, and largely for economic reasons. The enormous popularity of rock had almost destroyed jazz, and jazz clubs were closing. This was the period of Free Jazz, often so abstruse that very few cared to listen to it. A law in New York stated that if a musical group included a singer or drummer, an entertainment tax had to be charged; otherwise not. So small clubs started booking duos—horn and piano, horn and guitar, horn and bass, bass and guitar. Zoot Sims, tenor, and Bucky Pizzarelli, guitar. The guitarist Jim Hall with the bassist Ron Carter or the trombonist Bob Brookmeyer. The arranger and pianist Gil Evans with his fellow member of the Miles Davis "Birth Of The Cool" band, altoist Lee Konitz. These were older musicians, most of them white. Most of them lyrical and reflective. In the midst of this, the pianist Jimmy Rowles ceased being Tommy Flanagan's only competition for the title of World's Greatest Accompanist and came to New York to play solo piano in places like Bradley's and the Cookery. Stan Getz recorded a marvelous album with his friend from the Herman band called "The Peacocks," which served its purpose of bringing Rowles to a wider audience. In an era saturated with black protest music, there was something else going on—white survivors' music.

Now, nearly a quarter-century after it was made, along comes a perfect example of what I am talking about, a Fantasy recording called "But Beautiful," made at a series of European concerts the Bill Evans Trio played with Stan Getz during the summer of 1972. The most indelible track is a duet between Getz and Evans on Rowles' wonderful impressionist piece,

"The Peacocks." Getz is the great lyrical tenor saxophonist of the second half of the 20th century; Evans is the most influential jazz pianist of the past 40 years. There was always a hint of English pastoral to his music. One of his disciples, Brad Mehldau, is referred to by his manager as "Bill Evans with balls," but what is fascinating is that George Russell's "All About Rosie," which contains the solo that brought Evans to everyone's astonished attention, contains one of the most muscular, propulsive jazz solos ever recorded.

Evans did this time after time as a sideman; as a leader, either the burden of responsibility or his personal problems left him with a gorgeous touch and emotions almost too private to be captured on tape.

This record is practically all Getz, who does little more than play the tune through, but with a heartrending tone and subtle displacements that make it a unique performance. As if to prove that a great jazz musician can make music out of everything, Getz announces, at the end of "The Peacocks," "Happy birthday, Bill" and proceeds to play, unaccompanied, the most beautiful version of "Happy Birthday To You" you are ever likely to hear.

But the blues on the same recording are only of middling interest, even though, on "Lover Man," Getz plays powerful blues-derived phrases and even shows you where he learned to do it by quoting "Parker's Mood." Often, Getz could be soft enough to be mushy, relying primarily on that gorgeous tone, but when he toughened up, he was peerless.

I met Getz once, at the home of a beautiful woman named Barbara Rolf, who had lived with him when she was a teenager. Barbara shared a Greenwich Village apartment with a woman named Sara Lownds, who was, like her, smart, charming, funny and lovely. They had what in Paris would have been called a salon. Barbara died far too young, of leukemia, and Sara married Bob Dylan. Getz might have spent our time together that day wishing I would leave, but even so, he seemed merely blandly pleasant, and I could not see where the music came from.

Barbara is nowhere mentioned in the new biography of Getz, and another friend who died too young, the arranger Gary McFarland, is given only a couple of perfunctory lines. But Hermann Goring, who first saw what was to become the swastika at the castle of the grandfather of Getz's second wife, gets four full pages, and the attention wanders for the same reason that yours must have over the sentence I am now completing.

"Stan Getz: A Life In Jazz," by Donald L. Maggin (Morrow, 1996), has many

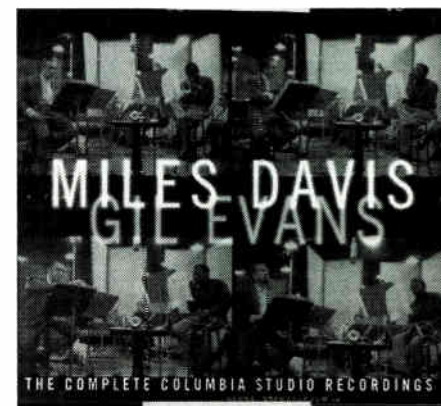
such digressions, but once it settles down, it tells a harrowing story. The story is one we have heard before, most recently about Miles Davis and Frank Sinatra: how could someone this difficult and destructive make such gorgeous music?

Several times, Getz told Peter Levinson, his publicist of 17 years, that perhaps it was because he was a Jew—always making a joke out of it, but leaving the parallels between black and Jewish oppression clear.

There have been times—and the '50s and '60s were among them—when to be a white jazz musician in this country was a hard row to hoe. Reverse racism was the tag line, and I strongly remember seeing Getz at the Jazz Gallery opposite Sonny Rollins, on the occasion of Rollins' return after his first voluntary retirement, playing his consummate best to no attention at all, because everyone was Waiting For Sonny. There was an element of racism in that, a reaction against what the funkier of all pianists, Horace Silver once called "white faggoty jazz"; never mind that the leader who took him out of a Connecticut bar and made him a star was—you guessed it—Stan Getz.

And the reverse of that coin is that the meanest, coldest, turn-his-back-on-you musician of the era, Miles Davis, is the one who hired four white musicians named Bill Evans, Gil Evans, Lee Konitz and Keith Jarrett, reasonably saying that if anyone knew a black musician who could play like that, he, Miles, would be happy to hire them.

As well he should have. Miles created some of his greatest music with a man who was not only not black, but wasn't even an American. Canadian-born Ian Ernest Gilmore Green, Gil Evans to you, created, with and around Miles Davis, three albums—"Miles

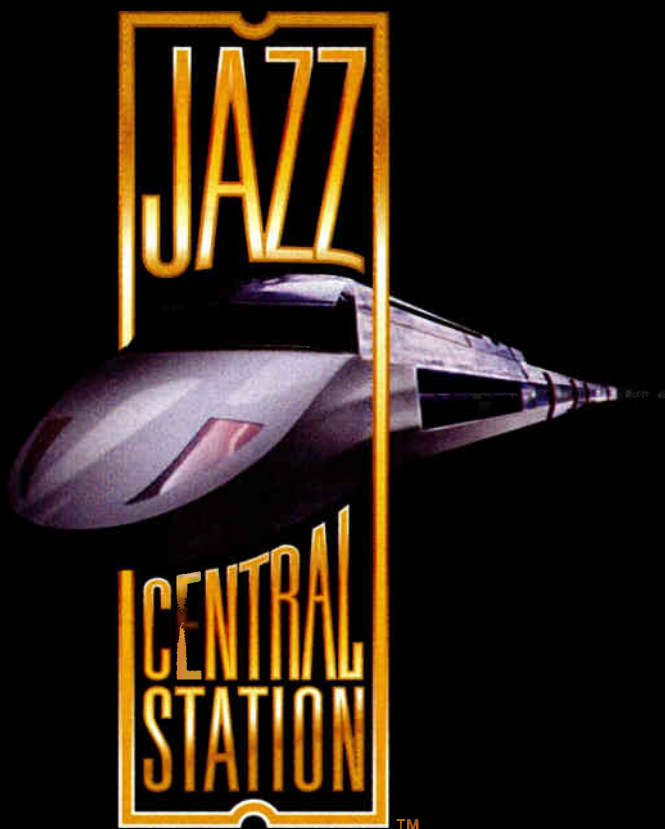


Ahead," "Sketches Of Spain" and "Porgy And Bess"—that are monumental peaks of American popular art in the 20th century. They rank in importance with the first two "Godfather" films and share an unfortunate coda in "Quiet Nights" with "Godfather III"—sure, nobody else could have done it, but still.

Gil Evans' lyricism, as someone once said of Miles himself, tended toward

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GIGGING THE STORES

Continued from page 40

popular, due to radio play—and really, we don't want to have anyone here without there already being some buzz.

"We got about 100 extra people into the store; we try to catch them after work, but it's hard, because our jazz customers are in their 30s and 40s, with family responsibilities, and it's 6 p.m., dinner time. With Pamela, we put 'Saxtress' on softly, and she played along. It sounded kind of cool!

"It was already among our top five sellers for three months," he reports. "It would have been hard for her to sell even better. But in-store performances can push a CD from being in our top 20 to our top 5—and once an artist does it, sales are guaranteed for months to come and CDs to come."

PROFITABLE BORDERS-CROSSING

Columbia's Gore concurs that in-store performances can give albums that have been available for months a second wind, even leading in to the artists' next releases. "When Marcus Roberts went out on his two-week Borders spree, his trio album of Gershwin interpretations had already been out seven months. I remember in White Plains, I think, they had 200 people turn out and sold 110 copies

through the one gig! That was encouraging."

"We've had good experience with in-store gigs on weekends," says Jim DeJong, jazz buyer for Tower Records, Lincoln Park in Chicago. "We've got a good space, a large store, and we're on the second floor with an area in the front, facing the street, where we put up an 8'-by-8' stage. We've got a little Peavey sound system, and it's all we need.

"There's an investment of our time, it's definitely work supervising the logistics, and you've got to let your customers know about the event at least nine or 10 days in advance so they adjust their shopping schedule. But face-to-face pays off in the long run. Especially when our sales staff gets exposed to good artists, is truly impressed by what they've heard and afterwards can respond to customer queries honestly and enthusiastically.

"Of course, we've got an urbane clientele. We sell some contemporary, new age and commercial jazz but also a lot of deep catalog: Cannonball Adderley, John Coltrane and Miles, Miles, Miles. It's hard to get them to do an in-store," he says dryly of the late jazz superstars, "but if they did, in support of new product, I'm sure we'd do gangbusters." ■

PARIS—In recent decades, France has nurtured several great jazz pianists—from Martial Solal to Michel Petrucciani—who brought a new approach to the instrument. A new generation of pianists has emerged recently, with Jacky Terrasson and Laurent de Wilde at the forefront.



Pianist Laurent de Wilde

Laurent de Wilde is widely considered as one of the rejuvenators of the French jazz scene. Influenced by Herbie Hancock, Miles Davis, Ahmad Jamal and Thelonious Monk (about whom he recently wrote a book), De Wilde was born in the U.S. in 1960, when his father

International

was working for the French embassy in Washington, D.C. He went to one of the most renowned universities in France—Ecole Normale Supérieure—before considering a career in jazz. "The Back Bumer," De Wilde's fifth album (and first for Sony Music), was greeted by rave reviews in the French press when released at the end of 1995. It was recorded in New York with Eddie Henderson (trumpet), Antonio Hart (sax) and a rhythm section consisting of Ira Coleman (bass) and Billy Drummond (drums). His music is full of vitality, and he is the one who, in Miles' words, would only play "the notes that count." Although he has proven to be a brilliant composer, he likes to take on some old standards, such as "Besame Mucho" or "What is This Thing Called Love," and give them a personal treatment. Last year, De Wilde received the Django Reinhardt Award from the French Academy Of Jazz for his recordings. Sony reports that "The Back Bumer" has sold 6,500 units in France. Sony Jazz product manager Pierre Michelin says the label's priority is to develop De Wilde's career internationally. "It is our first local signing and it's a long-term commitment," says

Michelin. "We are lucky to have a multi-talented artist, who not only plays music but also writes books. He also has that dual culture—French and American—which gives him a very interesting look at things."—EMMANUEL LEGRAND

HAMBURG—Klaus Doldinger has been a key fixture on the German jazz scene for over 30 years. Born in Berlin in 1936, Doldinger has had a major influence on the development of European jazz as a skilled jazz, R&B and fusion musician. Tours with Passport, his group of over 25 years, have taken him to America, Asia and Australia. He has performed with jazz, fusion and blues legends such as Les McCann, Brian Auger and Buddy Guy, at a total of over 1,500 concerts. Klaus Doldinger is also a permanent guest at the prestigious Montreux Jazz Festival. WEA managing director Gerd

Continued on page 44



Saxist Klaus Doldinger

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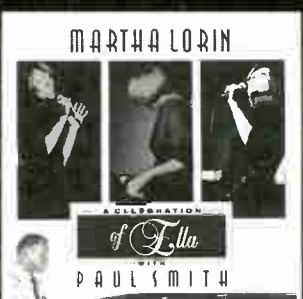
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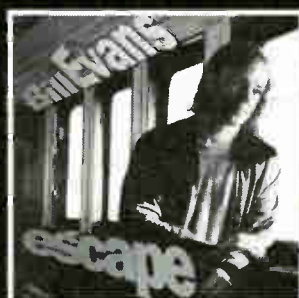
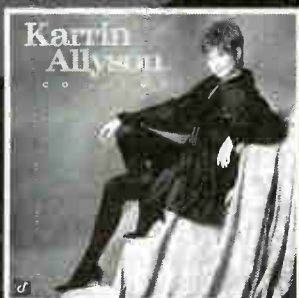


Susannah McCorkle
Easy To Love: The Songs
Of Cole Porter
coj 4696

Sergio Salvatore
Always A Beginning
coj 4704

Scott Hamilton
My Romance
coj 4710

Martha Lorin
with Paul Smith (piano)
A Celebration of Ella
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Karrin Allyson / Collage
coj 4709

Nnenna Freelon / Shaking Free
coj 4714

Bill Evans / Escape
escp 63650

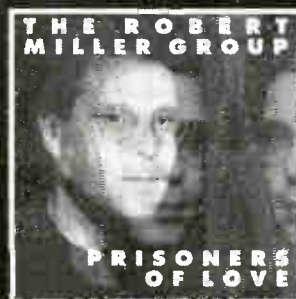
Trilok Gurtu
Bad Habits Die Hard
cmp 80



Joe McBride
Keys To Your Heart
hu 3035

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hu 3034

Tania Maria / Bluesilian
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"High energy jamming with
mouth watering melodies
galore." - J. Widran, Jazziz

ELATON



GLOBAL PULSE

Continued from page 42

Gebhardt explains Klaus Doldinger's success like this: "The spirit of creative development, stylistic liveliness and pleasure at making music form the basis of Doldinger's music even in the 26th year of Passport's existence." Passport has always been something of a nursery for up-and-coming young German musicians, such as Udo Lindenberg, who has enjoyed decades of success, and the well-known drummer Curt Cress. Doldinger was originally signed to WEA Germany by Siegfried Loch, today president of jazz label ACT Records, and his new WEA album, "Passport To Paradise," is his 21st for the company. It contains 11 new Doldinger compositions and proves that his group is still taking new paths in jazz. Says Gebhardt, "It's an album in the best Passport tradition, stimulating and of the highest musical order." Doldinger's studio album, "Street Of Dreams," has been released in the U.S. on the Mesa/Bluemoon label. It was Doldinger's dream to record songs with numerous old and young jazz greats. Joining him on this album are Tommy Flanagan, Roy Ayers, Don Alias, Victor Lewis and Charnett Moffett. Says Doldinger, "For me, 'Street Of Dreams' is proof that jazz is a valid international language. I had not played with any of these musicians before, but this did not prevent us from communicating perfectly from the outset."

—WOLFGANG SPAHR

MELBOURNE—When former Warner Australia managing director Philip Mortlock set up the Origin label to market jazz and ambient works, Melbourne pianist Paul Grabowsky was one of the first artists he contacted. "He's one of the most open-minded musicians I know," Mortlock says, "and he fitted in with our 'long shelf-life' approach to our records." The albums "When Words Fail" by the Paul Grabowsky Trio and "Ringing The Bell Backwards" by the contemporary jazz Australian Art Orchestra (with whom Grabowsky is touring India in October) have registered sound sales and interest from Europe and Japan. Grabowsky, meanwhile, believes diversification is the key to longevity. "Coming from a jazz background, I have learned to think very quickly," he says. "The more flexible you are, the more your services will be called upon by a greater amount of clients." He has written for a solo album by rock veteran Ross Wilson; performed Bach concertos with the Adelaide Chamber Orchestra; composed and arranged for film, TV and live theater; been commissioned for operatic works by the Adelaide Festival and the Western Australian Opera; and appeared this spring at the Bogota Arts Festival in Colombia with theatrical performer Robyn Archer. A descendant of Polish aristocrats who fled to Scotland in the 18th century, "Count" Grabowski started to play piano by age 5. After classical piano training, he moved to Europe to study and teach jazz. He returned to Australia in the mid-'80s and set up a production facility, Grabsound, with brother Mike to "provide music for weddings, parties, anything." In June, he began producing and co-presenting a 14-part TV series called "Access All Areas" for young musicians.

—CHRISTIE ELIEZER

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Continued from page 40

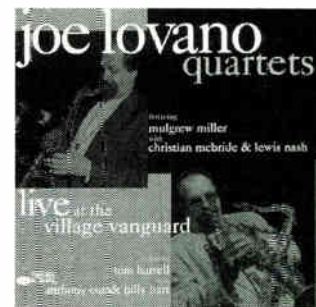
ecstasy. A musician who worked on these sessions said that sitting there, surrounded by that sound, could make you cry.

Evans was, without question, the finest arranger for jazz band after Ellington, and, like Ellington, eschewed section work for mix-and-match—clarinet against brass, French horn against

saxophones. Undoubtedly, no more intricate arrangements have ever been written in jazz.

In August, Sony Legacy will release a six-CD boxed set, "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings." What you get on these six CDs is everything Davis and Evans ever committed to tape, except for live concert performances. And committed to tape is the operative phrase. Producer George Avakian takes credit for the concept in the accompanying booklet, even though there

have been reports of a letter Miles wrote to Bob Weinstock of Prestige outlining "Miles Ahead" and asking, if Weinstock could not do the project, could he suggest a company that could. Likewise, Avakian takes credit for "Sketches Of Spain," which earlier accounts base on Miles playing the Rodrigo Guitar Concerto that is the centerpiece of all this music for Evans—and the Concierto De Aranjuez was a new piece at the time.



What the accompanying notes dwell

on obsessively is the splicing and compiling from different takes that resulted in this music; scarcely a complete take in the whole set. Glenn Gould would have loved George Avakian. What you get is the albums as they were released, followed by outtakes and partial takes, some heretofore legendary music—such as what Evans and Davis wrote for a Laurence Harvey-produced play called "The Time Of The Barracuda," and two rehearsal tapes, with unprintable quotes from Miles and what might be the unreleased gem of the entire set: a complete run-through of the Rodrigo, 16 minutes and change, with no solo part—Miles is listening, to see where he'll fit in. The set is aimed toward the scholar and completist, but it's indispensable. This music couldn't have been in the can for 40 years—it's far too fresh.

On the boxed-set front, there is good news for Bill Evans fans. He seems to have had his own version of Dean Benedetti, the guy who kept following Charlie Parker around and taping him. This was a man named Mike Harris, who, upon first hearing Bill Evans at the Village Vanguard, bought, not a stack of Bill Evans records, but a tape recorder and a large purse for his wife. They returned several times, to both the Vanguard and the Village Gate, and recorded Evans with five different drummers, including Jack de Johnette, and, with the exception of a few tracks, Eddie Gomez on bass. Orrin Keepnews, who produced Evans' classic Riverside albums, is preparing what he thinks will be an eight-CD set for fall release. The sound is acceptable mono, he says, and he emphasizes that the notoriously shy Evans did not know he was being recorded.

Verve plans to release a Bill Evans set in October, which will contain 18 CDs and include virtually everything he did for the label. In the works, too, is Verve's three-CD box of Getz's West Coast sessions.

The first white tenor saxophonist since Getz to get serious critical attention in a very long time is Joe Lovano, who this year dethroned Joe Henderson, The Tom Hanks of jazz, in the *Down Beat* polls. Lovano can be an elusive figure, especially. Schuller could make anyone sound cold. Lovano, who takes from Ornette Coleman and wherever else he can find what he needs, is at his best on a two-CD set, "Live At The Village Vanguard," on Blue Note, which contains music by two different quartets, one of which includes the highly touted trumpeter Tom Harrell, who also has his own new release on RCA. Lovano and Schuller will be collaborating on the soundtrack for a Showtime movie called "Face Down," starring Joe Montegna and written and directed by Thom Eberhardt. Shades of "Mickey One," the offshoot of the Stan

Continued on page 48

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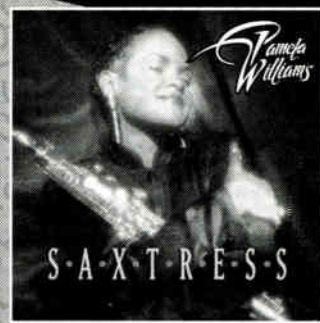


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I'M A SPOTLIGHT WAITING TO SHINE IN WORDS & MUSIC

TO: TONY BENNETT (WE DID LUNCH, NYC, MAR., 1993), MICHAEL FEINSTEIN, MEL TORMÉ, LINDA RONSTADT, BOBBY SHORT, STEPHEN SONDHEIM, BARBRA STREISAND, QUINCY JONES, NATALIE COLE, BARBARA COOK, MARIAH CAREY, ALL OTHERS...

IF YOU CHANCE TO READ THIS-REMEMBER WHEN YOU NEEDED A BREAK? A JUMP-START? THE LEAN TIMES? I'M IN MY TWILIGHT YEARS (age being only a number, mine's unlisted). I WRITE POP/STANDARD (in Gershwin, et al, mold) WITH LYRICS TO MATCH.

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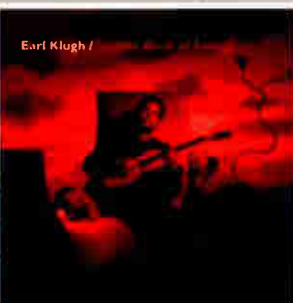
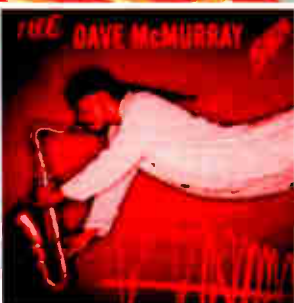
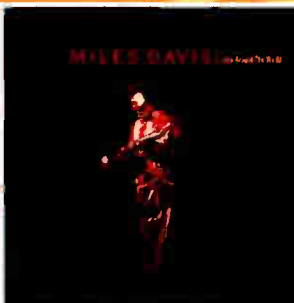
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JAZZ

WHITE BOYS

Continued from page 46

Getz/Eddie Sauter masterpiece "Focus."

Back to Bill Evans for a moment. One of his best disciples, Fred Hersch, has a gorgeous new album on Nonesuch, "Passion Flower," a collection of Billy Strayhorn compositions employing, at times, a string orchestra. I only wish that Hersch had included the Strayhorn masterpiece that elicited some of Getz's most heartrending work, "Blood Count" (Concord Jazz).

Evans' main influence, far more discernable on his early recordings than later, was, of course, the blind, white pianist Lennie Tristano. Tristano was mentor to two of the greatest of white jazz saxophonists, the altoist Lee Konitz and the tenor player Warne Marsh. Evans acknowledged the kinship by recording with them. Fortunately for us all, Konitz is still out there, but in my opinion, Marsh may be the finest jazz musician who never made a name for himself outside the coterie.

The pianist Cecil Taylor once said that all white players were involved in was "copping the feeling." I think that at one time that might have been true, and in some cases it still is, but I would prefer to believe that the ultimate truth lies with something that the greatest living jazz guitarist, Jim Hall, said to the greatest stylist writing about music today, Whitney Balliett: "I've always felt that the music started out as black but that it's as much mine now as anyone else's. I haven't stolen the music from anybody—I just bring something different to it."

Despite all this, it is perfectly obvious that Duke Ellington is the greatest musician in the history of jazz, and I didn't need Stanley Crouch in a recent

New Yorker to tell me so. Crouch and Wynton Marsalis' attempt to declare by fiat that the jazz tradition leads up to and ends with Wynton Marsalis is far too limiting. The first jazz musician I heard use the word "tradition" was Cecil Taylor, no friend of Mr. Crouch, and he used it before Wynton Marsalis was born, or before Mr. Crouch had found either his vocation or his horse to ride in on.

Let me end with a little story. Two years ago, I spent an afternoon with one of the greatest lyric talents in jazz history, at his home north of Los Angeles. I asked to use the phone, since I had to call master saxophonist Jackie McLean to arrange to meet that evening at the club where he was playing. When my host heard who I was calling, he was full of praise for Jackie. I repeated this to Jackie, who professed boredom until I told him that the man I was quoting was Artie Shaw. Then he asked if he could speak to him—"He's my man." The two talked for quite a while on the phone.

That night, Jackie embraced me at the club and thanked me for enabling him to speak to Shaw. I thought he might say, "You made my day."

I was wrong. What he said, and he might have been speaking to Artie Shaw, was, "You made my life." ■

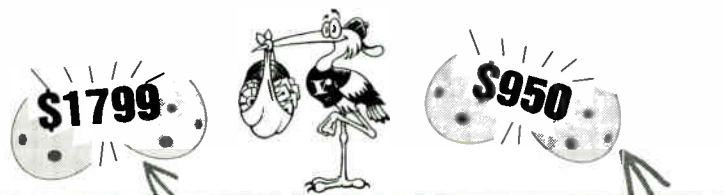
JAZZ RIGHT NOW

Continued from page 36

some degree, it represents the control maneuvers and marketing strategies of new regimes. Over the last year, RCA and Columbia, along with Atlantic, have amended the makeup of their departments. Some staff members have been shown the door, others repositioned. Each of the companies seems to still be fine-tuning what future course to take.

Throughout this year's Spotlight, you'll read how other plans for generating sales have emerged. My piece on licensing explains how the process avails labels to a multitude of titles. Howard Mandel's look into the alternative venues that have cropped up in cities where jazz clubs are extinct. Joe Goldberg's essay on Stan Getz and Bill Evans (and others) helps explain why buyers are so fascinated with the past: agreed-upon quality. There are optimists out there—the crews working new labels like Astor Place and 32 Records (which just began recording the Jazz Passengers) are obviously looking on the sunny side. Their efforts work against the mantra that some execs chant ad infinitum: "Too many records are being released, too many records!" Let's all hope that audiences catch up with some of today's more original music. ■

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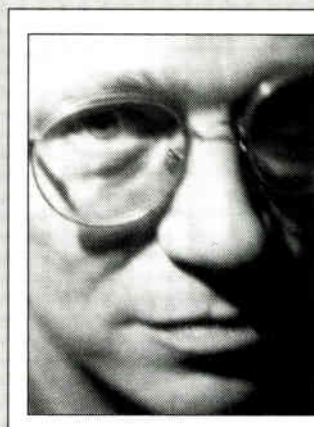
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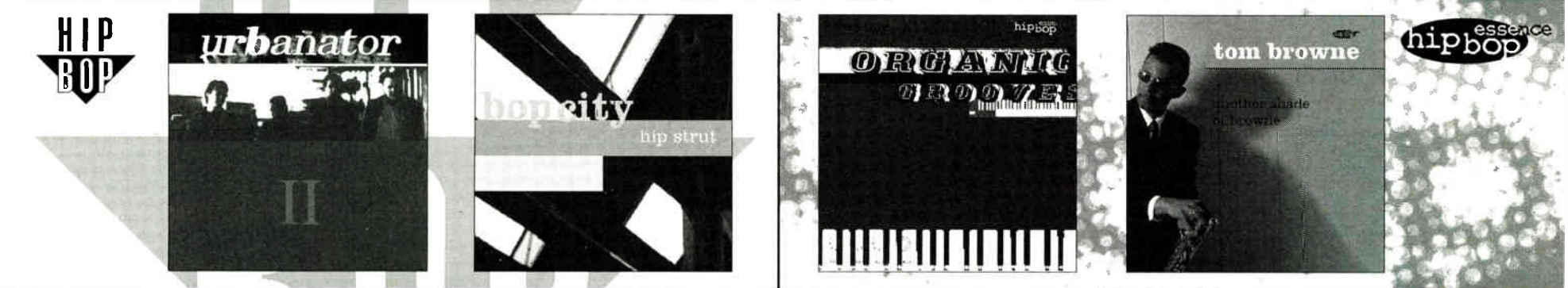
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Peter Browne Macomber is a freelance photographer based in Portland, Maine. His clients include Cole-Haan, Brooks & Dunn, L.L. Bean, Portland Symphony and Knopf Publishers. He can be reached at 207-772-1208 or via email at pbm@macomber.com.

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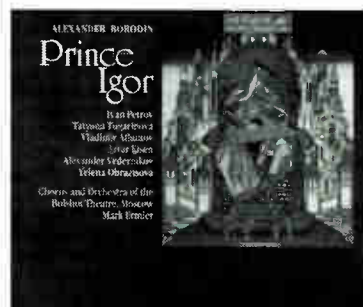


by Heidi Waleson

BIG RUSSIANS: BMG Classics is making use of its Melodiya association to release a bevy of vintage Bolshoi Opera recordings. Five Bolshoi operas are coming out this month as a series dubbed "The Russian Opera."

The 1962 performance of "Boris Godunov" offers a couple of serious Russian low voices to enjoy: Ivan Petrov as the tormented Boris and Mark Reshetin as a sonorous, velvet-toned Pimen. The chorus has its harsh moments, but the performance is state-of-the-art Big Russian, conducted by Alexander Melik-Pashayev, who was musical director of the company from 1953 to 1964.

Other behemoths from the Russian repertoire form part of the Melodiya releases, including Borodin's "Prince Igor" from 1969, also with Petrov as Igor and Yelena



Obratsova as Konchakovna, with Mark Ermler conducting; Glinka's "Ruslan And Lyudmila," recorded in 1978-79, with Bela Rudenko and Yevgeny Nesterenko, Yuri Simonov conducting; and a 1961 recording of

Prokofiev's "War And Peace," under the direction of Melik-Pashayev, which boasts Galina Vishnevskaya as Natasha.

Rarity is represented here as well: The market isn't exactly flooded with recordings of Rodion Shchedrin's "Dead Souls," based on the comic and macabre novel by Nikolai Gogol. It's here, recorded in 1982 with the Bolshoi under Yuri Temirkanov.

BMG's Bolshoi Opera releases, incidentally, create a new source of competition for Philips, which is making new recordings with Russia's rival theater, St. Petersburg's Kirov, under Valéry Gergiev.

Meanwhile, BMG is looking into other areas of vintage vocalism: I enjoyed "O Paradiso," a compilation of opera arias and duets featuring tenor Jussi Bjoerling, released a few months ago. Now, from RCA Gold Seal comes "3 Tenors Of The Golden Age" (Bjoerling, Peerce, and

Mario Lanza) and "Legendary 3 Tenors" (Enrico Caruso, John McCormack, and Beniamino Gigli) singing "operatic and popular selections, including many favorites from the 'Three Tenors' concerts," like "Funiculi, Funiculá" and "Nessun Dorma."

Since nobody seems to be stepping up to the plate to record the next extravaganza of the live threesome, I guess we'll have to make do with the old guys. A pretty impressive group, though, even if these two trios don't sing any numbers together.

The label isn't neglecting its living tenors either. BMG is also putting out "Ben Heppner Sings Selections From Wagner's 'Lohengrin.'" This is a new twist on the opera highlights recording, which labels say nobody wants anymore, for if people like a singer, they want the singer. So, here's Heppner, the hottest heldentenor on the market, who was the best thing about that "Lohengrin" recording (let's draw a veil of silence around the women in it). RCA probably won't have much more opportunity to sell Heppner; word is, he's signing exclusively with Decca.

BROADWAY SINGS: Nonesuch is exploring other corners of vocal repertoire. On Aug. 20, after a production delay, the company is finally putting out "Leonard Bernstein's New York," featuring 19 numbers from Bernstein's New York shows: "West Side Story," "Wonderful Town," "On The Town," "Fancy Free," and his film score for "On The Waterfront."

The album has a strong artist lineup: Mandy Patinkin and Dawn Upshaw, both signed to the label; Donna Murphy and Audra McDonald, both of whom won Tony Awards this year for their roles in hit shows "The King And I" and "Master Class," respectively; and Broadway performers Judy Blazer and Richard Muenz. The artists are backed by the superb Orchestra Of St. Luke's, conducted by Eric Stern, which gets a couple of solo turns, including "Danzon Variation" (from "Fancy Free") and "Cab And Bedroom" ("On The Waterfront").

It's a treat to hear these different vocal styles mix and match, and there's a great range of Bernstein-like magic, from the comic "What A Waste" ("Wonderful Town") sung by Muenz, Upshaw, and Murphy; to such wonderful ballads as "Ain't Got No Tears Left" ("On The Town"), sung by Murphy; and "A Little Bit In Love" ("Wonderful Town"), sung by McDonald.

The label plans a national push, with ads in The New Yorker, Playbill, Time, and People, plus display ads in major city dailies and TV advertising in major markets. A PBS special is also under discussion. Nonesuch's success with Broadway crossover (Upshaw's "I Wish It So," for example) has led to high expectations for this project. And just to keep the ball rolling, "Dawn Upshaw Sings Rodgers And Hart" is due in October, while "Fred Hersch Plays Rodgers And Hammerstein" (solo piano) will also be released Aug. 20.



A Heppner Happening. Tenor Ben Heppner took some time out from rehearsals for his starring role in the Seattle Opera's production of "Andrea Chénier" to meet with fans at Seattle's Mercer Street Tower Records. Nearly 200 showed up to meet Heppner, who signed copies of his two latest albums, "Ben Heppner Sings Richard Strauss" on CBC Records and "Great Tenor Arias" on RCA Victor Red Seal. Pictured in the back row, from left, are Sid Olsen, Tower Records regional sales manager; Mary Farura, BMG representative; Heppner; George Laverock, CBC Records GM; and Tower Records classical buyers Rob Weltzien and Chris Wulff. In the front row, from left, are Maria Scheri, Tower Records promotions director; Devon Hanley, CBC Records publicist; and Beth Smith, Allegro sales representative.

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3	2	3	VARIOUS ARTISTS REFERENCE GOLD 3618 (9.98)	ENCORES-GREATEST HITS
4	8	40	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
5	12	2	VARIOUS ARTISTS PHILIPS (5.98/10.98)	BEETHOVEN FOR BOOK LOVERS
6	9	89	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
7	11	26	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
8	10	20	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
9	RE-ENTRY		VARIOUS ARTISTS VOX CAMEO 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
10	1	15	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
11	RE-ENTRY		VARIOUS ARTISTS MADACY 3609 (4.99/6.99)	GERSHWIN: AN AMERICAN IN PARIS
12	RE-ENTRY		VARIOUS ARTISTS MADACY 3168 (4.99/6.99)	CLASSICAL MASTERPIECES
13	RE-ENTRY		VARIOUS ARTISTS MADACY 58800 (4.99/6.99)	CLASSICAL TREASURES SAMPLER
14	RE-ENTRY		VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
15	RE-ENTRY		VARIOUS ARTISTS VOX CAMEO 8753 (2.98/4.98)	THE VERY BEST OF MOZART

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

Hot Latin Tracks™



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	2	—	2	MARCO ANTONIO SOLIS FONOVISA	QUE PENA ME DAS M.A.SOLIS (M.A.SOLIS)
2	1	1	11	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R.PEREZ-BOTIJA (F.IGLESIAS,R.MORALES)
3	3	4	4	LUIS MIGUEL WALT DISNEY	SUENA WAFANASIEFF (A.MENKEN,S.SCHWARTZ)
4	4	6	5	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A.SOLIS (M.A.SOLIS)
5	8	—	2	LOS TIGRES DEL NORTE FONOVISA	EL REPORTERO E.HERNANDEZ (I.BELLO)
6	5	7	13	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ABREGO)
7	6	3	14	CRISTIAN FONOVISA	AMARTE A TI D.FREIBERG (D.FREIBERG,WARENZON)
8	12	17	5	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R.ARGENTYVAN HOOKE (SORAYA)
9	13	13	4	LIBERACION FONOVISA	HAS DE SABER V.CANALES (I.COBEANT)
10	14	14	8	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V.URRUTIA (J.NUNEZ)
11	7	8	9	VICENTE FERNANDEZ SONY	NO TE VAYAS P.RAMIREZ (V.FERNANDEZ)
12	11	9	9	BRONCO FONOVISA	TRACION A LA MEXICANA NOT LISTED (M.DELGADO,B.LINGARO)
13	9	11	11	EZEQUIEL PENA FONOVISA	EBRIO DE AMOR M.A.SOLIS (I.CASTILLO)
14	15	18	6	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J.CARRILLO (M.GALINDO,F.GALINDO)
15	18	15	6	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H.PATRON (B.ADAMS,R.J.LANGE,M.KAMEN)
*** AIRPOWER ***					
16	31	—	2	LA MAFIA SONY	MEJORES QUE ELLA M.LICHTENBERGER JR. (A.LARRINAGA)
17	16	19	9	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E.EUZONDO (B.PULIDO)
18	21	24	5	BANDA MAGUEY FONOVISA	PORQUE ES AMOR E.SOLANO (G.IBARRA)
19	17	25	3	EDNITA NAZARIO, EMILIO, GRACIELA BELTRAN EMI LATIN	POR SIEMPRE UNIDOS K.C.PORTER (K.C.PORTER,G.LAUREANO)
*** AIRPOWER ***					
20	27	32	3	MARC ANTHONY RMM	HASTA AYER S.GEORGE,M.ANTHONY (NOT LISTED)
21	22	12	7	DLG SIR GEORGE/SONY	TODO MI CORAZON S.GEORGE (I.CHESTER)
22	10	5	9	SHAKIRA SONY	DONDE ESTAS CORAZON L.FOCHOSA S.MEBARAK (S.MEBARAK,L.FOCHOSA)
23	29	35	5	LOS FUGITIVOS POLYGRAM LATINO	VOY A INTENTARLO TODO P.MOTTA (A.CHAVEZ)
24	30	26	7	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A.QUINTANILLA JR. (B.MOORE (J.F.CUESTA)
25	25	30	6	AMBRA ZAFIRO/BMG	TE PERTENEZCO NOT LISTED (ASSOLO,F.MIGLIACCI,F.MIGLIACCI,S.ACCIA)
26	24	21	7	MARC ANTHONY EMI LATIN	ASI COMO HOY A.FERNANDEZ,M.ANTHONY (O.ALFANNO,M.ANTHONY)
27	NEW	1	1	ANA BARBARA FONOVISA	NO LLORARE NOT LISTED (I.GOAD)
28	20	10	12	SELENA EMI LATIN	NO QUIERO SABER A.B.QUINTANILLA III (A.B.QUINTANILLA III,PASTORILLO)
29	28	23	6	RAUL ORTEGA Y SU BANDA ARRE FONOVISA	TE NECESITO R.ORTEGA (U.GUADALUPE ESPARZA)
30	23	22	5	LA TROPA F EMI LATIN	LA MALA VIDA J.FARIAS (J.FARIAS (J.FARIAS)
31	19	2	12	EROS RAMAZZOTTI ARISTA/BMG	LA COSA MAS BELLA E.RAMAZZOTTI (E.RAMAZZOTTI,C.COGLIATI,N.MANO)
32	26	38	4	BANDA ZETA FONOVISA	ROCK NATIVO ZE LUIS (ZE LUIS)
33	32	27	10	LOS TIRANOS DEL NORTE FONOVISA	PARA MORIR IGUALES J.MARTINEZ (J.A.JIMENEZ)
34	37	34	6	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TU BOCA ROJA NOT LISTED (M.OROZCO-GOMEZ)
35	40	—	2	OXIGENO EMI LATIN	CHIKITIKI POOM A.B.QUINTANILLA III (F.TORRES,R.TREVIZO)
36	NEW	1	1	RITMO ROJO FONOVISA	BAILAR PEGADOS NOT LISTED (I.GOMEZ ESCOLAR,J.SUJAS)
37	36	36	11	MAZZ EMI LATIN	AMIGO MIO J.GONZALEZ (H.LANZI)
38	39	29	16	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J.ALEJANDRO)
39	33	20	10	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J.NIEVES (JUNJIN (M.QUINTERO (LARA)
40	34	28	19	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (MASSIAS)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
29 STATIONS		23 STATIONS		63 STATIONS	
1	LUIS MIGUEL WALT DISNEY	1	FRANKIE RUIZ POLYGRAM	1	MARCO ANTONIO SOLIS
2	OLGA TANON WEA LATINA	2	MARC ANTHONY RMM	2	LOS TIGRES DEL NORTE
3	SORAYA POLYGRAM LATINO	3	DLG SIR GEORGE/SONY	3	INTOCABLE EMI LATIN
4	AMBRA ZAFIRO/BMG	4	TONO ROSARIO WEA LATINA	4	LIBERACION FONOVISA
5	MARC ANTHONY EMI LATIN	5	LA MAKINA EMI LATIN	5	BRONCO FONOVISA
6	ENRIQUE IGLESIAS FONOVISA	6	VICTOR MANUELLE SONY	6	EZEQUIEL PENA FONOVISA
7	SHAKIRA SONY	7	LUIS MIGUEL WALT DISNEY	7	GRUPO LIMITE POLYGRAM
8	EROS RAMAZZOTTI ARISTA/BMG	8	OLGA TANON WEA LATINA	8	BOBBY PULIDO EMI LATIN
9	MARCOS LLUNAS POLYGRAM	9	MARC ANTHONY EMI LATIN	9	BANDA MAGUEY FONOVISA
10	MARC ANTHONY RMM	10	GISSELLE RCA/BMG	10	VICENTE FERNANDEZ SONY
11	CRISTIAN FONOVISA	11	AMBRA ZAFIRO/BMG	11	ENRIQUE IGLESIAS FONOVISA
12	EDNITA NAZARIO, EMILIO, GRACIELA BELTRAN EMI LATIN	12	EL GRAN COMBO FONOVISA	12	JENNIFER Y LOS JETZ EMI LATIN
13	FRANKIE RUIZ POLYGRAM	13	SORAYA POLYGRAM LATINO	13	LOS FUGITIVOS POLYGRAM
14	MENUDO MUSICA	14	ILEGALES ARIOLA/BMG	14	RAUL ORTEGA Y SU BANDA
15	FRANCO DE VITA SONY	15	MILLY Y LOS VECINOS TROPIC SUN/RT/SONY	15	LA TROPA F EMI LATIN
16	SUENA	16	ESA NO ES MEJOR QUE YO	16	LA MALA VIDA
17	ME SUBES, MEME...	17	TE PERTENEZCO	17	QUE PENA ME DAS
18	AMOR EN TUS OJOS	18	TE PERTENEZCO	18	NO TE VAYAS
19	AMOR EN TUS OJOS	19	TE PERTENEZCO	19	NO TE VAYAS
20	AMOR EN TUS OJOS	20	TE PERTENEZCO	20	NO TE VAYAS
21	AMOR EN TUS OJOS	21	TE PERTENEZCO	21	NO TE VAYAS
22	AMOR EN TUS OJOS	22	TE PERTENEZCO	22	NO TE VAYAS
23	AMOR EN TUS OJOS	23	TE PERTENEZCO	23	NO TE VAYAS
24	AMOR EN TUS OJOS	24	TE PERTENEZCO	24	NO TE VAYAS
25	AMOR EN TUS OJOS	25	TE PERTENEZCO	25	NO TE VAYAS
26	AMOR EN TUS OJOS	26	TE PERTENEZCO	26	NO TE VAYAS
27	AMOR EN TUS OJOS	27	TE PERTENEZCO	27	NO TE VAYAS
28	AMOR EN TUS OJOS	28	TE PERTENEZCO	28	NO TE VAYAS
29	AMOR EN TUS OJOS	29	TE PERTENEZCO	29	NO TE VAYAS
30	AMOR EN TUS OJOS	30	TE PERTENEZCO	30	NO TE VAYAS
31	AMOR EN TUS OJOS	31	TE PERTENEZCO	31	NO TE VAYAS
32	AMOR EN TUS OJOS	32	TE PERTENEZCO	32	NO TE VAYAS
33	AMOR EN TUS OJOS	33	TE PERTENEZCO	33	NO TE VAYAS
34	AMOR EN TUS OJOS	34	TE PERTENEZCO	34	NO TE VAYAS
35	AMOR EN TUS OJOS	35	TE PERTENEZCO	35	NO TE VAYAS
36	AMOR EN TUS OJOS	36	TE PERTENEZCO	36	NO TE VAYAS
37	AMOR EN TUS OJOS	37	TE PERTENEZCO	37	NO TE VAYAS
38	AMOR EN TUS OJOS	38	TE PERTENEZCO	38	NO TE VAYAS
39	AMOR EN TUS OJOS	39	TE PERTENEZCO	39	NO TE VAYAS
40	AMOR EN TUS OJOS	40	TE PERTENEZCO	40	NO TE VAYAS

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.

Both Of Martin's Careers In Flight

MMARTIN AIN'T MISERABLE: Perhaps at no time in his career has Sony Discos heartthrob Ricky Martin been so hot in both his singing and acting careers as he is now.

Nearly one year after its release, Martin's "A Medio Vivir" still lingers just below the top 10 of The Billboard Latin 50. A slamming Spanish/English remix of the top 10 track "María" has become a bicoastal pop hit. Martin also contributed vocals to the recent smash "Puedes Llegar," which is featured on EMI Latin's Olympic album "Voces Unidas."

In October, Martin is slated to begin recording his next Spanish-language album, with K.C. Porter at the helm. He subsequently will cut an English-language record for Columbia that may be released in the second quarter of 1997.

Like his singing career, Martin's thespian ambitions are on the



by John Lannert

He is, however, deeply appreciative of his two-career prosperity. "I've got the best of both worlds," he says animatedly.

With his careers soaring, Martin says he is trying to literally keep his feet on the ground with weekly sojourns in New York.

"I do eight shows a week, and my only day off is Sunday," says Martin. "So I walk a lot, and it helps to sit on a bench in a park and start writing—perhaps describing faces that I see. It's very relaxing. I need to be alone, and this is the perfect city."

DUE FROM POLYGRAM: PolyGram Latino, which has gotten off the mat with hot new acts Grupo Limite and Soraya and appealing tropical compilations on its PolyGram Rodven imprint, appears poised to score a strong fourth

(Continued on next page)

upswing. Already a star on the U.S. soap "General Hospital," the 24-year-old native of Puerto Rico is starring on Broadway in "Les Misérables."

Martin's mug even shows up on selected boxes of Kellogg's Corn Flakes as part of a campaign to provide funds for Proyecto Amor De Puerto Rico, an organization that assists needy children.

Martin says he has thought little about his success and less about whether he can continue to maintain high profiles as both a singer and an actor.

LATIN TRACKS A-Z

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

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P.R. Acts Shine At Inaugural Rock Fest

BY PEDRO RUZ GUTIÉRREZ

SAN JUAN, Puerto Rico—There were no opening bands June 30 at the Luis Muñoz Marín Amphitheater, just 15 of the island's best rock acts baring it all before a near-capacity crowd of 3,000.

Name recognition and exposure before the major labels proved to be the rewards for aspiring artists at the inaugural Jarana Pepsi Puerto Rock Nacional festival, an offshoot of the recently released multi-artist compilation "Puerto Rock" (Brokunion/CDT).

The participating acts, playing a melange of genres under the *rock en español* umbrella, showcased the rich diversity of homebred bands.

The always-popular ska, along with garage rock, nova trova, and industrial sounds, could be heard from unsigned groups Los Naborias, La Experiencia De Toñita Cabañita, Ta!, La Murga, and Nueve Vidas.

And while ska mixed with hardcore

seemed to be the common denominator among the performers, shades of the local folk rhythm plena, reggae, and other tropical tempos surfaced during the eight-hour show. The concert included performances by reggae/funk-imbued Millo Torres Y El Tercer Planeta and pop/rockers Vagabundos, Stone Blue, Aballarde, Radio Pirata, Abako, and Grupo Andante.

PolyGram Latino act Sol D'Menta and Manjar De Los Dioses, which recently recorded its debut album for Miami-based Radio Vox Records, drew the most fervid reaction from fans.

Brenda Rodríguez, promotions manager for WEA Latina, confirms that the label's negotiations to acquire Radio Vox could pave the way for broader exposure for local rock artists and WEA Latina.

"There is definitely a [rock] market here, and we want to be a part of it like we have been at the international level," says Rodríguez, who was one of several major-label executives on hand.

The equal treatment received by each band from the fans at the show bestowed a star-like atmosphere on unsuspecting musicians, who were often asked for autographs, guitar picks, and drumsticks.

Although it remains to be seen whether the bands piqued sufficient label interest to spark future deals, the attendance and crowd response demonstrated that rock-rooted sounds have a captive audience, even in a market dominated by salsa and merengue.

Rodríguez adds that WEA Latina will scrutinize the work of each band before committing to a record contract.

But Jeronimo Mercado, bassist and front man of La Mosca, an unsigned rock act that has been around for six years, says the strong showing made by the local groups should prompt labels to take concrete steps toward signing acts.

"We have demonstrated that there is talent, that we sound good, and that we can compete in any league," declares Mercado, who notes that La Mosca recently ended unsuccessful negotiations with BMG. He says that the group is cutting a new demo tape to shop to labels.

More than a talent show, the rock fest reaffirmed Puerto Rico's cultural identity as portrayed by the enthusiastic youths on hand, who cheered and waved their revered lone-star, tricolor flags for their home-grown favorites.

At show's end, thousands accompanied Los Inconformes front man Herman, who shrieked during the chorus of a hardcore version of Puerto Rico's pro-independence anthem "23 De Septiembre."

RODRIGUEZ

(Continued from page 26)

in the studio, among them pianist Hargus "Pig" Robbins, guitarist Pete Wade, steel guitarist Sonny Garrish, and fiddler Stuart Duncan. "Johnny said, 'I'm nervous—everybody in there is the best,'" says Dea. "I said, 'So are you. Now let's go.' Jerry and I have known him all his musical life. We know how he says every word, how he phrases, how he feels... He sings as good or better now. I was amazed at how his voice has improved with maturity."

Sloven is pleased with Rodríguez's HighTone debut. "It's clearly the best record that Johnny's ever done," Sloven says. "It's great that it's a mixture of your traditional honky tonk songwriters [such as Frank Dycus, Doodle Owens, and Haggard] and more contemporary songwriters like Lucinda Williams, Dave Alvin, and Robert Earl Keen."

Rodríguez also recorded "If I Left It Up To You" and another longtime favorite, "Mexico Rain." "Every one of those songs I feel like is a part of me, things that go on in my life," Rodríguez says. "If I was a good writer, I'd have written them myself."

Sloven says HighTone plans to support the Rodríguez album with a video for the first single, "You Can Say That Again." The label also plans to work the single to country radio. "Obviously, it's very difficult for an independent label to compete at country radio," Sloven says. "But we feel Johnny is an artist who has a track record there and is still loved by a lot of programmers."

The album will also get a push with the inaugural Johnny Rodríguez Mexican Cookoff, to be held in Nashville at Hermitage Landing Aug. 17. Taco Bell is sponsoring the festivities, which will include a Mexican-food cooking competition, a jalapeño-eating contest, a prize for the best Mexican dress, and performances by Jason D. Williams, Clifford Curry, Rodríguez, and other acts.

A portion of the proceeds will benefit charity. "We have some similar interests in terms of our relationship with the community," says Taco Bell special events coordinator Sergio Garza. "Taco Bell has had a standing relationship with the Boys and Girls Clubs, and Johnny also has an interest in it."

Sloven says supporting live performances has always been a key part of HighTone's agenda. "We always support our artists' touring with advertising, and we work local publicity very heavily," he says. "That's one of our strengths as a label. We can always generate good local and national press for our artists."



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NOTAS

(Continued from preceding page)

quarter with a host of releases on its labels, as well as on PolyGram-distributed record companies Karen, Camino, and H.O.L.A.

Following is a rundown of artists with product due out in the coming months.

• August: **Amanda Miguel** (Karen) and **Las Chicas Del Can** (PolyGram Rodven).

• September: **Grupo Límite** (PolyGram Latino); **José Feliciano** (PolyGram Latino); **Fernando Villalona** (Camino); **Salsa Kids** (PolyGram Rodven); and **Juan Luis Guerra 440** (Karen), an 18-song greatest-hits collection with one previously unreleased track.

• October: **Emmanuel** (PolyGram Latino); **Pedro Fernández** (PolyGram Latino); **Los Hermanos Rosario** (Karen); **Proyecto Uno** (H.O.L.A.); **Los Toros Band** (PolyGram Latino); **Vikki Carr** (PolyGram Latino); and **Nana Mouskouri** (PolyGram Latino), featuring a duet with **Julio Iglesias**.

• November: **Isabel Pantoja** (PolyGram Latino); **Marta Sánchez** (PolyGram Latino); **Ramón Orlando** (Karen); and "Tropical Machine"

(PolyGram Rodven), a multi-artist package that sports an all-star lineup of PolyGram Rodven's tropical acts.

REGIONAL ROUNDUP: MCA Music Publishing has created a Latin music department, which will be headed by **Ivan F. Alvarez**, who has been named VP of Latin music (see Words & Music, page 53). Alvarez formerly was director of Latin membership at ASCAP... Warner Mexico's **Maná**, winner in the pop/rock category for the third consecutive year at Billboard's third annual Latin Music Awards in May, received a platinum record in Mexico (sales of 250,000 units) for the Grammy-nominated "Cuando Los Angeles Lloran."

Despite apparent friction between **Paulina Rubio** and EMI Mexico (Latin Notas, Billboard, July 6), label president **Mario Ruiz** says that all is rosy with "La Chica Dorada." In prepared statements, Ruiz and Rubio offer mutual praise for each other. Rubio, who recently signed a four-year, three-album deal with EMI, has just finished recording "Planeta Paulina."

Billboard

FOR WEEK ENDING JULY 27, 1996

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	32	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
2	2	242	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	122	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	6	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
5	5	64	BY HEART WINDHAM HILL 11164 [RS]	JIM BRICKMAN
6	6	72	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
7	10	11	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
8	7	320	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	9	170	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
10	8	12	SACRED ROAD NARADA 64010 [RS]	DAVID LANZ
11	13	3	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
12	11	18	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
13	12	6	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
14	14	20	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
15	15	21	A THOUSAND PICTURES HIGHER OCTAVE 7084 [RS]	CRAIG CHAQUICO
16	17	90	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
17	16	5	EVOLUTION: 1986-1996 AS IN MUSIC, SO IN LIFE HIGHER OCTAVE 7086	VARIOUS ARTISTS
18	20	114	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
19	23	3	BLACK AND WHITE SIX MOULIN D'OR 966	DANNY WRIGHT
20	18	3	GUITAR FINGERSTYLE NARADA 61056	VARIOUS ARTISTS
21	21	40	TEMPEST NARADA 63035	JESSE COOK
22	19	40	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
23	22	53	AN ENCHANTED EVENING DOMO 71005 [RS]	KITARO
24	RE-ENTRY		I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI
25	RE-ENTRY		NARADA DECADE NARADA 63911	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. [RS] Indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Songwriters Hall Of Fame Hands Out Awards



Hall of Fame president Bobby Weinstein, left, takes time out to chat before the ceremony with Lifetime Achievement Award winner Frankie Laine, Judy Collins, inductee John Denver, and the evening's host, Maureen McGovern. Collins performed one of Denver's songs prior to his induction.

The Songwriters Hall of Fame recently staged its 27th annual induction ceremony and awards banquet in New York. An array of talent was recognized this year, and performers included Liza Minnelli and James Brown. (Photos: Chuck Pulin)



Inductee John Denver, left, and presenter Hal Tahu proudly display Denver's Hall of Fame plaque.



BMI president Frances Preston, left, poses with Gloria Estefan after presenting her with the Hitmaker Award.



Lifetime Achievement Award winner Frankie Laine, left, swaps stories with presenter Tony Bennett during a VIP reception.



The late British composer/bandleader Ray Noble was posthumously inducted into the Hall of Fame. His nephew Bob Noble gratefully accepted the award.

ASCAP chairman Marilyn Bergman is flanked by Burt Bacharach, left, and Hal David, to whom she presented the Johnny Mercer Award, named for the founding president of the Hall of Fame.



French songwriter/performer Charles Aznavour, left, received his induction plaque from French consulate general M. Patrick Gautrat.



Tony Bennett, left, presents Sumner M. Redstone, chairman/president/CEO of Viacom, with the Patron of the Arts Award.



Freddy Bienstock, center, head of Carlin Music, received the Abe Oleman Publisher's Award, which is named in memory of the publisher and co-founder of the Hall of Fame. Inductees Jerry Leiber, left, and Mike Stoller made the presentation.



Captured enjoying the show and displaying his Hall of Fame plaque is Charles Aznavour, right, and French consulate general M. Patrick Gautrat.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
YOU'RE MAKIN' ME HIGH/LET IT FLOW	Bryce Wilson, Babyface	Groove 78/ASCAP, Almo/ASCAP, Ecal/BMI, Sony/ATV Songs/BMI
HOT COUNTRY SINGLES & TRACKS		
DADDY'S MONEY	Bob DiPiero, Steve Seskin, Mark D. Sanders	Little Big Town/BMI, American Made/BMI, Love This Town/ASCAP, David Aaron/ASCAP, Starstruck Writers Group/ASCAP, Mark D./ASCAP
HOT R&B SINGLES		
YOU'RE MAKIN' ME HIGH/LET IT FLOW	Bryce Wilson, Babyface	Groove 78/ASCAP, Almo/ASCAP, Ecal/BMI, Sony/ATV Songs/BMI
HOT RAP SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hipanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Mas Latin/SESAC

MCA Music's Latin Connection; Spirit Deal For Wayne Catalog

LATIN OUT OF MANHATTAN: While MCA Music is not without notable holdings in Latin music that stem from long ago deals, the publisher intends to create a "new era" of contemporary Latin songs, says Ivan Alvarez, newly appointed VP of Latin music, a new position at the company.

According to Alvarez, a lawyer who was director of Latin membership at ASCAP for four years, MCA Music chief David Renzer has given the new division "open-ended" funding to "get anything that's valuable."

At ASCAP, Alvarez is credited with signing such talent as Juan Gabriel, Fito Olivares, Arturo Sandoval, Olga Tanon, Marco Flores, and Los Fabulosos Cadillacs.

"MCA does have a few nuggets in our catalog originating from Brazil and Spain," says New York-based Alvarez.

"Our Brazilian catalog contains a number of works by Antonio Carlos Jobim," including "The Girl From Ipanema," and a few works by important writers Paulo Sergio Valle and Marcos Valle. The former won an El Premio ASCAP Award a few years back for his song "Evidencias," which was performed by Sony recording artist Ana Gabriel.

"We also have some recent catalog coming out of our office in Spain," says Alvarez. "Dominic Gibson, our creative manager there, has signed a number of writers, including Raimundo Amador, whose last album went gold in Spain."

Within the next six weeks or so, Alvarez plans to visit MCA Records offices in Argentina, Brazil, and Mexico to check out possible catalog and individual writer or writer/artist deals. While there are no publishing rep's in these offices, Alvarez says plans call for that vacuum to be filled down the line. At home, Alvarez is working with just an assistant, but he says the state-side staff will be increased "as needed."

Alvarez has the global perspective so typical of music-industry think-

ing these days. For example, he hopes to capitalize on the current popularity of classical tango in France by looking at tango-rich catalogs in Argentina. At press time, he was about to finalize his first deal, which he says is with "a major, current international Latin singer/songwriter."

As for Latin music's impact in the U.S., his chief area of responsibility, Alvarez finds himself in very fertile times. "You can't look at Latin music here as just a small percentage of music sales, but as currently the greatest gainer, growing five times more than any other pop music," he says.

IN THE SPIRIT: Spirit Music Group, recently formed by former BMI executive Mark Fried, has entered into a five-year adminis-

tration deal for the catalog of songs by the late **Bernie Wayne**. Fried's firm will represent 123 songs associated with Wayne.

Included are "There She Is, Miss America," "Laughing On The Outside, Crying On The Inside," and "Blue Velvet."

"While many know Bernie for his popular standards, few are aware that this prolific composer wrote everything from fully orchestrated concert works to stage shows to children's songs," says Fried. "It is our intention to expose as much of this rich catalog to the public as possible."

Meanwhile, Wayne's widow, Phyllis, hosted her annual luncheon at Sardi's in New York June 25 to bring together friends of her husband, who conceived the idea in 1991, two years before his death.

PRI NT ON PRINT: The following are the best-selling folios from Music Sales:

1. Stone Temple Pilots, "Tiny Music ... Songs From The Vatican Gift Shop" (guitar tablature edition).
2. Tori Amos, "Boys For Pele."
3. "Seal."
4. Natalie Merchant, "Tigerlily."
5. AC/DC, "Ballbreaker" (guitar tablature edition).



by Irv Lichtman

Mackie Driven To Fill Audio Vacuum Turns Mixers From Afterthoughts To Essentials

■ BY DAVID JOHN FARINELLA

WOODINVILLE, Wash.—The Mackie Designs folks are sitting in their western Washington offices wondering why nobody ever figured out that musicians want a good product at a reasonable price. It's not rocket science, they say, and they frankly can't believe that it took a man in a spare bedroom with thousands of leftover pots to deliver such a product and, in the process, revolutionize the professional audio world.

Maybe one of the reasons they can't believe it is that their sales for fiscal year 1995 nearly topped \$64 million, up from a mere \$558,000 five years before.

The success of Mackie Designs has taken nearly everyone by surprise, including its owner and founder, Greg Mackie, and his more than 400 employees.

"We feel like we wanted to climb up two or three stories and look down," says Mackie creative director Ron Koliha of the company's original business plan. "Now, we feel like we're 30,000 feet above and looking for a parachute. Greg set out with an open-ended goal, and that was to identify products that he felt were unfairly expensive or [made by] somebody [who] wasn't making a good product. The fact that the market was so much larger than we estimated was probably the only miscalculation we ever made."

To wit, Koliha points out that the company's original goal of \$10 million per year was "beyond Greg's wildest dreams."

Mackie's problem-solving attitude sprouted from a lifetime of being frustrated with the way mixers were treated as secondary products in the professional audio world. His first go-round with mixers was the Model 6000, which was released in the early '70s and was one of the first mixers designed to handle the high-output demands of rock'n'roll. The six-channel unit was so successful that Mackie launched Technical Audio Products Co. (TAPCO) and quickly built that company into a \$6 million-per-year success story.

Mackie left TAPCO in 1978 to begin AudioControl, a company that specialized in the consumer equalizer and analyzer market. After a seven-year run, large consumer electronics manufacturers began including equalizers with their systems, and AudioControl's market deteriorated. Mackie was forced to shut the company's doors in 1985.

Three years later, Mackie walked out of his second bedroom with a compact console he had named the LM-1602. Pros were ecstatic about the board, and Mackie found himself back in the stream of audio manufacturing. He also found himself at the forefront of a breaking market by building sturdy and durable mixers at a reasonable price, which Koliha describes as simply building a better mousetrap. The LR-1602 evolved into the CR-1604, one of the most popular compact mixers on the market.

"Small mixers came in two flavors when Greg started," explains Koliha. "They were either cheap afterthoughts, put in people's product lines because you had to have a mixer, or they were incredibly expensive."

Timing was an important factor in

Mackie's early success, says Koliha. "Suddenly, there was something to need a mixer for, keyboards became affordable, and computer sequencing became a viable option. Basically, people needed a lot of inputs, so he applied the manufacturing expertise that he had from his two previous companies and came out with a mixer that had lots of clever features and was designed by somebody who used mixers, had tons of keyboards, and had messed around a lot."

Mackie's fortunes were boosted by the modular-digital-multitrack revolution of the early '90s. Alesis Corp., one of the prime movers in the MDM market, asked Mackie to design and build an eight-bus console geared to the then unreleased Alesis Adat unit, according to Koliha.

"By the same token that affordable keyboards drove the CR-1604, the eight-bus was driven by the digital multi-track revolution," says Koliha. As the eight-bus series rolled out the door, in came new demands for manufacturing, support, and staff. So much demand, in fact, that Mackie has just moved into its fifth manufacturing facility. Its first move occurred in 1993, after the company maxed out its original location with 60 employees. Not only has Mackie's staff

grown to 429, up from 320 last year, but the company has brought its metal fabrication and powder painting departments in-house after outstripping suppliers along the West Coast.

One of the factors that has assisted Mackie's growth has been its location in the Seattle area. Considering that Woodinville is surrounded by hi-tech companies, such as Microsoft, Boeing, and Hewlett-Packard, the company has access to a wide array of experienced labor as well as a duty-free trade zone that exists at the nearby airport. Although it was originally set up for Boeing, the zone can be utilized by other companies. Mackie also benefits from hi-tech suppliers in the area that provide the company with new parts, technology, and aerospace-grade circuit boards.

While Koliha says that mixers will always be the core products at Mackie Designs, the company is beginning to diversify. Funded in part by an initial public offering last year and fueled by the constant demand for better products, Mackie has brought onboard two new engineering groups. Not only will the manufacturer debut a prototype of its first digital mixer at the Audio Engineering Society convention this fall in Los Angeles, but it will show off its



Christmas In July. Mercury Records artist Vanessa Williams recorded her forthcoming Christmas album at Clinton Recording Studios in New York. Shown at the sessions, from left, are staff engineer Troy Halverson, guest vocalist Bobby Caldwell, Williams, producer Jeff Kivet, and composer/arranger Rob Mathes.

brand of sound-reinforcement equipment at the Winter National Assn. of Music Merchants show in January 1997.

Koliha says, "We're working on a series of products that build on the strengths of our company. We're trying to apply [technology] to things that are directly related and directly connected to our mixers. Follow us down the signal chain, in terms of what we're working on. We're looking at coming out with some unique solutions, not just more 'me too' products."

At the end of the work day, the same

folks in Woodinville are listening to a disc that came through the door with a note reading, "Hey, we did this on a Mackie." (Which, by the way, will get the sender a Mackie T-shirt.) It's the little things that give the company a sense of pride, says Koliha, "but not of arrogance. It's probably more a sense of constant amazement. I guess it would be like selling oil paint and seeing your oil paint on some great masterwork. Every day holds new surprises in what's being done with our boards, and that sense of amazement keeps our product quality up."

Marching To His Own Drum Sound, Hugh Padgham Beats A Path To The Top Ranks Of The Industry

■ BY PAUL VERNA

NEW YORK—British producer Hugh Padgham might as well be added to that vaunted list of recording professionals whose careers can be summed up by such handy—if limiting—qualifiers as "wall of sound" and "Pope of Pop." In the case of Padgham, his two-word mantra would be "drum sound."

Through his groundbreaking contributions to Peter Gabriel's third self-titled solo album, Phil Collins' "Face Value," XTC's "Drums And Wires" and "English Settlement," as well as to hits by the Police, Sting, Genesis, and Melissa Etheridge, Padgham has developed a sound that has become an industry standard for pop, rock, and dance music.

Featuring a massive, reverb-swathed snare drum clipped abruptly by a noise gate, the Padgham trademark lent a unique character to such hits as Collins' "In The Air Tonight" and Frida's "I Know There's Something Going On." The sound has been widely emulated by a generation of musicians, producers, and engineers, as well as by makers of keyboards, drum machines, samplers, and digital audio processors.

Padgham's production résumé also includes work with Clannad, Trisha Yearwood, Paul McCartney, Paul Young,

David Bowie, Tin Machine, Billy Pilgrim, Helen Hoffner, Julia Fordham, the Fixx, Dream Academy, Human League, Howard Jones, the Waitresses, and Split Enz.

Furthermore, as an engineer or mixer, Padgham has worked on records by Vinnie Colaiuta, Nicky Holland, Psychedelic Furs, Toni Childs, Robbie Neville, Joan Armatrading, Suzanne Vega, the Northern Pikes, the Makers, Youssou N'Dour, Cutting Crew, Julian Cope, Brian Wilson, and Hall & Oates, among others.



PADGHAM

Although the drum sound is Padgham's most recognizable trait, it is only one aspect of his production expertise. As a sign of his breadth and continued vitality, he recently scored a hat trick on The Billboard 200 with diverse albums he produced for Etheridge, Sting, and Clannad. Since completing those records, he has taken on projects for Collins, the Bee Gees, and newcomer the Beth Hart Band.

The Collins sessions marked a reunion between Padgham and his longtime friend and associate. Collins' last album—a dark, personal work recorded predominantly at home and self-produced—was a departure from the grand-scale productions Padgham had done on the artist's first four solo albums: "Face Value," "Hello, I Must Be

Going," "No Jacket Required," and "... But Seriously."

Collins' new album, due later this year, is more uptempo than his last effort, according to Padgham. The sessions were recorded at a chateau in France, using much of the same mobile-recording gear Padgham has used on Sting's projects.

The Bee Gees album is a multiproducer effort for which Padgham is producing a couple of tracks. Other studio pros on the album include Arif Mardin, David Foster, Russ Titelman, and Jimmy Jam and Terry Lewis.

Padgham characterizes the Beth Hart Band's "Immortal" album as "gutsy, bluesy, earthy, and absolutely brilliant." It showcases the talents of Hart, a Los Angeles-based singer/songwriter who is on the Lollapalooza second stage with her band.

Padgham says the Hart experience illustrates his willingness to work with unknown artists. "It was good fun to work with a new band," he says. "Some people think I only work with the well-known, well-established people."

"Immortal" was released May 14 on Foster's 143 Records label, distributed by Atlantic through its Lava imprint. The album features production by Foster and Mike Clink (Guns N' Roses).

Among other recent projects, Padgham is especially proud of Etheridge's platinum "Your Little Secret" and Sting's gold "Mercury Falling."

The Etheridge album boasts Padgham's trademark huge drum sound

and roomy ambience. It was tracked on analog tape at A&M Recording Studio's B Room, aka "the Crystal Room."

"It's good to have a room that has enough liveness in it," says Padgham. "The Crystal Room is one of my lucky rooms. We recorded on analog, which for rock music gives me punchier sounds, especially when I use old Neve modules."

However, more than the equipment and the room, Padgham says, Etheridge's positive attitude and work ethic account for the quality of her recordings.

"Melissa is such a darling to work with," he says. "And everybody in her band is so nice. I'm sure it helps a lot when the atmosphere is friendly and relaxed. When she sings, the energy she puts into the track is fantastic, even if it's just a scratch vocal."

"One of the things of being a producer is being diplomatic," continues Padgham, "and being able to coax the artists and the musicians into producing the best performances at the right time. With Melissa, you almost don't have to do that. When she says, 'OK, I'm going to sing this song now, you don't have to do anything except be there to capture it, and occasionally hint on this aspect or that aspect. There's none of this, 'Oh, I can't sing now because the moon's not in the right place.'"

Padgham says he was "very honored" when Etheridge approached him to produce her 1993 album, "Yes I Am," which became her commercial breakthrough, garnering a Grammy Award and earning a quintuple-platinum certification in

(Continued on next page)

HUGH PADGHAM BEATS A PATH TO THE TOP RANKS OF THE INDUSTRY

(Continued from preceding page)

the U.S. It turned out that Etheridge and her manager, Bill Leopold, had scoured a record store for albums that were produced according to the artist's taste, and Padgham's name came up the most among the credits.

Padgham is equally proud of his work with Sting, who has earned the producer multiplatinum certifications, Grammy Awards, and a reputation for excellence. On "Mercury Falling," Padgham insisted on recording through vintage tube gear, since the tracks were going onto digital tape, which Padgham and many other producers believe can sound harsh, particularly on drums.

"I have this thing when I'm working in digital that something in the chain—if not all of the things in the chain—need to go through either modern or vintage valve equipment just to try to get a little bit more warmth on the tape," says Padgham.

He admits that one of his previous Sting productions, "The Soul Cages," sounds "thin" because the drum tracks were recorded through solid-state mike preamps onto digital. Padgham says, "Lots of people love that record, and I love it in terms of its music—even though some people think it's one of his darker albums, but I like Sting when he's dark. But I felt I messed up on some of the recording on that . . . When you record snare drum in analog, the tape cuts off some of the peaks and spikes in a nice way, but digital doesn't. That peak goes on forever. If you're listening on high-quality equipment, it can be quite jarring."

Such self-criticism fuels Padgham to continually improve his craft. Echoing a truism of the industry, he says, "You're only as good as your last record, so I don't think there's any room for complacency in this business. Therefore, I attack every record as if it's my first and my last. It sounds stupid, having done it for so long. I'm not paranoid, but I'm not complacent."

Although he remains as driven and prolific as ever, Padgham says, he is trying to inject "a little bit of life in between records" so he can pursue his outside interests, which include skiing, windsurfing, gardening, car racing, flying, and the Internet.

"At one point it was literally back-to-back records, and I would be booked for 18 months sometimes," he explains. "And it got frightening, because if one record ran over a little, it would run

into the next one, and then there was a breakout period."

A case in point was Clannad's latest album, "Lore," which Padgham co-produced but was not able to mix because of prior commitments. The album was different from what Padgham had initially envisioned, and the experience left him frustrated.

For the most part, however, Padgham is a hands-on studio man, producing, engineering, and mixing the majority of his projects.

Padgham—originally a bassist in a struggling band—got his start in recording in the fertile, mid-'70s London studio scene, working at various facilities before landing a position at Virgin Records' Townhouse Studios. That job turned out to be the springboard of Padgham's associations with XTC, the Police, Gabriel, Collins, and producer Steve Lillywhite, who was also an architect of the drum sound of the early '80s.

"I helped build the Townhouse and started working there when it opened in 1978," recalls Padgham. "It became a happening place right away. While I was on staff there, I met this guy who's almost exactly the same age as me, Steve Lillywhite, who'd just become a freelance producer. [When] people [booked] a studio in those days, they'd get whatever engineer was on staff, so Steve Lillywhite got me one day, and we became friendly. And then, when he was asked to [work on] XTC's 'Drums And Wires' record, he asked me to engineer it for him. That was one of the first whole albums I ever did."

"And it was through XTC that I got the job of working with the Police, because XTC were on tour with the Police, and the Police needed to find a producer, so [XTC front man] Andy Partridge recommended me."

Circa the "Drums And Wires" sessions, Padgham and Lillywhite collaborated on the album that would spawn the venerated drum sound: Gabriel's third self-titled album.

Like most sonic innovations, the gated-reverb sound that became Padgham's claim to fame happened almost by accident. "I had discovered that we had this really cheap listen mike in the control room of Townhouse's Studio 2, and when you pressed the return talkback to listen in the studio, it sounded absolutely massive. So I got the technicians one night to access on the patch bay the output of this very vicious compressor on the end of this talkback microphone. I then put it into the

desk and one day, and Phil was . . . getting a tom tom sound or something, and every time he played there would be this massive sound, and then when he stopped it would shut off. When Peter heard it he went, 'Wow, that's amazing.' So Peter said, 'Just play that pattern for five minutes, and I'll write a song around it.'"

The resulting song, "Intruder," is the opening cut on what is widely considered one of the most influential albums of the '80s and a breakthrough in that it established that drumming style as Collins' trademark, heard on most of his solo work and his tracks for Genesis through-

out the '80s.

Padgham says he is "flattered" that so many artists, producers, and equipment manufacturers have since adopted that sound. However, he downplays his role in the innovation, saying, "At the time, I didn't think I'd invented anything. It was at the end of the new wave era, and everybody was rebelling against the very dead '70s thing where everything was trapped to death."

Although some regard Padgham as a producer who imparts a sonic signature to his records, he thinks of himself as "an invisible catalyst." He says, "When I

make a record for an artist, I'm there to enhance, advise, and make the best out of the songs that they've written, because—distinct from other producers like David Foster and Babyface, who are very talented writers as well as producers—I've come up from the engineering side. I understand music, I've learned piano and guitar, but I've never been a big writer and I don't purport to go into the studio with an artist and change their songs."

He adds, "Some producers become larger than their artists, and I've never had any wish to be like that."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 13, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	HOW DO U WANT IT/ CALIFORNIA LOVE 2 Pac feat. K.C. & JoJo/ Dr. Dre, Johnny J (Death Row/Interscope)	HOW DO U WANT IT/ CALIFORNIA LOVE 2 Pac feat. K.C. & JoJo/ Dr. Dre, Johnny J (Death Row/Interscope)	DADDY'S MONEY Ricochet/ R. Chancey, E. Seay (Columbia)	UNTIL IT SLEEPS Metallica/ B. Rock (Elektra)	PEPPER Butthole Surfers/ Steve Thompson (Capitol Records)
RECORDING STUDIO(S) Engineer(s)	CAN AM (Tarzana, CA) Dave Aron	CAN AM (Tarzana, CA) Dave Aron	THE MONEY PIT (Nashville) Ed Seay	THE PLANT (San Francisco) Randy Staub	BEARVILLE (Woodstock, NY) Chris Shaw
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Series 80	SSL 4064G	Neve 8088
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X-850	Studer A800/ Sony 3348	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Sony V1-K	BASF 468	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	CAN AM (Tarzana, CA) Dave Aron Johnny "J"	CAN AM (Tarzana, CA) Dave Aron Johnny "J"	THE MONEY PIT (Nashville) Ed Seay	RIGHT TRACK (New York) Randy Staub	GREENE STREET (New York) Chris Shaw
CONSOLE(S)	SSL 4000G	SSL 4000G	Trident Series 80	SSL 9096J	API Legacy
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X-850	Sony 3348	Studer 800
MASTER TAPE	Ampex 499	Ampex 499	Sony Magneto Optical	HHb DAT	Ampex 966
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	WEA	WEA	Sony	WEA	Capitol-EMI

© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.



Dinky But Mighty. Capitol Records act Dink is working on an upcoming EP with the production team of Paul Q. Kolderie and Sean Slade (Radiohead, Hole, Tracy Bonham, Dinosaur Jr, Juliana Hatfield). After cutting basic tracks in their home studio—Base Station X in Kent, Ohio—the band members traveled to Fort Apache in Boston to mix. Shown at the latter facility, seated from left, are Slade and Kolderie. Standing, from left, are group members Jer Herring, Sean Carlin, and Rob Lightbody.

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
MASTER TAPE	BASF	BASF	BASF	BASF	BASF

Call us crazy today.
But you'll be calling us for tape tomorrow.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

IFPI GOES PLATINUM IN HEART OF EUROPE

Anti-Piracy Initiative To Put Renewed Pressure On CD-Equipment Makers

■ BY ADAM WHITE

BRUSSELS—New efforts to penalize companies that supply CD-manufacturing equipment to pirates are being taken by the International Federation of the Phonographic Industry (IFPI).

Specifically, IFPI officials said they intend to discuss with the European Commission and European governments trade sanctions that could be applied to such companies and to firms that supply the raw materials of CD manufacturing to illegal operators.

"Those companies," declared EMI Music Europe president Rupert Perry, "are encouraging theft."

Perry and IFPI director general Nic Garnett, among others, announced this course of action in Brussels July 12, the day after the first IFPI Platinum Europe Awards show (see story, right). "We're not looking for handouts from the commission," said Garnett, "nor for artificial supports for our business. This is an extremely dynamic and successful enterprise."

"We still have much to play for," he added, "both in terms of new markets around the world, and in response to the new technology which is going to build the information society." What the music industry wants, he implied, was the legal framework and protection necessary to further grow and prosper.

The pressure on CD-equipment manufacturers, according to Garnett, is planned as a consequence of the recent

shutdown by the Chinese government of 15 CD plants in the country's Canton province, which were said to be producing pirate merchandise.

"When we get details of the equipment that has been removed from the 15 plants," Garnett stated, "we're going to find that a large amount of that equipment has been supplied from Europe. So we have made a particular point of talking to the [European] Commission to try to find solutions to this problem."

To import CD-plant equipment and raw materials to China, according to Garnett, there are now "very strict controls through customs and through the authorization of business licences you need to run factories there. If there is evidence . . . that European enterprises are supplying [that] equipment through unauthorized channels, then we believe the European governments have a fundamental task to arrest that trade."

Garnett also said that IFPI will be looking to establish what course of action may exist in the manufacturers' countries of origin "to see if we can establish liability there for the damage that their acts are causing ultimately in the hands of pirates."

There are 10 companies worldwide that produce CD-manufacturing equipment, according to Garnett, and most are from Europe. There is an even smaller number of CD-raw-materials suppliers.

(Continued on page 60)

EC President Lends Authority To The Inaugural Platinum Europe Awards

BRUSSELS—When Paul Russell, president of Sony Music Entertainment Europe, walked into a meeting at the Meridien Hotel here on the morning of July 12, senior executives from BMG, EMI, PolyGram, and Warner gave him a round of applause.

It wasn't a rendezvous to discuss

tal, was notable for the high-profile participation of European Commission President Jacques Santer. He presented Platinum Europe obelisks to eight European acts, spoke to the 300-person audience about the music industry within Europe, and bestowed, by his presence, the strongest political recognition to date of that industry's achievements. It is, Santer said, "one of the most thriving sectors of business in Europe and in the world."



RUSSELL

European market-share statistics. Sony's competitors were, in fact, putting their hands together to acknowledge the success of the previous night, when the International Federation of the Phonographic Industry (IFPI) staged its first Platinum Europe Awards dinner. Russell had played a central role in the introduction and execution this year of the awards program, which recognizes albums with sales (to the trade) of 1 million copies across Europe.

The July 11 event, which took place at the Albert Hall in the Belgian capi-

tal, was notable for the high-profile participation of European Commission President Jacques Santer. He presented Platinum Europe obelisks to eight European acts, spoke to the 300-person audience about the music industry within Europe, and bestowed, by his presence, the strongest political recognition to date of that industry's achievements. It is, Santer said, "one of the most thriving sectors of business in Europe and in the world."

Senior label executives consider it a coup that the EC president not only attended, but made the presentations. In addition, the Albert Hall audience included such senior European officials as Commissioner for Justice Anita Gradin and Paul Waterschoot, director of copyright for the EC's DG15 unit. Also, the commission's political cabinets were represented at the most senior level, according to IFPI director of communications Catrin Hughes,

(Continued on page 60)



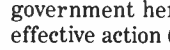
Pictured, from left, are Jacques Santer, president of the European Commission, and Marie Fredriksson of Roxette.

Bulgaria Says It Is Taking Action Against Piracy

■ BY CHAVDAR CHENDOV and JEFF CLARK-MEADS

SOFIA, Bulgaria—The international record industry says this nation has piracy "on a par with China," but authorities here are conscious of the problem and are tackling it, according to the head of the government's National Investigation Agency.

Western record companies have been so concerned about the situation here that the International Federation of the Phonographic Industry (IFPI) has appealed to the European Union for assistance in dealing with Bulgarian piracy. IFPI argues that the



government here has failed to take effective action (Billboard, July 20).

But Boiko Rashkov, head of the Investigation Agency, says an anti-piracy war has been going on here since May.

He says, "The agency, together with police authorities, has organized dozens of raids to confiscate audio and video carriers manufactured and distributed illegally."

Rashkov adds that the most spectacular action was the closing of a CD plant in the city of Veliko Turnovo, which had a capacity of 5 million discs a year. He says that parallel actions were conducted in Sofia, Varna, and Bourgas and that legal proceedings have started against a number of alleged makers and distributors of pirate product.

Rashkov adds, "In the nearest future, we have plans for further large-scale operations."

In its plea for EU assistance in Bulgaria, IFPI stated that the export of illegally manufactured CDs from the country "is a source of major market destabilization across Eastern Europe, Russia, and the EU." The organization estimates that the country ships abroad 20 million illicit discs each year.

The Ministry of Finance here says it has now joined the battle against such exports, adding that its operatives recently seized 3,500 unlicensed discs at the Bulgaria-Serbia border.

However, Rashkov points to the difficulties the Bulgarian authorities face in tackling piracy. "For us, this is a new kind of crime," he says, "and we suffer from our lack of experience. Our examining magistrates are expecting the experts from the West to take part in their training seminars."

Michael Kunstman—managing director of Virgin Records, PolyGram's Bulgarian licensee—takes an optimistic view. He says, "On one side,

(Continued on page 60)

Courts Back STIM In License Clash

Swedish Body Withholding Broadcast Permits

■ BY JEFF CLARK-MEADS

LONDON—The get-tough policy by Swedish authors' society STIM against the country's commercial TV stations has survived an eleventh-hour legal challenge.

STIM told the stations last month that they would receive no licenses to broadcast copyrighted music after their final interim agreement expired at midnight July 12 (Billboard, June 22).

In response, the stations—TV3, TV4, and Channel 5—went to the Stockholm District Court to ask for a ruling that STIM must continue to issue interim licenses for the duration of the broadcasters' dispute with the society.

However, on the afternoon of July 12, the court decided that STIM was entitled to withhold new permits.

STIM managing director Gunnar Petri says that since midnight July 12, the stations have been paying at a rate acceptable to the society. However, he warns that this might not be the end of the story.

STIM's royalties dispute with the broadcasters is now more than 5 years old. The society wants payments of 2%-3% of the channels' revenues, and the stations are resisting this. Petri says that the society's decision to withdraw the interim licenses it had been issuing was a result of its members' frustration at the length of the negotiation process.

He adds that while royalties are now at an acceptable level, no agreement has been reached, and the stations are working without a legal framework. "They are broadcasting at their own risk," he states.

"You can't just go into another man's wood and start cutting down his timber without his agreement. The stations are leaving themselves open to prosecution and action for damages."

He says that while STIM is closely monitoring the situation, the holiday season means that it will be "some weeks before we act."

The society's membership needs to be consulted on which of the numerous courses of action to take, he states.

newsline...

GERMAN AUTHORS' SOCIETY GEMA registered a 6.21% increase in income from all sources of exploitation in 1995, according to its annual report. Total revenues for last year were the equivalent of \$876 million. The cost ratio was trimmed from 13.7% to 13.4%, resulting in a distribution increase of 6.61% over the previous year. GEMA director general Reinhold Kreile says the figures were achieved despite high capital spending on improved computerization.

FIGURES FROM U.K. AUTHORS' BODY the Performing Right Society for the first half of this year show \$14.9 million in net distribution income, a 12.6% rise over the same period last year. Revenues from all sources are 11% ahead of those at this point last year.

BMG Restructures Management In Asia

Hong Kong's Chan Departs; Taiwan's Wong To Operations Post

■ BY GEOFF BURPEE

HONG KONG—The Asia-Pacific division of BMG Entertainment International has restructured its label management for a more unified approach to the development and marketing of Chinese artists.

As expected, the moves put the multinational's VP of pan-China, Landow Lee, directly in control of Chinese repertoire (Billboard, June 22). In addition, the company plans to take advantage of the mainland government's recent modifications to its market-access policies.

Ed Chan, BMG's managing director for Hong Kong and the People's Republic of China, has left the company. Industry sources say his position has been unstable since the first signs of BMG's intentions to adopt a pan-China strategy earlier this year. Although Chan will be replaced "in title" by Sandy Lamb, the current GM of domestic pop in Hong Kong, the job will incorporate both domestic and international A&R for the Chinese market.

Swee Wong, managing director of BMG Music Taiwan, moves to a new role as managing director of operations for pan-China, based in Hong Kong and reporting directly to Lee. His new job will see him responsible for sales and distribution of classical music, interactive product, and video for the Chinese market.

Lee says the appointments are part of an inevitable need to address the realities of that market. "In two or three years' time, there will be only one China. Because we are a different and unique culture, we have restructured this company to place a new emphasis on Chinese repertoire."

Michael Smellie, senior VP of BMG Asia Pacific, says that while the moves will empower Lee to direct pan-China activities, they will also give BMG "a lot more people capable of making decisions." He describes the restructuring as a "continuation" of the strategy set in motion by the major's acquisition earlier this year of the Music Impact companies. That deal brought Cantopop superstar Andy Lau, as well as Lee himself, to BMG. "Since Landow joined us," says Smellie, "we've tried to figure out how to structure the company in the manner that we see the market developing. He has been the catalyst."

"Historically, what we—and I think, all the other companies here—have done is to have country managers. We've abandoned that concept now. In fact, we are treating greater China as a country in its own right. Effectively, we are trying to see through national boundaries and see marketing [as being] driven instead by artists and repertoire."

Through separation of duties under the realignment, BMG hopes to end up with a more powerful sales and distribution organization for its Chinese pop. "The system of sales and distribution in Taiwan and Hong Kong has seen the demise of some wholesalers," says Smellie. "More and more direct contact between record companies and

retail has been the inevitable consequence." Now, he adds, labels can play a more active role in Chinese markets, more in keeping with their role played in the West.

For his part, Lee wants to "turn the special characteristics of all



these companies—and have a free hand—to develop repertoire for the entire Chinese market." He continues, "I will ask my people, such as Swee, to find out how to do marketing and promotion in China, and I'll be looking for talent in China."

Lee is adamant about the potential for the mainland, both as a supplier of repertoire and, ultimately, as a market for Chinese pop. Earlier this month, BMG announced plans to open a representative office in Beijing (Billboard, July 20). "With the latest round of U.S.-Sino discussions complete," Lee says, "I think we have more room to move in China. I am trying to relicense my repertoire there; an office in Beijing is not enough. I want to have four offices and eventually become involved in production as well. Now a foreign company can, by contractual agreement, go into a new joint venture [with mainland partners]. We plan to take full advantage of this."

Sony Music France Creates 'New Music' Arm

■ BY EMMANUEL LEGRAND

PARIS—The success of such acts as Deep Forest, Dan Ar Braz, and Lama Gyourme has prompted Sony Music Entertainment France to create a unit, Saint George, to develop projects that "don't fit in the regular pop formats," according to the unit's GM, Frederic Rebet. "Today, this music is called 'new music,' but will it be the same tomorrow?" asks Rebet.

He says the idea of the label grew from Sony Music France's increasing involvement in such projects as Deep Forest (which has sold more than 2.5 million units worldwide and earned a Grammy Award for best world music album in 1996) Stone Age, Lama Gyourme, and Hector Zazou's "Music From The Cold

Seas."

Rebet, who is consultant to Sony Music Europe for new music projects, says these genres have a global head start in that they "have an international appeal from the start." "I'm going to work

as much as possible with people among the different labels throughout Europe and North America who share the same vision and the same way of working," he says. "With Deep Forest, we have proved we can overcome the difficulties linked to marketing such music."

Paul Russell, president of Sony Music Europe, says Rebet has "proved very knowledgeable and highly successful in conceptual music, which continues to grow in



Signed And Sealed. Former Take That member Robbie Williams has signed to EMI Records Group U.K. & Ireland's Chrysalis label. Williams' debut single, a cover of George Michael's 1990 hit "Freedom," is to be released July 29. Pictured with Williams, left, is Jean-Francois Cecillon, president/CEO of EMI Records Group U.K. & Ireland.

popularity, and in its breadth of artists.

"It is therefore appropriate that he has been asked to coordinate the efforts of Sony Music Europe in this increasingly important repertoire area," adds

SONY

Russell.

Saint George will cover world music, new age, concept albums, and film scores. It will also engage in publishing activities, in close collaboration with Sony Music Publishing.

Some artists now at Columbia will be relocated to Saint George. The division will handle Deep Forest, guitarist Ar Braz from Brittany, Lama Gyourme from Tibet, zouk band Kassav', Celtic band Stone

Age, and Abed Azrie from Iraq. In addition, Rebet is developing new projects, such as an album by Cameroon artist Wes and a new recording from Philippe Edel, who wrote the score of Peter Brook's "Mahabarata."

Promotion and marketing for the main acts will be shared between Columbia and Saint George.

Rebet reports to Olivier Montfort, deputy GM of Sony Music and GM of Columbia. However, Rebet says, "Saint George is a Sony Music label and not a Columbia sublabel, although there is a direct connection."

'95 Audio Piracy Fell By One-Third In U.K.

LONDON—U.K. audio piracy fell by one-third last year, according to figures just released by the British Phonographic Industry (BPI). However, the BPI estimates pirate sales in 1995 still represented 24.5 million pounds (\$38 million), and concerns about Italian and German bootleg imports continue.

Estimated piracy figures indicate a fall of 37% in the CD sector, with counterfeit CDs down 60%. Music cassette piracy fell by 44%, with bootleg tapes down 20%—the smallest drop in any sector. The BPI estimates that bootlegs accounted for more than one-third of illegal U.K. sales in 1995 and had a retail value of 15.5 million pounds (\$24 million).

A total of 46% of all bootlegs seized by the BPI in cooperation with police and trading standard officers were found to originate from Italy. Despite tighter copyright laws introduced in Germany last year, imports from that country were the next highest, at 14%. The most bootlegged acts were the Beatles, the artist formerly known as Prince, and Bob Dylan.

The BPI says the figures are manageable but warns that constant vigilance and increasing expenditures on surveillance and legal action is necessary. It also hopes the recent harmonization of European copyright laws will reduce the amount of illegally imported product.

JON CROUCH

Fireside Takes Its Hearth On The Road

American Band Is 1st Swedish Act To Play Lollapalooza

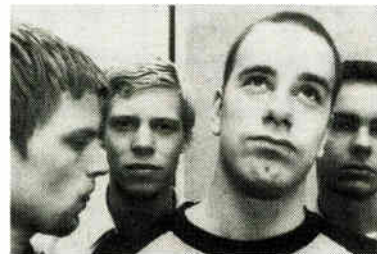
■ BY FREDRIK STRAGE

STOCKHOLM—Home-loving rock act Fireside is the first Swedish act to be booked for the Lollapalooza tour, a break that follows its signing to a U.S. label earlier this year.

Fireside, which comprises four men in their early 20s, comes from the northern town of Luleå and plays furious guitar rock tinted with catchy melodies. The group will join the second part of the touring festival and will play most of its gigs on the West Coast, performing on Lollapalooza's stage for new talents.

The band signed to Rick Rubin's American Recordings last February. On Aug. 6, the label will release its album "Do Not Tailgate" in the U.S., and BMG will issue it in Europe.

The album was released in Sweden last September on the small Startrec Management label. It sold 15,000 copies, mostly to a teenage audience, and reached No. 40 on the national charts. However, it earned much critical acclaim, even in the mainstream media.



FIRESIDE

Johan Kugelberg, an A&R representative at American who is originally from Sweden, was largely responsible for the group's U.S. signing. "A friend in Sweden sent me a cassette and promised that it would blow my mind. I put it in my stereo, and one hour later I was driving over to Rick Rubin's to play it to him. He loved it," says Kugelberg.

Local media largely see Fireside as part of the hardcore movement that has thrived in Sweden during the last couple of years. Such alternative groups as Millencolin, No Fun At All, Refused, and Sindy Kills Me, which trash their guitars while playing faster and faster, are given much attention. But Fireside has a feeling for melodies that many

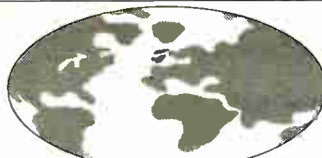
of its competitors lack. The teenage *weltschmerz* expressed in the lyrics of singer Kristofer Åström are more subtle than ordinary punk poetry.

"Some people say we have this Northern melancholy, but that's probably just because we don't run around smiling and joking all the time," says bassist Frans Johansson. "It's easy to get bored if you grow up in northern Sweden. There really isn't anything to do except start a band."

Fireside was formed in 1992, and its debut album—"Fantastic Four," released on independent Swedish label A West Side Fabrication—was bought mostly by people in Luleå. And even though they have since played at Johnny Depp's trendy Viper Room in Los Angeles, they says they would have had just as much fun performing in a small Swedish youth club.

"The whole Lollapalooza thing is most important to record company people and the media," says Johansson. "When I was told that we had been booked, I was just sad that we would miss a bunch of cool Swedish festivals."

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/22/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ATSUKU NARE MAKI OHGURO B-GRAM
2	NEW	SPARK THE YELLOW MONKEY COLUMBIA
3	NEW	FOREVER LOVE X JAPAN EASTWEST JAPAN
4	3	STAY KYOSUKE HIMURO POLYDOR
5	2	AINO KOTODAMA SPIRITUAL MESSAGE SOUTHERN ALL STARS VICTOR
6	1	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY
7	6	ASIA NO JYUNJIN PUFFY EPIC SONY
8	4	EJYU * RIDER TAMIO OKUDA SONY
9	NEW	KAZENI KIENAIDE L'ARC-EN-CIEL KII/OON SONY
10	5	YOU'RE MY SUNSHINE NAMIE AMURO AVEA TRAX
ALBUMS		
1	4	ZARD TODAY IS ANOTHER DAY B GRAM
2	1	NANASE AIKAWA RED CUTTING EDGE
3	3	MR. CHILDREN SINKAI TOYS FACTORY
4	NEW	MISATO WATANABE SPIRITS EPIC SONY
5	5	SOUNDTRACK LONG VACATION TOSHIBA EMI
6	2	SYARANQ SINGLE BEST 10 OMAKETSUKI BMG VICTOR
7	NEW	CHISATO MORITAKA TAIYO ONE UP
8	9	TOMOMI KAHARA LOVE BRACE PIONEER LDC
9	10	VARIOUS ARTISTS NOW 4 TOSHIBA-EMI
10	NEW	VARIOUS ARTISTS KOIBITOTACHI NO CLASSIC—LONG VACATION YORI SONY

CANADA (The Record) 07/22/96

THIS WEEK	LAST WEEK	ALBUMS
1	2	TRACY CHAPMAN NEW BEGINNING ELEKTRA
2	1	FUGEES THE SCORE COLUMBIA
3	4	METALLICA LOAD ELEKTRA
4	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
5	3	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
6	6	CELINE DION FALLING INTO YOU COLUMBIA
7	9	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
8	7	SARAH McLACHLAN RARITIES, B-SIDES AND OTHER STUFF NETTWERK
9	8	GEORGE MICHAEL OLDER DREAMWORKS
10	10	SOUNDGARDEN DOWN ON THE UPSIDE A&M
11	12	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
12	14	BUSH SIXTEEN STONE INTERSCOPE
13	15	TONI BRAXTON SECRETS ARISTA
14	11	BRYAN ADAMS 18 TIL I DIE A&M
15	13	BECK ODELAY DGC
16	NEW	VARIOUS ARTISTS PIRATE RADIO VOL. 5 QUALITY BONE THUGS-N-HARMONY E. 1999 ETERNAL RUTHLESS
18	19	SHANIA TWAIN THE WOMAN IN ME MERCURY
19	NEW	NEIL YOUNG & CRAZY HORSE BROKEN ARROW REPRISE
20	RE	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

AUSTRALIA (Australian Record Industry Assn.) 07/21/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON AND LARRY MULLEN POLYDOR
3	3	BECAUSE YOU LOVED ME CELINE DION EPIC
4	5	JUST A GIRL NO DOUBT MCA
5	4	NOBODY KNOWS TONY RICH PROJECT BMG
6	6	GLYCERINE BUSH INTERSCOPE/MCA
7	7	CHILDREN ROBERT MILES BMG
8	8	OOH AAH... JUST A LITTLE BIT GINA G WEA
9	9	X FILES TRIPLE X SHOCK
10	14	BLUE LEANN RIMES SONY
11	11	SEXUAL HEALING MAX-A-MILLION FESTIVAL
12	10	FASTLOVE GEORGE MICHAEL VIRGIN
13	17	RETURN OF THE MACK MARK MORRISON WEA
14	12	1,2,3,4 (SUMPIN' NEW) COOLIO FESTIVAL
15	19	PEPPER BUTTHOLE SURFERS EMI
16	15	I AM BLESSED ETERNAL EMI
17	NEW	I LOVE TO LOVE LA BOUCHE BMG
18	13	EVERYTHING IS GOOD FOR YOU CROWDED HOUSE EMI
19	18	RUNAWAY CORRS EASTWEST
20	NEW	YOU LEARN ALANIS MORISSETTE WEA
ALBUMS		
1	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	1	CELINE DION FALLING INTO YOU EPIC
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
4	NEW	ENZO ENZO EPIC
5	8	BUSH SIXTEEN STONE INTERSCOPE/MCA
6	5	FUGEES THE SCORE COLUMBIA
7	3	GEORGE MICHAEL OLDER VIRGIN
8	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
9	4	JOHN FARNHAM ROMEO'S HEART BMG
10	11	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
11	13	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
12	7	YOU AM I HOURLY DAILY ROARANT
13	9	SOUNDTRACK TRAINSPOTTING EMI
14	10	METALLICA LOAD VERTIGO/MERCURY
15	12	PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	NEW	HARRY CONNICK JR. STAR TURTLE COLUMBIA
17	17	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
18	19	LA BOUCHE SWEET DREAMS BMG
19	16	SOUNDTRACK MUSIC FROM THE X FILES WEA
20	14	BRYAN ADAMS 18 TIL I DIE A&M

EUROCHART HOT 100 07/10/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	KILLING ME SOFTLY FUGEES COLUMBIA
2	1	MACARENA LOS DEL RIO SERDISCO
3	3	FABLE ROBERT MILES DBX
4	4	LEMON TREE FOOL'S GARDEN INTERCORD
5	5	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
6	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
7	NEW	BORN SLIPPY UNDERWORLD JUNIOR BOY'S OWN
8	13	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
9	6	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA
10	10	RETURN OF THE MACK MARK MORRISON WEA
11	7	CHILDREN ROBERT MILES DBX
12	12	HEAVEN U96 MOTOR MUSIC
13	14	TIC, TIC TAC CARRAPICHO RCA
14	11	THE X FILES THEME MARK SNOW WARNER BROS.
15	17	INSOMNIA FAITHLESS ZOMBAJIVE
16	NEW	KEEP ON JUMPIN' TODD TERRY FEATURING MARTHA WASH & JOCELYN BROWN MANIFESTO/MERCURY
17	8	THREE LIONS BADDIEL & SKINNER AND LIGHT-NING SEEDS EPIC
18	NEW	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON AND LARRY MULLEN MOTHER
19	NEW	MISS CAMPING BORIS VERSAILLES
20	15	FASTLOVE GEORGE MICHAEL VIRGIN
ALBUMS		
1	1	METALLICA LOAD VERTIGO/MERCURY
2	3	FUGEES THE SCORE COLUMBIA
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	4	GEORGE MICHAEL OLDER VIRGIN
5	5	EROS RAMAZZOTTI DOVE C'E MUSICA DOO
6	6	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
7	7	ROBERT MILES DREAMLAND DBX
8	8	BRYAN ADAMS 18 TIL I DIE A&M
9	11	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
10	12	TINA TURNER WILDEST DREAMS PARLOPHONE
11	13	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
12	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
13	14	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
14	9	NEIL YOUNG & CRAZY HORSE BROKEN ARROW REPRISE
15	15	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
16	18	MICHEL POLNAREFF LIVE AT THE ROXY S.M.A.L.L.
17	NEW	SMURFS THE SMURFS GO POP! EMI TV
18	NEW	ASH 1977 INFECTIOUS
19	NEW	BON JOVI THESE DAYS MERCURY
20	NEW	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI

GERMANY (Media Control) 07/16/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	INSOMNIA FAITHLESS INTERCORD
3	6	WHERE DO YOU GO NO MERCY ARIOLA
4	4	MACARENA LOS DEL RIO RCA
5	3	COCO JAMBOO MR. PRESIDENT WEA
6	5	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
7	10	SPRING RMB MOTOR MUSIC
8	NEW	FOREVER LOVE GARY BARLOW RCA
9	13	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
10	8	IRONIC ALANIS MORISSETTE WEA
11	15	FABLE ROBERT MILES MOTOR MUSIC
12	11	SOLDIER SOLDIER CAPTAIN JACK EMI
13	7	HEAVEN U96 MOTOR MUSIC
14	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
15	14	RETURN OF THE MACK MARK MORRISON WEA
16	18	BOOMERANG BLUMCHEN EDEL
17	12	FU-GEE-LA FUGEES COLUMBIA
18	NEW	SEXY EIS BURGER LARS DIETRICH EASTWEST
19	17	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
20	16	JEIN FETTES BROT INTERCORD
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	3	ROBERT MILES DREAMLAND MOTOR MUSIC
3	2	METALLICA LOAD MERCURY
4	4	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
5	5	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
6	10	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
8	9	GEORGE MICHAEL OLDER VIRGIN
9	8	ARZTE LE FRISUR METRONOME
10	11	CELINE DION FALLING INTO YOU SONY
11	6	BRYAN ADAMS 18 TIL I DIE POLYGRAM
12	12	TINA TURNER WILDEST DREAMS EMI
13	16	NEIL YOUNG & CRAZY HORSE BROKEN ARROW WEA
14	17	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
15	NEW	CAPTAIN JACK THE MISSION EMI
16	14	BON JOVI THESE DAYS MERCURY
17	20	PUR ABENTEUERLAND INTERCORD
18	13	OTTO LIVE POLYGRAM
19	19	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
20	18	DOG EAT DOG PLAY GAMES INTERCORD

FRANCE (SNEP/IFOP/Tite-Live) 07/13/96

THIS WEEK	LAST WEEK	SINGLES
1	2	TIC, TIC TAC CARRAPICHO RCA
2	1	MACARENA LOS DEL RIO ARIOLA
3	3	LEMON TREE FOOL'S GARDEN EMI
4	4	MACARENA LOS DEL RIO BAX DANCE
5	8	KILLING ME SOFTLY FUGEES SONY
6	5	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY
7	11	SAMBOLERA MAYI SON KHADJA NIN VOGUE
8	6	MISS CAMPING BORIS VERSAILLES
9	9	EVERYBODY WORLDS APART EMI
10	12	FABLE ROBERT MILES SONY
11	7	THE X FILES THEME MARK SNOW WEA
12	15	FASTLOVE GEORGE MICHAEL VIRGIN
13	18	JE VOUS AIME ADIEU HELENE SEGARA ORLANDO
14	10	CHILDREN ROBERT MILES SONY
15	17	FRESH BEAT SYSTEM EMI
16	16	RETURN OF THE MACK MARK MORRISON WEA
17	14	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST
18	NEW	JE TE DONNE WORLDS APART EMI
19	NEW	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
20	13	CELEBRATE (THE LOVE) ZHI-VAGO PANIC
ALBUMS		
1	NEW	JOHNNY HALLYDAY LORADA TOUR MERCURY
2	2	FUGEES THE SCORE SONY
3	NEW	WORLDS APART EVERYBODY EMI
4	1	MICHEL POLNAREFF LIVE AT THE ROXY SONY
5	3	CARRAPICHO FIESTA DE BOI BUMBA RCA
6	6	ROBERT MILES DREAMLAND SONY
7	4	CELINE DION FALLING INTO YOU COLUMBIA
8	5	GEORGE MICHAEL OLDER VIRGIN
9	10	KHADJA NIN SAMBOLERA VOGUE
10	9	DISCO GENERATION GENERATION DISCO BMG
11	14	LES SCHTROUMPFS SCHTROUMP PARTY VOL. 2 FTD
12	8	CELINE DION D'EUX COLUMBIA
13	11	MYLENE FARMER ANAMORPHOSEE POLYDOR
14	7	METALLICA LOAD MERCURY
15	16	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
16	19	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
17	18	DANY BRILLANT HAVANA WEA
18	12	OPHELIE WINTER NO SOUCY! EASTWEST
19	15	MARIAH CAREY DAYDREAM COLUMBIA
20	20	ZUCCHERO SPIRITO DIVINO POLYDOR

HITS OF THE U.K.



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THIS WEEK	LAST WEEK	SINGLES
1	NEW	FOREVER LOVE GARY BARLOW RCA
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	NEW	WANNABE SPICE GIRLS VIRGIN
4	2	BORN SLIPPY UNDERWORLD JUNIOR BOY'S OWN
5	4	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
6	3	THREE LIONS BADDIEL & SKINNER AND LIGHT-NING SEEDS EPIC
7	5	BECAUSE YOU LOVED ME CELINE DION EPIC
8	9	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
9	7	YOU'RE MAKIN ME HIGH TONI BRAXTON LAFACE/ARISTA
10	NEW	BAD GATNESS TERRORVISION TOTAL VEGAS/EMI
11	NEW	MACARENA LOS DEL RIO RCA
12	8	KEEP ON JUMPIN' TODD TERRY FEATURING MARTHA WASH & JOCELYN BROWN MANIFESTO/MERCURY
13	6	IN TOO DEEP BELINDA CARLISLE CHRYSALIS
14	NEW	SUNSHINE UMBOZA POSITIVA/EMI
15	NEW	DUNE BUGGY PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	21	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON AND LARRY MULLEN MOTHER/POLYDOR
17	11	TATTA KULA SHAKER COLUMBIA
18	NEW	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
19	12	JAZZ IT UP REEL 2 REAL POSITIVA/EMI
20	13	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
21	16	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
22	NEW	HOW BIZARRE OMC POLYDOR
23	NEW	LE VOIE LE SOLEIL SUBLIMINAL CUTS XL RECORDINGS
24	NEW	EDODUS—LIVE LEVELLERS CHINA
25	20	THE DAY WE CAUGHT THE TRAIN OCEAN COLOUR SCENE MCA
26	10	NICE GUY EDDIE SLEEPER INDOLENT/RCA
27	15	WHERE LOVE LIVES ALISON LIMERICK ARISTA
28	17	WRONG EVERYTHING BUT THE GIRL VIRGIN
29	23	FEMALE OF THE SPECIES SPACE GUT
30	19	OH YEAH ASH INFECTIOUS
31	26	THERE'S NOTHING I WON'T DO JX HOOJ CHOONS/FFRRREEDOM
32	NEW	SITTING AT HOME HONEYCRACK EPIC
33	25	GIRL POWER SHAMPOO FOOD/PARLOPHONE
34	28	HEY GOD BON JOVI MERCURY
35	27	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
36	33	FREE TO DECIDE CRANBERRIES ISLAND
37	31	SOMETHING FOR THE WEEKEND DIVINE COMEDY SETANTA
38	NEW	HAPPY SHOPPER 60 FT. DOLLS INDOLENT/RCA
39	NEW	OUTRAGEOUS STIX 'N' STONED POSITIVA/EMI
40	18	SOMETHING 4 THE WEEKEND SUPER FURRY ANIMALS CREATION

THIS WEEK	LAST WEEK	ALBUMS
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
3	4	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
4	5	SMURFS THE SMURFS GO POP! EMI TV
5	3	CELINE DION FALLING INTO YOU EPIC
6	7	FUGEES THE SCORE COLUMBIA
7	8	GEORGE MICHAEL OLDER VIRGIN
8	NEW	ELECTRONIC RAISE THE PRESSURE PARLOPHONE
9	6	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
10	10	ASH 1977 INFECTIOUS
11	11	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
12	9	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
13	12	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
14	NEW	♀ CHAOS AND DISORDER WARNER BROS.
15	22	BON JOVI THESE DAYS MERCURY
16	13	BRYAN ADAMS 18 TIL I DIE A&M
17	14	TINA TURNER WILDEST DREAMS PARLOPHONE
18	20	SLEEPER THE IT GIRL INDOLENT/RCA
19	16	DODGY FREE PEACE SWEET A&M
20	18	ROBERT MILES DREAMLAND DECONSTRUCTION
21	23	TAKE THAT GREATEST HITS RCA
22	17	LOUISE NAKED 1ST AVENUE/EMI
23	15	SIMPLY RED LIFE EASTWEST
24	NEW	EDDI READER CANDYFLOSS AND MEDICINE BLANCO Y NEGROWEA
25	25	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
26	31	GARBAGE GARBAGE MUSHROOM
27	21	PATSY CLINE THE VERY BEST OF PATSY CLINE MCA
28	19	MARIAH CAREY DAYDREAM COLUMBIA
29	26	JEFF WAYNE/VARIOUS ARTISTS THE WAR OF THE WORLDS COLUMBIA
30	24	METALLICA LOAD VERTIGO/MERCURY
31	28	OASIS DEFINITELY MAYBE CREATION
32	NEW	SCREAMING TREES DUST EPIC
33	NEW	EAGLES HELL FREEZES OVER GEFEN/WEA
34	32	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
35	NEW	DANIEL O'DONNELL IRISH COLLECTION RITZ
36	34	PAUL WELLER STANLEY ROAD GO! DISCS
37	29	MIKE & THE MECHANICS HITS VIRGIN
38	36	PULP DIFFERENT CLASS ISLAND
39	33	CAST ALL CHANGE POLYDOR
40	40	UNDERWORLD SECOND TOUGHEST IN THE INFANTS JUNIOR BOY'S OWN

ITALY (Musica e Dischi/FIMI) 07/15/96

THIS WEEK	LAST WEEK	SINGLES
1	2	SUMMER IS CRAZY ALEXIA DWA
2	7	KILLING ME SOFTLY FUGEES COLUMBIA
3	1	FABLE ROBERT MILES DBX
4	5	PROFONDO ROSSO FLEXTER DISCOMAGIC
5	4	KEEP PUSHING BORIS DUGOSH TIME/SUNTUNE
6	9	WHAT GOES AROUND COMES AROUND BOB MARLEY EMI
7	3	DON'T STOP MOVIN' LIVIN' JOY MCA
8	6	WHY ME TI-PI-CAL LUP
9	NEW	LEMON TREE FOOL'S GARDEN INTERCORD
10	NEW	FREED FROM DESIRE GALA DO IT YOURSELF/NITELITE
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	2	GEORGE MICHAEL OLDER VIRGIN
3	7	FUGEES THE SCORE COLUMBIA
4	4	ARTICOLO 31 'COSI' COM'E' RICORDI
5	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	5	METALLICA LOAD MERCURY
7	NEW	MASSIMO DI CATALDO ANIME EPIC
8	6	C. SIMONETTI X-TERROR FILES UNIVERSO
9	8	LIGABUE BUON COMPLEANNO ELVIS WARNER
10	NEW	MINA CANZONI D'AUTORE EMI

SPAIN (TVE/AFYVE) 07/06/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SEVEN DAYS & ONE WEEK B.B.E. MAX MUSIC

HITS OF THE WORLD

C O N T I N U E D

NETHERLANDS (Stichting Mega Top 50) 07/10/96			NEW ZEALAND (RIANZ) 07/11/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	1	1	THA CROSSROADS BONE THUGS-N-HARMONY SONY
2	2	FANTASY WORLD CHARLIE LOWNOISE & MENTAL THEO PDLYDOR	2	2	KILLING ME SOFTLY FUGEES SONY
3	3	MACARENA LOS DEL RIO BMG	3	4	SLOW JAMS QUINCY JONES/BABYFACE/TAMIA WARNER
4	4	ZO VER WEG GUUS MEEUWIS & VAGANT ARCADE	4	3	RETURN OF THE MACK MARK MORRISON WARNER
5	NEW	SOLDIER SOLDIER CAPTAIN JACK EMI	5	10	I'LL NEVER STOP LOVING YOU J'SON POLYGRAM
6	6	IRONIC ALANIS MORISSETTE WARNER	6	5	ONLY ONE PETER ANDRE FESTIVAL
7	7	TO DESERVE YOU BETTE MIDLER WARNER	7	6	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
8	8	VRIJ ZIJN MARCO BORSATO POLYDOR	8	7	MISSION: IMPOSSIBLE THEME ALAN CLAYTON AND LARRY MULLEN POLYDOR
9	5	CHILDREN OF THE NIGHT NAKATOMI ZOMBAJIVE	9	8	BECAUSE YOU LOVED ME CELINE DION SONY
10	9	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE	10	NEW	JUST A GIRL NO DOUBT MCA/BMG
ALBUMS			ALBUMS		
1	2	ANDREA BOCELLI BOCELLI POLYDOR	1	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	MARCO BORSATO ALS GEEN ANDER POLYDOR	3	2	COLLECTIVE SOUL COLLECTIVE SOUL WARNER
4	6	FUGEES THE SCORE COLUMBIA	4	6	BUSH SIXTEEN STONE MCA
5	5	CELINE DION FALLING INTO YOU COLUMBIA	5	3	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
6	8	BETTE MIDLER EXPERIENCE THE DIVINE WARNER	6	5	CELINE DION FALLING INTO YOU SONY
7	4	METALLICA LOAD MERCURY	7	7	FUGEES THE SCORE SONY
8	7	GUUS MEEUWIS & VAGANT VERBAZING ARCADE	8	4	METALLICA LOAD MERCURY
9	9	GEORGE MICHAEL OLDER VIRGIN	9	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
10	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE	10	9	BEN HARPER FIGHT FOR YOUR MIND VIRGIN

BELGIUM (Promuvi) 07/19/96			SWITZERLAND (Media Control Switzerland) 07/10/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA	1	5	KILLING ME SOFTLY FUGEES SONY
2	NEW	KILLING ME SOFTLY FUGEES COLUMBIA	2	1	COCO JAMBOO MR. PRESIDENT WARNER
3	2	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY	3	6	INSOMNIA FAITHLESS WARNER
4	3	FABLE ROBERT MILES BMG-ARIOLA/NEWS	4	3	SALETTI HARRY HASLER PHONAG
5	4	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE	5	2	MACARENA LOS DEL RIO BMG
6	NEW	ZO NACHO JIMMY B LAFABIT	6	4	FABLE ROBERT MILES POLYGRAM
7	8	BECAUSE YOU LOVED ME CELINE DION COLUMBIA	7	7	RETURN OF THE MACK MARK MORRISON WARNER
8	6	LAAT GET READY! PLAY THAT BEAT	8	9	JEIN FETTES BROT WARNER
9	5	LEMON TREE FOOL'S GARDEN EMI	9	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
10	NEW	RETURN OF THE MACK MARK MORRISON WEA	10	10	PIU' BELLA COSA EROS RAMAZZOTTI BMG
ALBUMS			ALBUMS		
1	2	GERT & SAMSON SAMSON VOL. 6 PHILIPS	1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.	2	3	ROBERT MILES DREAMLAND POLYGRAM
3	7	FUGEES THE SCORE COLUMBIA	3	2	FUGEES THE SCORE SONY
4	1	METALLICA LOAD MERCURY	4	4	BRYAN ADAMS 18 TIL I DIE POLYGRAM
5	4	CELINE DION FALLING INTO YOU COLUMBIA	5	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
6	8	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	6	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	5	ANDREA BOCELLI BOCELLI POLYDOR	7	NEW	DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI
8	6	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	8	5	CELINE DION FALLING INTO YOU SONY
9	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE	9	6	METALLICA LOAD POLYGRAM
10	10	GEORGE MICHAEL OLDER VIRGIN	10	9	GEORGE MICHAEL OLDER EMI

SWEDEN (GLF) 07/12/96			FINLAND (Seura/IFPI Finland) 07/14/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE	2	2	MACARENA LOS DEL RIO BMG
3	4	LEMON TREE FOOL'S GARDEN INTERCORD	3	4	COCO JAMBOO MR. PRESIDENT WEA
4	9	I WON'T LET THE SUN GO DOWN ROBIN COOK STOCKHOLM	4	3	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
5	3	MACARENA LOS DEL RIO RCA	5	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON AND LARRY MULLEN MOTHER/POLYGRAM
6	5	HEAVEN U96 MOTOR MUSIC	6	10	PRINSSI MOVETRON POLYDOR
7	6	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON AND LARRY MULLEN MOTHER	7	6	SOLDIER SOLDIER CAPTAIN JACK COLOGNE DANCE LABEL/EMI
8	7	DA BOMB INNER CIRCLE METRONOME	8	NEW	FIRESTARTER PRODIGY XL RECORDINGS
9	8	OOH AAH... JUST A LITTLE BIT GINA G WARNER	9	NEW	C'MON NOW LEILA K. MEGA/REEL ART
10	NEW	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA	10	7	TAKE ME AWAY CULTURE BEAT OANCE PDOL/SONY
ALBUMS			ALBUMS		
1	1	METALLICA LOAD MERCURY	1	1	METALLICA LOAD VERTIGO/MERCURY
2	2	FUGEES THE SCORE COLUMBIA	2	3	MR. PRESIDENT WE SEE THE SAME SUN WEA
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	3	4	J. KARJALAINEN ELECTRIC SAUNA POKO
4	5	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE	4	2	E-ROTIC THE POWER OF SEX INTERCORD/EMI
5	4	EROS RAMAZZOTTI DOVE C'E MUSICA DDO	5	NEW	CAPTAIN JACK THE MISSION COLOGNE DANCE LABEL/EMI
6	7	ROBERT MILES DREAMLAND DECONSTRUCTION	6	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
7	6	GEORGE MICHAEL OLDER VIRGIN	7	8	BACKSTREET BOYS BACKSTREET BOYS BMG
8	NEW	GIPSY KINGS GREATEST HITS COLUMBIA	8	10	EHJA APULANTA LEVY-YHTIO
9	10	BECK ODELLAY GEFEN	9	5	LEILA K. MANIC PANIC MEGA/REEL ART
10	NEW	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA	10	NEW	FUGEES THE SCORE COLUMBIA

PORTUGAL (Portugal/AFPI) 07/16/96			HONG KONG (IFPI Hong Kong Group) 07/07/96		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	GNR TUDO O QUE VOCE QUERIA EMI	1	1	LEON LAI PERHAPS... POLYGRAM
2	NEW	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS	2	NEW	SOUNDTRACK YOUNG & DANGEROUS (III) BMG
3	2	DELFINOS O CAMINHO DA FELICIDADE ARIOLA	3	2	FAYE WONG IMPULSIVE CINEPOLY
4	NEW	ROBERT MILES DREAMLAND DECONSTRUCTION	4	3	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
5	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA OOD	5	6	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
6	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	6	4	HACKEN LEE WHEN I FOUND YOU MUSIC IMPACT
7	3	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI	7	7	SAMMI CHENG CAN'T GIVE UP WARNER
8	9	IRAN COSTA SO SE FOR DANCE VIDISCO	8	NEW	HACKEN LEE SPACE 3 STAR
9	7	GIPSY KINGS LOVE SONGS SONY	9	8	CASS PHANG ALL BECAUSE OF YOU—GREATEST HITS EMI
10	NEW	JOAO FERREIRA-ROSA ONTEM E HOJE EMI	10	NEW	VARIOUS ARTISTS THE WOMEN WHO SING LOVE SONGS POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: Of the three basic components of flamenco—*cante* (or song), dance, and guitar—only dance has significantly featured women, and even that is probably because of male preferences.



But flamenco has always boasted a few excellent female singers of *cante jondo* (deep song), and now, after eight years of research, the undisputed queen of modern flamenco, **Carmen Linares**, has released an extraordinary collection of such material. "Antología—La Mujer En El Cante" (Anthology—Women In Flamenco Song) on PolyGram/Mercury is a double CD featuring new recordings of 27 songs selected from roughly 150 years of female flamenco. Many of the songs Linares has resurrected do not even exist in written form, never mind as recordings. "Many were recorded [on this album] almost without arrangement, leaving the voice with guitar and hand claps only," the singer says. "But with modern guitars and recording techniques, the record sounds [as up to date as] year 2000." The CD, which has a clearly didactic intent, includes contributions from top guitarists, including **Vicente Amigo, Juan and Pepe Habichuela, Enrique de Melchor, Tomatito, and Rafael Riqueni.**

HOWELL LLEWELLYN

ITALY: Madaski, one of the most prolific of this country's new wave of young producers, has abandoned the irresistibly sweet, sunshine melodies of his reggae outfit **Africa Unite** in favor of a much harsher sound on his first solo outing, "Distorta Diagnostica" (Distorted Diagnosis) on Blackout/PolyGram. Having recently recovered from cancer and chemotherapy treatment, Madaski says that the new album is a work of personal catharsis. "The violence on this album represents the mutation of the disease, its exorcism, and the celebration of coming out the other side alive and well," he says. "It is also a reaction to the technological world and a journey through its nightmarish aspects." While retaining Madaski's trademark syn-copated trance, reggae, and jungle beats on several tracks, "Distorta Diagnostica" is dominated by an electronic/industrial/thrash sound mixed with influences from the bleep-techno movement based in the Netherlands' Rotterdam. "I took all the electronic instruments and devices I could lay my hands on and tested them to maximum distortion," Madaski says. While the disturbing techno roller coaster of "Chemioterapia 2" is typical of the album as a whole, a humorous reconstruction of **Imagination's** smooth disco classic "Just An Illusion" provides a welcome moment of relief. Despite the music's oppressive elements, Madaski's recent solo tour, featuring himself on mixer and effects and accompanied by a drummer and guitarist, was well received by audiences more familiar with the inspirational qualities of **Africa Unite's** live shows. After years of remaining steadfastly indie, Madaski and **Africa Unite** signed their first major-label contract with PolyGram in May. Madaski says the release of "Distorta Diagnostica" on the Blackout imprint demonstrates his continuing artistic freedom combined with the financial backing that permits access to state-of-the-art technology.

MARK DEZZANI

ROMANIA: Dracula lives. **Stefan Brandes Latea**, who claims to be a descendant of the blood-sucking count on his mother's side of the family, **Draculesti** of Sintesti, has become something of a legend himself in Romanian pop. After singing in various groups and working as a stuntman, the Electrecord artist is now leader of his own band, **Dracula**, and owner of a film studio, also called **Dracula**, which produces music videos. Latea's fixation on the vampire myth influences everything he does, and his compositions are infused with the spirit of old Transylvanian music, following the "ethnic"-rock path first taken by the pioneering Romanian group **Phoenix**. Among Latea's sources of inspiration are ancient Romanian carols and the folkloric songs that informed the music of Hungarian composer **Béla Bartók**. Latea is working on a new album, "Transylvania, Land Of Wolves." Based on old Romanian myths, it tells a love story with a tragic ending.



OCTAVIAN URULESCU

SINGAPORE: The country's pop history went on show at the National Museum in July. This might not seem unusual, considering that Singapore pioneered English-language pop music in the region during the '60s, inspiring parallel scenes that developed in both Malaysia and Indonesia. But the exhibition, titled "RetroSpin: Sounds Of Singapore From The 50s To The 90s," is something of a breakthrough, given this society's extreme hostility to popular music in the past, especially during the '70s, when it was deemed "yellow culture" and pop musicians were driven out of work because of forced closure of clubs. "Musicians were once regarded as social pariahs," says **Reggie Vergheese**, Singapore's first guitar hero, from top '60s band **the Quests**. "Nobody wanted to know us then, so why the fuss now?" But **Lily Tan**, director of the National Archives, the event's organizer, says, "We now have a generation of people who have grown up with this music. Like it or not, highbrow or lowbrow, it is very much a part of our social fabric. Everybody talks about Singapore being a financial center, but we've always overlooked this aspect of development that was always there and always will be." The exhibition recalls the heyday of Singapore pop, when singles such as "Hooray For Hazel" by **the Surfers** sold more than 40,000 copies and "Shanty" by **the Quests** became the first Singapore-originated song to hit No. 1, selling more than 20,000 copies here. Such achievements are doubly impressive when you consider that today's domestic English-language acts struggle to sell more than 2,000 copies. In keeping with the mood of nostalgia, there recently has been a string of classic reissues, including '60s CDs by **the Quests, the Crescendos, and Naomi & the Boys** (all on PolyGram). EMI followed suit with limited-edition releases of two **Quests** compilations and an album by local country act **Matthew & the Mandarins**. However, there is no plan to relaunch any careers. "These albums are really meant for the fans who still remember," says **Peter Lau**, managing director of EMI Records Singapore.

PHILIP CHEAH

PLATINUM EUROPE AWARDS

(Continued from page 56)

and there were two deputy ambassadors and 10 members of the European Parliament (MEPs).

The evening began with a cocktail reception, followed by dinner. The awards ceremony, which was not open to the public, kicked off with a speech from IFPI chairman David Fine, who noted that the European music industry prospered "without any [government] subsidies or state support" and employed 300,000 people—more than the European steel industry, he said.

Santer spoke about the EC's relationship with the music industry, stressing the body's determination to continue to deal effectively with intellectual property issues. "The [European] community," he stated, "has an impressive record in the harmonization of copyright and related rights."

Later, Santer alluded to the industry's efforts to have the valued-added tax on recordings reduced to the same level as those for books (which, as cultural goods, are lower-rated). "I am well aware of your preoccupations," he said. "I would just like to remind you that unanimity is the rule in fiscality. Of course, if all the [EU] member states agree on a rate, why should the commission oppose it?" He concluded, "Let us continue to work together to ensure the success that this evening's presentation clearly demonstrates."

A total of 96 albums were certified June 27 as million-sellers under the Platinum Europe program (Billboard, July 6). A 97th, "The Score" by the Fugees (Columbia/Sony), was recognized on the night of the Albert Hall show. The artists who received their accolades in person from Santer were France's Patricia Kaas; Sweden's Ace Of Base, represented by members Ulf Ekberg and Jenny Berggren, and Roxette, represented by the group's Marie

Fredriksson; Australia's INXS, represented by band member Andrew Farriss; Germany's Pur (the entire group was present) and Marius Mueller Westernhagen; the Netherlands' Andre Rieu; and Britain's Robson & Jerome, represented by Robson Green.

A number of other European artists had been expected to take part—including Italy's Laura Pausini and Eros Ramazzotti and Britain's M People—but bowed out due to other commitments. After the show, a number of attendees were upbeat about the event, while suggesting that it would have benefited from live entertainment. "The MEP sitting next to me was dying to get up and boogie," says one participant, "but the only music was from very short videoclip excerpts."

At the evening's conclusion, a special award was presented by Santer to Greek singer Nana Mouskouri (best known for her 1961 hit, "The White Rose Of Athens"), who has since become an MEP. "Europe is a great musical culture," she said, "and we [in different countries] deserve to know each other."

Executive producer for the event was Lisa Anderson, who serves in a similar capacity for the Brit Awards in the U.K. The evening's MC was VH-1 VJ Pip Dann.

The Platinum Europe program is estimated to have cost approximately \$300,000 to date, shared by the six major record companies and IFPI. The awards show was not planned to take place annually, according to federation director general Nic Garnett, but record companies and IFPI will be evaluating the event to determine whether it should be repeated next year. Leaving the Albert Hall, Santer is said to have told IFPI director of European affairs Frances Moore how much he had enjoyed the evening and how worthwhile it had been.

ADAM WHITE

ANTI-PIRACY INITIATIVE

(Continued from page 56)

Efforts to dissuade companies from trading with pirates have been discussed in the past. Senior record industry executives—most notably EMI Music president/CEO Jim Fifield—have previously advocated this course. "In the past," said Garnett, "it was difficult to go to these companies and say, 'You must not sell to this guy.' They were entirely justified in ignoring that. [But] when there are laws in place, when there is a prohibition in importing and using this equipment, and when these companies seek to flout it, then there should be sanctions."

EMI's Perry added, "The same thing applies to suppliers of raw materials for the manufacture of compact discs. Those people are supporting an illegal indus-

try. Is that what [the suppliers] are in business for? I don't think so."

CD piracy within Europe was also cited as a major concern. "Bulgaria has in the last two years developed its CD-manufacturing facilities to a point where it threatens to become another China right on the borders of the European Union," said Garnett. Arnold Bahlmann, senior VP of central Europe for BMG Entertainment International, noted that pirates in Italy accounted for "almost half" the 44 million illicit units sold in Europe. "Italy is one of the main record-producing, artist-developing countries in Europe," he said. "The Italian government, until recently, has not really done a lot to implement [anti-piracy] laws and enforce them."

Concerning Bulgarian attitudes toward piracy, Rick Dobbis, president of PolyGram Continental Europe, noted that despite substantive changes in the country's laws, "enforcement is a terrible problem." He added, "Combined pressure from the European Union and the U.S. is what we're looking for. It shouldn't be left to one party or another."

Asked about the response of CD-equipment makers to the IFPI, Garnett said, "It is very predictable: 'We make machines, we don't make discs.' It's like those who sell guns. They say, 'We don't pull the trigger, we just sell the guns.' We say, 'You wouldn't sell guns to someone who is refused a license to carry them.'"

Malcolm Burn's Pregnant With Talent

Producer Turns Artist On 'After Dinner Mints'

BY LARRY LeBLANC

TORONTO—With his irresistibly quirky, stripped-down 12-song album "After Dinner Mints" being released in Canada under the band name Pregnant, Malcolm Burn is combining his skill as a producer with his talent as an artist.

The album is due Sept. 10 on Handsome Boy Records, the BMG Music Canada-distributed label owned by Jeff Rogers, manager of Crash Test Dummies.

The New Orleans-based Canadian's recording career has been augmented by more than a decade of engineering and producing music for others. With Lenny Kaye, Burn co-produced Patti Smith's current Arista album, "Gone Again," and has produced upcoming albums for Midnight Oil and Patty Griffin.

Over the past seven years, Burn has also produced albums for Shawn Colvin, John Mellencamp, Iggy Pop, Chris Whitley, Lisa Germano, Charlie Sexton, the Neville Brothers, Giant Sand, and such Canadian groups as Junkhouse, Crash Vegas, and Blue Rodeo.

A protégé of fellow Canadian producer Daniel Lanois, Burn surfaced in Canadian music in the early '80s as the singer/keyboardist of the alternative-styled Boys Brigade. In 1984, the Toronto-based band recorded a critically acclaimed, self-titled album produced by Rush's Geddy Lee for Anthem Records in Toronto.

Although the album's single, "Melody," reached No. 32 on The Record's singles chart in 1984, the group split the following year.

Burn co-produced his self-titled solo debut album for Anthem Records in 1987 with Ian Thomas and John Whynot. After that release failed to achieve strong sales, Burn began a pivotal production apprenticeship with Lanois. He has engineered and performed on Lanois productions for the Neville Brothers, Bob Dylan, and Emmylou Harris.

Burn says Lanois "was interested in producing Boys Brigade, but we turned him down, naively thinking, 'This guy is never going to go anywhere.' Then I didn't see him for about four years. I was going out with his sister Jocelyne, and one day Dan picked me up at the [Hamilton, Ontario] bus station. His first question was, 'How come your band never called me back?' Meanwhile, he had been working with Peter Gabriel and U2."

Lanois summoned Burn to New Orleans in 1988 to help him sort through the musical ideas he had for his debut solo album, "Acadie" on Opal Records.

"Dan had a mountain of cassettes and I went through them, and we compiled the most interesting things on one or two cassettes," recalls Burn. "We sort of pretended we were sequencing a record. Then he took me to see the Neville Brothers, and I ended up engineering 'Yellow Moon,' and Dylan's 'Oh Mercy!' album.

Burn says that although he didn't

start out wanting to produce records, "early on, I decided that production was interesting. Unlike working in bands, I found I didn't have to answer to four other people, or to a manager, or to a record company A&R guy. I wasn't waiting for somebody to book a tour while sitting around eating Cheerios."

Burn says that even with his production career in high gear he has always maintained "some sort of energy" in the areas of songwriting and recording. "These songs [on 'After Dinner Mints'] were inside of



PREGNANT

me, and the songwriting came easily to me. I really enjoyed doing the album."

The idea for "After Dinner Mints" began after Germano introduced Burn to the music of Austin, Texas-based singer/songwriter Craig Ross.

While in Austin producing Sexton in 1994, Burn suggested asking Ross to do some co-writing with Sexton and himself. The result was the song "The Dark," released on Sexton's MCA album "Under The Wishing Tree." Burn and Ross quickly became friends and collaborators.

"During one week, sitting around the kitchen table at Charlie Sexton's house, we wrote five songs, three of which ['Green,' 'Raincoat,' and 'Better'] ended up on [my] record," says Burn. "We also recorded a couple of those songs as demos just to get them down."

For 18 months, while producing Smith, Germano, Griffin, and Junkhouse, Burn continued to write and record intermittently with Ross either at Ross' home studio in Austin or at his own in New Orleans. At the same time, Burn was writing songs on his own and recording them as quickly as he wrote them.

In all, Ross co-wrote seven songs with Burn for the album, while Burn wrote the remaining five tracks (with his friend Jay Joyce suggesting the title of "Love Song").

"Craig has a unique ability for writing simple melodies," says Burn. "For the album, it turned out that if I couldn't hum or whistle a song, it didn't get recorded."

Burn and Ross recorded 15 songs, with Burn handling guitar, piano, drums, and vocals and Ross on guitar. For some songs, they brought in drummers Rafael Gayol, John Paul Keenan, and Brady Blade. Still, despite the band name, there is no core group on the album.

The name Pregnant was suggest-

ed by Burn's manager, Kate Hyman of In Bed Music in New York.

He sent tapes to labels saying, "This is a completed record. This isn't a bunch of demo tapes. Are you interested in working with me?"

Burn says he is typecast as a producer. "I'm the guy with the reputation of doing atmospheric, dark, and moody records," he says. "Hopefully, this record proves I can do a lot more than that. I'm not counting on a U.S. release for the album, but I'm hoping by early next year it will come out there."

Burn says he believes that today's pop music is suited for the individualistic style of songwriting he prefers.

"For a long time I was really confused about what constituted a pop song, which was partly my own fault and partly the times," he says. "Over the past five years, there's been such major changes in what is regarded as a pop song. You've now got Oasis writing traditional pop songs, and then there's an artist like Lisa Germano who is quite unconventional in her songwriting. When I realized there were no rules, I became excited again about songwriting."

He says he's gone back to a more "naive" songwriting approach. "As long as people can understand it and relate to a song, that's the most important thing."

Rogers, whose label roster also includes Rusty and Slowburn, was impressed with Burn's album. "Malcolm is an unbelievably talented guy, and this a great record," he says.

In mapping out "After Dinner Mints," Burn leaned heavily on his previous production experience. Says Burn, "I certainly learned from Iggy Pop, who has this sense of humor in just about everything he does. John Mellencamp doesn't put too much on tape, and I tried to do that as well. From [Lanois], I learned the importance of feel and emotion. The album has a weird sense of humor, and a naive charm that I haven't been able to express otherwise."

Handsome Boy is taking a low-key, grass-roots approach to marketing "After Dinner Mints" in Canada, with initial focus on college and modern rock radio. "We're going with 'Green' as the first focus track, and we're going to see what we can do at radio," says Rogers. "We're going to do a video, and Malcolm is committed to doing a few weeks of touring in Canada. The idea is to slowly bring him back home. That's the marketing plan in a nutshell."

Rehearsing with a trio that features guitarist Jeff Treffinger and drummer Bradley Wishan, Burn expects to do some Canadian shows in September.

He emphasizes that he is seeking a dual career as producer and artist. "I'd like to do my own music and the production," he says. "I don't separate the two. If it's creative work, it's creative work."

SPAIN

THE BILLBOARD SPOTLIGHT

Viva España

While Media Disregards Music Industry, Executive Decisions Must Be Made To Nourish New Artists And Bring Spanish Music To Its Full Potential

BY HOWELL LLEWELLYN

With its role in the European Union consolidated 20 years after the death of dictator Gen. Francisco Franco, its cultural and linguistic links with Latin America well-established, and its proximity to North Africa and Arab culture well recognized, Spain has unrivaled advantages in developing a music industry that is dynamic, different, influential and truly capable of international crossover.

And yet 1995 saw a downturn in the industry, with sales far from buoyant and an almost total lack of new talent in the charts. CD sales fell for the first time ever, and total record unit sales at 52.7 million were 8% lower than 1994's 56.9 million.

HOMEOWN FLAMENCO

What success there was tended to be quirky and nostalgic, and perhaps the only element to bring a smile to those putting faith in domestic talent was the relative success of Spain's only truly homegrown music: flamenco.

As of late May, new-flamenco group Ketama was enjoying one year in the top 10 album chart with its first live album. The flamenco-salsa specialists had sold around 350,000 units of "De Aki A Ketama," some 10 times higher than the previous eight albums.

At the same time, premier flamenco guitarist Paco de Lucia was in the top 20 for the 16th week with "Antología." The double CD is the guitar supremo's first "golden hits" album and has sold around 65,000 units.

Sultry disco-flamenco gypsy sisters Azúcar Moreno were at No. 5 with their Miami-recorded CD "Esclava De Tu Piel (Slave Of Your Skin)." Flamenco has never sold well, even in Spain, but these three examples

alone encourage those who believe that it is not necessary to imitate Anglo-Saxon formats to achieve pop/rock success.

So what is wrong with the industry in Spain, and what can the industry do to strengthen artistic development of the talent that undoubtedly exists in the alternative, independent and "new music" scenes?

A survey of executives at the majors and some leading indie labels in Spain reveals that, for the record industry, the blame for Spain's slump is directed largely at the media in all its forms.

MEDIOCRE MEDIA

That's not surprising when you consider a few chilling facts: There is no regular national TV music program—and certainly no MTV-type coverage in Spain. In contrast to most of Europe, news/talk radio is far more popular than music radio, which is listened to by just 20% of all Spaniards. There is no national mainstream pop/rock music press—certainly nothing like Britain's *New Musical Express*, which can make (or break) new talent in a week.

How many countries whose music industries are, say, in the top 20 of the IFPI-member territories can "boast" such disregard of pop music by the media?

"The blame for Spain's poor performance is almost always at the door of the mass media," affirms Mario Pacheco,

founder and owner of the new-flamenco pioneer label Nuevos Medios. "There is no musical TV, and radio suffers from a political shareout of licenses [by the different parties]. The industry situation will not improve until we have a TV music channel."

Pacheco points out that the state-controlled Radio Nacional de España is in a financial crisis, "and yet almost all the new artists are first

Continued on page 66



From top: Niña Pastori, La Barbería Del Sur, Virginia Glück, Antonio Carbonell

A black and white close-up photograph of Joaquín Cortés. He has long, dark hair and a goatee, looking intensely at the camera. He is wearing a dark, sleeveless top. His hands are positioned in front of his chest, with fingers spread, as if in a flamenco gesture. The background is plain white.

Pino

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SPAIN

Top Talent

From Pop To Punk, Flamenco To World, Spain Spans Genres



From left: Miguel Bosé, Azúcar Moreno, the Killer Barbies, Los Sabandeños

NIÑA PASTORI "Entre Dos Puertos (Between Two Ports)"

Label: BMG Ariola
Publisher: Ortega Publishing
Management: Flamenco 2,000

The flamenco discovery of the year, 17-year-old Niña Pastori shows remarkable maturity on her debut album, which was co-produced by heartthrob crooner Alejandro Sanz. This is not modish new flamenco, but pure "cante jondo" for the 21st century. The late prince of flamenco, Camarón de la Isla, presented Pastori to the public when she was 8 years old. They are both from the southern Andalusian town of San Fernando, and there is a photo of them together in the CD booklet. Eminent flamenco musicians, such as guitarists Rafael Riqueni and Juan Manuel Cañizares and percussionist Tino Di Geraldo, accompany her on the album.

VIRGINIA GLÜCK "Entre Animas (Among Souls In Purgatory)"

Label: Chrysalis
Publisher: EGO Musical
Management: under negotiation

EMI managing director Rafael Gil says 23-year-old Virginia Glück is a cross between Nina Hagen and Kate Bush. She is certainly multi-talented and eclectic, although Glück insists that her songs are indefinable. Her father, Jesus, was a member of the 1960s band Los Bravos, which had an international hit with "Black Is Black," and he taught her to play the piano when she was 7. From the age of 14, Glück studied ballet in Madrid, Paris, Brussels, Copenhagen and London. At 18, she abandoned ballet to write music and now dances and sings as a single art form. The album was produced by Teo Cardalda, a former member of Complices.

LOS SABANDEÑOS "Mar (Sea)"

Label: Manzana Discos
Publisher: Manzana Editorial Musical
Management: El Centro de la Cultura Popular Canaria

Los Sabandeños are a 27-strong male-voice choir that has dedicated its 30 years as a group to the musical folklore of Spain's Canary Islands, off west Africa, and the islands' musical links with Latin America, especially Cuba. "Mar," set for release in October, will be the group's 41st album, and the last few have each sold in excess of 100,000 units. The new record features contributions from singer-songwriter Luis Eduardo Aute and other Spanish stars unconfirmed at press time. "Mar" is dedicated to the sea and includes "habaneras," a seafarer's waltz from the time when Cuba was a Spanish colony and Havana was the most important port in the

Caribbean, and "boleros," which are popular in the islands and Latin America.

AZÚCAR MORENO "Esclava De Tu Piel (Slave Of Your Skin)"

Label: Sony Music
Publisher: Various
Management: EMP Producciones

As Azúcar Moreno (Brown Sugar), sultry gypsy sisters Toñi and Encarna have created a skillful mix of flamenco, Latin rumba, Caribbean rhythms and a disco beat that culminate in their eighth album since their 1985 debut, "Con La Miel En Los Labios (Unsatisfied)." They have a solid flamenco background, and their stage debut at the age of 10 was singing the chorus in performances by their brothers, Los Chunguitos. The duo sold more than a million units of their 1990 album, "Bandido," and their 1994 single, "El Amor," was included on the soundtrack for the film "The Specialist." Current album "Esclava De Tu Piel" was recorded in Miami by producer Ricardo Martínez.

LA BARBERÍA DEL SUR "Túmbanos Si Puedes (Knock Us Down If You Can)"

Label: Nuevos Medios
Publisher: Nemo Ediciones Musicales
Management: TiT

After its 1991 album debut, La Barbería Del Sur (Barbershop Of The South) was regarded as good second-division material. But the release of the third album, "Túmbanos Si Puedes," and a return to its original indie label, new-flamenco pioneer Nuevos Medios, changed all that. "Túmbanos..." is first-division pop that blends jazz, flamenco, salsa, Cuban son and bolero on songs set to the poetry of Federico García Lorca, Miguel Hernández and Antonio Machado. A literary and musical step away from the group's gypsy flamenco roots, the CD includes a version of Charlie Parker's "Donna Lee." It also features contributions from key Spanish musicians Enrique Morente, Ramón El Portugués and Juan Perro.

MIGUEL BOSÉ "Laberinto (Labyrinth)"

Label: WEA
Publisher: Pablito Music
Management: R.L.M. Producciones

Miguel Bosé emerges more complex and erudite as time passes. He finished "Laberinto" just before his 40th birthday, and it shows him entering mystical and cultural territories that reflect his

Continued on page 63

The Write Stuff

Spain's Publishers Compose A Group Of Supreme Songwriters

BY HOWELL LLEWELLYN

In a difficult climate for artist development, one of the ways to sample the promise of the Spanish talent scene is to ask music publishers to cite the composers on their rosters for whom they have high hopes this year.

As former president of the Spanish Association of Music Publishers (AEDEM) and current VP of the Spanish authors and publishers society SGAE, Juan Márquez is keen to boost Spanish music. And he thinks one key to this is composer and musician Alex De La Nuez. "He's one of the most interesting figures around," says Márquez, former member of Triana and 1980s duo Alex and Christina. Among those who have recorded De La Nuez hits are Greta Y Los Garbo and Azúcar Moreno. Last year, De La Nuez adapted Steve Miller's "Give It Up" as "Dáme Más," and it hit the top of the Spanish singles charts. De La Nuez is signed to Marquez's EMI Music Publishing Spain.

"He is a fantastic performer, and his songs just filled my heart," says Carmen López, general manager of BMG Ariola Ediciones Musicales, describing singer-songwriter Pedro Guerra, who played at a BMG Publishing international meeting in 1994. "He's a truly great songwriter and performer and will be the only artist to play at this year's international BMG meeting in Portugal," she adds. Guerra wrote the award-winning "Contaminame," which was recorded by Víctor Manuel and Ana Belén in 1994 and sold 500,000 copies. "We are sure Pedro's songs will be recorded around the world," Lopez says.

A legion of top Spanish acts have recorded songs by Sergio Castillo in the last 10 years, including Luz, Miguel Rios, Manolo Tena, Ana Belén and Joaquín Sabina, but now he is set for success in the international market, according to MCA Music Publishing España creative manager Dominic Gibson. "We're thrilled to have him on board, especially as he's our first local non-artist signing," says Gibson. This year, Castillo, who is also a session musician and producer, will be co-writing with other MCA authors in the U.S. and U.K.

Fran Martínez must be smirking with the irony. The leader and composer of one of Spain's top indie bands, Australian Blonde, has had his hit single "Chup Chup" chosen by Pepsi for one of its international TV advertising spots. Alvaro de Torres of Warner/Chappell (Canciones Del Mundo) plans to use "Chup Chup" to push Martínez internationally. "It's an excellent opportunity to open the door of Spanish pop to the world," says Torres. Warner/Chappell in Spain hopes to repeat the formula after signing publishing deals with such indie labels as Munster, Elefant, Subterfuge, Triquinose and Siesta.

After winning gold and platinum with his own songs as an artist in several Latin American countries with EMI and PolyGram, Spain's Miguel Gallardo signed as a composer with Sony/ATV Music Publishing and has had his work recorded by José Jose, Engelbert Humperdink, Azúcar Moreno and Vikki Carr, among others. John



From top: Sergio Castillo, Fran Martínez, Miguel Gallardo, Javier Vargas, Josep Maria Bardagi Freixas, Manglis

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SPAIN

Less Music, More Talk

Small Percentage Of Spaniards Tune Their Radio Dials To Music, And Then It's Native-Language Songs

BY HOWELL LLEWELLYN

Two aspects of the Spanish radio scene confirm the popular 1980s tourist slogan that "Spain Is Different." First, news/talk radio attracts a far larger audience than music radio, which is listened to by barely one-fifth of those aged over 14. And second, all-Spanish music networks are extremely popular, defying the common wisdom that insists that music radio cannot succeed without a solid Anglo-American base.

The latest national audience survey, covering January through March, showed that Spain has some 20.7 million radio listeners, around 56.5% of the country's total population of 39 million. Not only is that proportion lower than in most other European countries, but it's alarming for the music industry, since just 21% of Spaniards tune in to a music station at some point during the day.

POLITICS OF RADIO

Some argue that the popularity of news/talk formats is due to the fact that free democratic debate is still less than 20 years old, following 40 years of General Franco's dictatorship, during which

there was no real debate at all. Today, 15.3 million people listen to news/talk each day, while the figure for music radio is just 7.6 million.

And Franco is partly to blame for the success of all-Spanish music radio. During his 1939-75 regime, it was official policy to promote Castilian Spanish to such a degree that not only were other "Spanish" languages such as Catalan and Basque banned, but films on television and in the cinema were all dubbed into Spanish—a practice still common today.

"Bear in mind that, in Spain, probably less than 5% of the population speaks English, and, except with the teenage audience, foreign-language songs are not popular," explains Francisco Herrera, director of Cadena Dial and Radiolé, the two big all-Spanish networks.

POPULAR RADIO

Dial and Radiolé both belong to Spain's largest private radio company, Cadena SER, which owns four of the country's five most

popular networks. The leader is hit-chart Los 40 Principales, with 2.9 million listeners, according to the January-to-March survey by the country's only audience-research company, Estudio General de Medios (EGM). Los 40 is the only national network devoted entirely to top 40.

Dial is the second-most-popular, with 1.8 million listeners, while Radiolé is the fifth-place national network, with an audience of 482,000. But Radiolé is in fact the country's most successful network on a listener-per-station basis. It has 16 stations, compared to 80 for Dial. The other main difference between the two networks is that Dial's all-Spanish policy includes Latin American and U.S. Latin market material, while Radiolé permits only Spanish sung by Spaniards.

Much of the Dial's and Radiolé's playlists can be heard on Miami's WSUA station owned by Colombia's Radio Caracol. It receives a satellite service of Cadena SER musical mix that also includes news. SER also exports two weekly syndicated two-hour

**NEWS/TALK RADIO
ATTRACTS A FAR LARGER
AUDIENCE THAN MUSIC
RADIO, WHICH IS LISTENED
TO BY BARELY ONE-FIFTH
OF THOSE AGED OVER 14.**

programs to WSUA and stations in 13 Latin American countries aimed at weekend slots. The two chart-countdown formats are Dial material and the European Top 40.

The third most-popular music network is adult-oriented rock Cadena 100, part of the Catholic church-owned Cadena COPE, with 925,000 listeners. It is followed by another SER network, M-80, which is a mix of adult contemporary and golden oldies and has an audience of 520,000.

Public radio has only one national music network, Radio 3. Its content is mostly specialist and ethnic, with important spaces given over to Spain's alternative and indie music scenes. But its audience is small at 277,000, making it the eighth music network out of Spain's 10. Only two classical-music networks are behind it. ■



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VIVA ESPAÑA

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played on RNE and not on the commercial stations. In addition, the written press that does exist has no influence on record buyers." This press has a "fanzine" feel about it that is reminiscent of the late '70s in Britain or the U.S.

Iñigo Zabala, director general of Warner Music Spain, complains that not only are there no TV music shows, but that "music radio is virtually concentrated in two networks, which leaves few opportunities to develop new artists."

PolyGram Ibérica president/CEO Paco Bestard also laments "the worrying lack of TV support with no music or video input." BMG-Ariola president José María Cámara argues that the industry must campaign to push the single format and TV music: "[They are] two fundamental tools in the development of new artists, [and] the industry here has persisted in doing without [them] for years."

Sony Music Entertainment Spain president Claudio Condé says the industry must make the issue of TV music programs "a constant struggle," because without TV music it is harder to develop new Spanish acts, and without such acts "the institutional stagnation of 1995 will continue and the market will remain flat."

Chrysalis director Carlos Sanmartín links the majors' reluctance to take financial risks to television's "total disinterest" in music. He adds that music radio networks "cannot seem to make up their minds whether to support fully local product or not."

Nacho Sáenz de Tejada, A&R head at Virgin Records España, agrees that the absence of TV music and the scarce media support for new artists is a serious problem but comments, "It is time for the labels to assume their part of the responsibility in the launching of new artists with risk and imagination, even though almost everything is against them."

CREATIVE COMPETITION

Other problems, according to Julián Sanz, Madrid director of salsa-based indie Manzana Discos, include the "tremendous competition from new entertainment that is seen as more dynamic or attractive. You only have to look at your nearest press kiosk to see there are five PC or CD-ROM or mountain-bike magazines for every music mag." Says Sanz, "Gone are the days when the latest record from Yes, Dylan or Springsteen meant a major social and cultural event for weeks in advance, whose glow remained until the following release."

Dro East West marketing director Charlie Sánchez reckons many

Continued on page 69



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in Spain

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EMI Music Publishing SPAIN



SPAIN

THE WRITE STUFF

Continued from page 64

Echeverria, until recently director of Sony/ATV Music Publishing, adds that Gallardo was a 1989 Grammy nominee for his own album "America." Says Echeverria, "He has established a solid group of professionals around him and will be involved in various

major upcoming projects."

Javier Vargas is best-known in Spain as the country's top blues guitarist, fronting the Vargas Blues Band, whose latest album, "Texas Tango" (WEA), has sold more than 30,000 units. He is also a prolific songwriter signed to PolyGram Ediciones Musicales, whose director Jesús Moll is proud that Vargas' "Blues Latino" is one of the major tunes on Santana's latest album. "Two Vargas songs have been short-listed for inclusion on Santana's next album," says Moll, who adds that Eric Clapton is likely to play on one of Vargas' songs on the next Vargas Blues Band album.

Josep Maria Bardagi Freixas composed the song played during the closing of the the 1992 Olympics in Barcelona, "Far Away Ceremony." He is signed to Spain's biggest independent music publisher, Clipper's Ediciones Musicales, whose president Julio Guiu Arbeloa describes him as "an excellent guitarist and one of the most prolific composers in Spain." Bardagi Freixas writes a lot of music for films, including Alan Tanner's "L'Absense" and a new Spanish film "Palac," starring comic-mime trio El Tricicle. He also has written musical arrangements for fellow Catalan Joan Manuel Serrat.

Somebody was bound to mix flamenco and acid-jazz eventually, and the fact that it was guitarist and composer Luis Cobo, known as **Manglis**, comes as no surprise. His new band, Manteca, released the flamenco/acid-jazz CD "Pa' Darte Gloria" in June as the latest in Manglis' line of musical adventures. He has composed for and played in several flamenco-linked formations, from Triana and Dolores in the 1970s to Arrajatabla with Raimundo Amador in the 1990s. Pentamusic Ediciones Musicales (with its indie label arm Fonomusic) thinks it has found a sure winner with Manglis and Manteca, says Pentamusic director Juan Canal. One more positive step for new flamenco. ■

TOP TALENT

Continued from page 64



From left: Rosana Arbelo, Tribu X

active past. With famous bullfighter and actress parents who were friends of Hemingway, Picasso and Visconti, Bosé has been an actor and musician since his teen years, and two years ago directed his first stage play. "Laberinto" was recorded in London and Madrid, two of the many cities in which he has lived. He is popular in many Latin American countries, especially Mexico, as well as in Italy and France. The album had sold 350,000 units in Spain and Latin America by May, when it was released in much of Europe.

ROSANA ARBELO

"Lunas Rotas (Broken Moons)"

Label: MCA Music Entertainment

Publisher: A.P.A.

Management: Nonc

Although Rosana Arbelo has been active on Madrid's singer-songwriter club scene since she left her native Canary Islands 10 years ago, this is the 32-year-old's debut album. She has good reason to thank Teddy Bautista, VP of the Spanish authors-rights society SGAE, a fellow Canarian who was astounded when he heard her music and voice. An accomplished pianist and guitarist, Arbelo's extraordinary voice gives "Lunas Rotas" an intimate quality. Gypsy flamenco-pop sisters Azucar Moreno are among those who have recorded her songs, and like that of Azucar Moreno, Arbelo's music has a clear Caribbean and Latin influence.

ANTONIO CARBONELL

"¡Ay, Qué Deseo! (Hey, What Desire!)"

Label: PolyGram Iberica

Publisher: PolyGram Ediciones Musicales

Management: Distar

Much of Spain's pop strength comes from gypsies belonging to extended families who have entered mainstream music, and singer Antonio Carbonell is a prime example. Carbonell's father was an acclaimed flamenco guitarist, and his relatives include members of La Barbería Del Sur and gypsy band Ketama. The title song from his fifth album was written by Ketama, Spain's premier exponents of new flamenco. It was Spain's entry in this year's Eurovision Song Contest, and that's pretty mainstream. In line with late-'90s young flamenco, Carbonell incorporates pop, funk and salsa. He has sung in New York's Carnegie Hall and Lincoln Center, and he toured the world at age 14 with the celebrated Cumbre Flamenca.

THE KILLER BARBIES

"Dressed To Kiss"

Label: Subterfuge Records

Publisher: Warner/Chappell Music

Management: Toxic Records

This year's top independent group, the Killer Barbies are comically savage with a potent stage presence. Essentially '90s punk, their songs in English are as delirious and sensual as singer Silvia Superstar. The single from the debut album, "Love Killer," has been chosen by Pepsi to advertise the Radical Fruit Company drink on TV ads in several countries. Silvia and drummer Billy King also star in a new gore film by Jess Franco called "The Killer Barbies" (spelling changed for copyright reasons), which the band describes as "vampires, sex and rock 'n' roll." The album "Dressed To Kiss" is selling

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From left: Los Del Tonos, Extremoduro, Medina Azahara

we'll in Japan, France, Germany, Holland and "some American cities," according to label owner Carlos Subterfuge.

TRIBU X
"¿Si O No? (Yes Or No?)"

Label: edel company
Publisher: Compadies
Management: D.B.A.

The answer must be "si" for this powerful hard-rock Madrid outfit, one of the minority of alternative acts who sing proudly in Spanish. The group's summer tour in Spain translates as "Tour In Your Tongue." Its second album includes additional flourishes, such as nods to psychedelia and an increased debt to funk. Regarded as one of the most intelligent of Spain's rock bands and with unconditional support from the critics, Tribu X's desire to communicate with the public is closely linked to its obvious need to convey the passion of rock. "¿Si O No?" was recorded in Milan.

LOS DEL TONOS

As-yet-untitled album to be released in September

Label: Virgin España
Publisher: Under negotiation
Management: Juan Bosco

The dense, harsh, energetic R&B rock of Los Del Tonos has been silenced for the past four years by a legal wrangle that, if nothing else, proved that the trio is absolutely independent. After a judge declared the group "intellectually violent," the dispute was settled financially and Los Del Tonos signed with Virgin to record their third official album. The second was ordered by the judge to be

withdrawn from stores after selling 20,000 units in 1992. The group was banned from appearing live, then charged with contempt of court after touring in 1993. Led by formidable guitarist Hendrik Roeber, the band is a model of self-management and independence.

EXTREMODURO
"Agila (Liven Up)"

Label: Dro East West
Publisher: Vortex Music
Management: Raúl Guerrero

The name Extremoduro is a pun on the band's home region in western Spain, Extremadura, and roughly translates as "extremely tough." True, they sound crude, especially leader and singer Roberto Iniesta, who "vomits the most savagely romantic thoughts." Some critics label it "Spain's best combative rock band," but the lyrics literally are poetry. Antonio Machado, Miguel Hernández, Pablo Neruda and Iniesta himself wrote the lyrics of "Agila." It is Extremoduro's sixth album and its most successful—despite an almost total lack of support on music radio and none on TV. With little marketing, it sold close to 40,000 in its first 10 weeks of release.

MEDINA AZAHARA
"Arabe (Arab)"

Label: Avispa
Publisher: M-20
Management: Centro Rock

Medina Azahara is the name of ancient Moorish remains near the southern Spanish city of Córdoba, which are now a tourist draw. The band members are from Córdoba, and they've cornered the "Moorish rock" market in Spain. Double CD "Arabe" went gold within three weeks of release, and the last three albums have sold in excess of 100,000 units. Curiously, the band has no link with flamenco or flamenco-rock, which is so prominent in the far south. Theirs is a quaint mix of Arabic-leaning vocals and mainstream Western rock. ■

VIVA ESPAÑA
Continued from page 66

good new bands make life hard for themselves by singing in English. "It's a big mistake, because they are competing not with other Spanish groups but with American and British acts," he says. "Few Spanish bands singing in English have ever done well, and if they can't sell here they won't break outside Spain."

EMI managing director Rafael Gil says the Spanish market is

VITAL STATISTICS

Population:	39.1 million
Currency exchange:	128 peseta = US \$1.00
CD player household penetration:	36.9%
Value added tax on records and tapes:	16%

SALES GROWTH

Total sound-carrier unit sales in 1995:	52.7 million
Total sound-carrier unit sales in 1994:	56.9 million
Percentage change unit sales 1994-95:	-8%
Total sound-carrier value sales in 1995:	69.5 billion peseta (\$557.3 million)
Percentage change value sales 1994-95:	-2.5%

Source: IFPI World Sales 1995

controlled by five majors, "all with similar strategies in terms of growth, repertoire and economic goals, all suffering economic crisis since 1992 and all reluctant to spend money on new artists because of the uncertainty of results and the pressure of profits."

The overriding criterion of quick profits is criticized by many who point out that new artists usually need time to bear fruit. Carlos Ituiño, president of MCA Music Entertainment, says both the majors and the media are too impatient. "In the end, an artist with talent always arrives, even though it might take two or three records," Ituiño says.

Manzana's Sanz agrees and cites Ketama as an example of a band that waited 11 years after its 1983 album debut for a big success, and says that this in part was due to the patience of the group's first label, Nuevos Medios, who stuck with the gypsy artists until they moved to a major, PolyGram, in the late '80s.

Continued on page 70

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SPAIN

VIVA ESPAÑA

Continued from page 69

Concert promoter Pino Saggiocco bubbles with enthusiasm when talking of his own projects—he has brought Michael Jackson, Madonna and the Rolling Stones to Spain and is the man behind the current worldwide success of gypsy flamenco dancer Joaquín Cortés. But he is despondent about the Spanish music industry, which he says “is lost in a valley of desolation.”

“Sales fell last year because of a lack of ideas, creativity, risk and

includes more than 20 flamenco musicians, Saggiocco argues that the future of Spanish popular music must run through flamenco.

RECORD REMEDIES

If the record industry broadly agrees on the causes of Spain's malaise, it is less united in its ideas on what to do. Some frankly admit they do not know, like Dro East West's Sanchez or Chrysalis' Sanmartin, who says, “At a corporate level, there is nothing we can do. It's basically a question of every man for himself, although a joint commitment from all parts to provide maximum support,

SALES AWARD LEVELS		MUSIC RETAILERS	
Platinum pop albums:	100,000 units	Speciality record shops:	600
Gold pop albums:	50,000 units	Department stores:	140
		Hypermarkets:	89
Source: Music & Media			

experiment,” Saggiocco insists. “Spain has stagnated musically for the last two or three years, with the same old groups and the same old music.”

Citing the case of Cortes' show “Pasión Gitana (Gypsy Passion),” which is enjoying a highly acclaimed two-year world tour and

effort, commitment and investment will be necessary in the end.”

Sony's Condé recognizes that the market needs a “U.K.-style injection of new pop/rock,” but insists that the labels “cannot produce miracles. We can only promote what is already there.” Brazilian-born Condé still believes the answer lies in “mestizaje,” a



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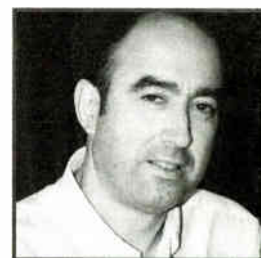
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Carlos Sanmartin, Chrysalis



Paco Bestard, PolyGram



Mario Pacheco, Nuevos Medios



Rafael Gil, EMI



Claudio Condé, Sony

Spanish-Latin American musical blend. “The market for pure rock is saturated,” he points out.

Inigo Zabala at Warner is convinced that Spain shows a “very slow but important generational change among artists, but it was slow in Britain too.” He adds that the industry is adapting “either by reaching agreements with indie labels, or focusing their A&R on a younger public.”

PolyGram's Bestard, who has been with the company less than a year, thinks there are three practical changes that would help the industry. “We are pressing the government to reduce the 16% value added tax (VAT) charged on records because of their cultural value, as in France [books have a 7% VAT in Spain],” he says. “This year, the industry is also setting up a Foundation for the Development of Music, which should prove inspirational, and we would like the government to subsidize national music recordings as it does Spanish filmmaking,” he adds.

Sáenz de Tejada at Virgin says attempts to blame failure on A&R are unfair. “The power of A&R is the power of the artist, and what is needed are non-docile artists who take risks, are creative, have repertoire, use their own language and are confident live,” he says.

Several executives agree on the importance of “Spanish-roots music,” whether flamenco or otherwise, as an obvious bet for future progress within the industry, but seem reluctant to invest in such music because of the time and effort it would take to make a commercial impact outside Spain. MCA's Ituiño comments that it is “very poor” that, in a country with such deep musical roots, only 32% of record units sold in 1995 was national product.

Mamen Turmo, product manager at edel in Spain, disagrees that there is little talent among the new generation of artists, suggesting that “the problem is that the lack of talent exists in the industry itself.”

The fact remains that after Spain's “pop decade” in the 1980s, when there was a genuine explosion of interesting and erudite talent, the industry has failed to garner the talent that the law of averages dictates must exist among the hundreds of enthusiastic indie bands that thrash their instruments each night up and down the country.

But there may be a larger problem looming. After nearly 14 years of socialist rule, during which popular culture at street level was supported and financed, a new conservative government took office in May. One of its first decisions was to close the culture ministry and absorb culture into the education ministry. Insiders comment that this move was not encouraging for the music industry. ■

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Import Releases Elementary At AB-CD Online Sales A Boost For Connecticut Retailer

■ BY FRANK DICOSTANZO

NORWALK, Conn.—AB-CD is a music store that's located in two places at the same time: Earth and cyberspace.

Terrestrially, it exists as a 1,000-square-foot store nestled along the banks of the Norwalk River in the downtown section here in the heart of lower Fairfield County. Electronically, the retailer is on the Internet at AB-CD Planetwide (<http://www.ab-cd.com>), a World Wide Web site that offers more than 20,000 titles of mostly import CDs, laserdiscs, CD-ROMs, vinyl, audio equipment, accessories, and print materials.

Established in 1986 by owners Bill Probert and Bruce Herrold, the operation focused heavily on mail-order sales before launching into cyberspace via the Web. Since then, its online store has been a major thrust of the operation's growth.

"Our online and in-store business really draws the serious music buyer who wants to know as much as possible about the music and the artist," says Probert. "The store may not have the latest top 10 hit, but customers will find the European single that came out three weeks before."

The store relocated twice before settling here a year ago. (It was first in Manhattan, then in Port Chester, N.Y.) Norwalk has been rated one of the top 10 best places to live by Money magazine. The city has a population of 80,000 and one of the nation's highest disposable incomes.

Although the downtown area has seen much of its retail business drawn to malls and strip centers, the city has tried to attract shoppers by refacing store fronts and offering free parking. With two high schools and a community college, the youth market in Norwalk is large.

In many ways, AB-CD has come to reflect how the entrepreneurial spirit has merged niche marketing with technology to change the face of small business. "We try to cater to a partic-

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ular market that hasn't been addressed in this area, while reaching out to the world," says Bill Knapp, who manages the store.

The retailer specializes in import CDs, primarily from Europe, Japan, and Australia, while focusing on product from small independent labels and hard-to-find CDs. "Many of the singles we sell literally are released and out of print within a few weeks. That's because Europeans want to create excitement for an upcoming album," says Probert.

'30% of our in-store inventory is turned over each week'

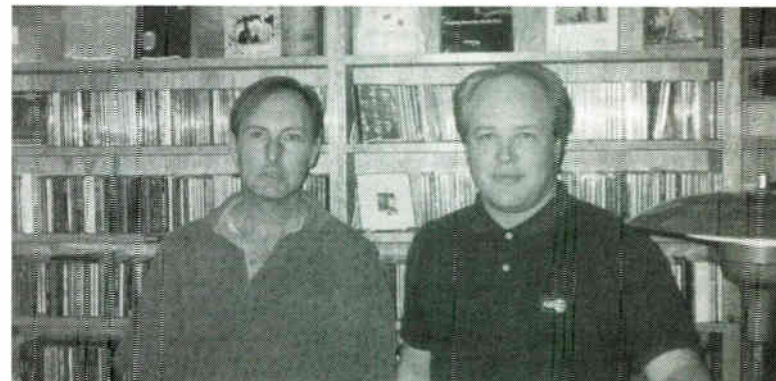
"Any domestic product we carry is purchased from one-stops. Most of our import CDs come from American distributors who specialize in imports, such as Phantom Sound, Cargo Records, Echo, and a number of European distributors," explains Probert.

Import CDs account for 90% of sales. According to Knapp, the selection is mostly progressive rock and new European pop releases, with a large selection of British pop, industrial, experimental, and "lots of dance music." The store carries more than 8,000 CDs displayed on wooden shelves with accent lighting. Import rock accounts for 60% of sales, followed by jazz, 10%; classical, 5%; and all other categories making up the balance.

Used CDs account for 15%-25% of in-store sales. Cassettes are not stocked and are available only by request, and there is a small section of vinyl recordings.

The operation includes six employees, and sales, both online and in-store, are in excess of \$700,000 per year, notes Probert. He lists the hottest sellers as Garbage, Level 42, Pet Shop Boys, the Smashing Pumpkins, Bjork's "Hyperballad," and the new reissues of Black Sabbath.

"We're also a consultant and fulfillment center for CDnow, a large Internet music store," says Probert. "We (Continued on next page)



The owners of AB-CD, a music store in Norwalk, Conn., are Bruce Herrold, left, and Bill Probert. (Photo: Frank DiCostanzo)

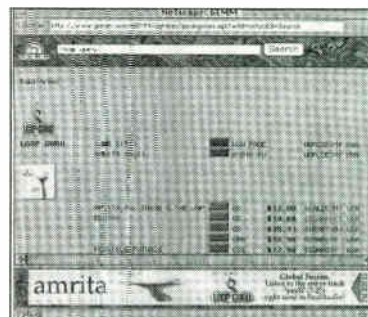
GEMM Offers Retail Motherlode Online Site Has Free 'Mega-Catalog' Of Music Titles

■ BY KRISTIN LIEB

BOSTON—A small San Clemente, Calif.-based independent Internet company has created a no-cost spot on the World Wide Web where the music industry can hook up directly with active Internet music buyers. The Global Entertainment Music Marketplace (GEMM) contains a "mega-catalog" database of albums made available by artists, labels, and retail stores.

GEMM features 640,000 CD and vinyl listings, which come from more than 300 sources. Although there is a large number of duplicate titles, co-founder Jim Hall says, at least 250,000 are distinct titles, which makes GEMM's selection among the largest on the Web.

Web visitors may use a simple interface to search the site in a variety of ways. In one area, users may type in their own key words and let the search engine direct the query. Users may also conduct more traditional online searches by keying in the name of an artist, album, store, or label. In case of a fruitless search, users may leave a request for product, and GEMM (<http://www.gemm.com>) will E-mail them when it arrives.



The site invites any artist, label, or music dealer to become a part of its extensive database free of charge by submitting text, small graphics, sound files, and links to existing Web sites. GEMM will house the text and graphics for free indefinitely, but will charge for sound clips and songs once they have been accessed by 100 people. After that, GEMM will charge the artist or label two cents per listen. The user, on the other hand, will not pay anything.

GEMM is not technically a retailer and does not charge retailers to list product on its site. Rather, GEMM makes money by selling banner display advertising. But if a music retailer opts to use GEMM's newly established order payment

processing services, there is a small charge.

For now, most buyers follow links to the seller's home page to purchase product, but sometimes buyers are directed to 800 numbers, faxes, or E-mail accounts to close the deal.

"We want to facilitate the most direct possible exposure in sales between the artist's music and its intended listeners and buyers," says Hall, who co-founded the site with music vendor Roger Raffae.

"We provide a secure order form and experiment with different ways of forwarding payments," he adds. "Initially, we will be working with vendors who have their own credit card machines and charge 50 cents per item to sell through the GEMM order processing system."

But membership has its privileges—if you sell through GEMM, you get free banner display ads and audio.

"We're trying to champion the small shops and create alternate channels for lesser-known artists and labels," says Hall.

Kai Kates, owner of International CD, a discount CD store in Ambler, Pa., says that he has gained valuable repeat customers by linking to

(Continued on page 78)

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IMPORT RELEASES ELEMENTARY AT AB-CD

(Continued from preceding page)

fulfill all of their import titles." He adds that CDnow is visited more than 10,000 times per day, whereas AB-CD's site receives about 1,000 visits. At least 50% of the orders are filled within 24 hours, notes Probert, with much of the product coming from the store's shelves. "Approximately 30% of our in-store inventory is turned over each week, thanks to the Net."

Nevertheless, he says, the Internet is far from a magic medium. "The problem with the Internet is that there isn't any one standard for all of the Web sites, and it often makes it difficult for users to get through, given all the different browser systems," says Probert. Still, AB-CD's Internet sales are nearly six times that of its store sales, says Probert. The store's Internet shoppers are described as college-educated 18- to 45-year-olds. "Most college students these days are computer literate and are comfortable shopping the Net," says Knapp.

The Web site features an E-mail address called Shoptalk, by which customers are encouraged to communicate directly with the store.

All online orders are shipped from the store itself. Payment is made by credit card, money order, C.O.D., and personal check (which must clear



Import CDs make up about 90% of the sales at AB-CD. (Photo: Frank DiCostanzo)

before the order is shipped). Shipping charges are typically \$5 per order, up to four CDs. "Our CD EP imports are priced around \$10.97, and full-length import CDs are \$15-\$30, depending on their country of origin and availability," explains Knapp, who adds that most import CDs have a 30%-40% markup. He says that Japanese imports tend to be substantially higher priced than their European coun-

terparts.

In addition to the Internet catalog, the store publishes a print version twice a year.

Although the store is within a few minutes' drive from Nobody Beats the Wiz, Strawberries, and Sam Goody outlets, Knapp isn't concerned. "We don't have any competition, because deep catalog imports give us a niche that they don't want to deal with."

Special orders account for nearly 5% of sales. Because much of AB-CD's product is from small independent labels with limited distribution and limited quantities, the store's catalog stresses that every effort is made to fulfill back orders. In fact, customers are asked how long they are willing to wait and to make second and third choices should a title no longer be available. "We encourage customers that don't find a particular title in our catalog to E-mail or fax us with their request," says Knapp.

AB-CD's Internet home page lists a complete menu of its product and includes five "point and click" information categories that walk the customer through the electronic shopping process, informing them about how to make a purchase, shipping information, and problem resolution.

After a customer has made a selection, says Knapp, "a form will appear on the screen that asks for the customer's name, address, phone, and credit-card numbers. The information is instantly transmitted to AB-CD. We then E-mail the customer back and assign them a customer number, after which they no longer need to fill out the form because the information is already included in our database." Orders may be phoned in during store hours (10 a.m. to 7 p.m., Monday through Saturday).

The only promotion the business does, says Knapp, is to list itself on Internet search engines such as Lycos, Yahoo!, and Web Crawler. "There are about 20 or 30 of these search engines, most of which are free to use."

He explains that search engines allow users to type in key words such as "import CDs," which brings up a list of Internet music stores that supply CDs. Nearly 25% of AB-CD's Internet sales are from EP singles, and Probert says, "It's a shame the American record companies have all but given up on singles, but then again, their loss is our gain."



AB-CD is a 1,000-square-foot music store located near the Norwalk River in the Fairfield County, Conn., city of Norwalk. (Photo: Frank DiCostanzo)

EXECUTIVE TURNTABLE

HOME VIDEO. Greg Sochko is promoted to director of sales at Simitar Entertainment in Plymouth, Minn. He was a regional sales manager.

Saban Entertainment in Los Angeles promotes Michel Welter to president of Saban Enterprises International; Elie Dekel to executive VP of marketing and advertising; Eric Rollman to executive VP of animation; and Peter Schmid to executive VP of Saban Domestic Distribution in New York. They were, respectively, senior VP of business affairs for Saban International; senior VP of marketing and promotions; senior VP of production; and senior VP.

In addition, Saban names Susanne Lee senior VP of merchandising. She was VP of collectibles for the consumer products division of the Walt Disney Co.

ENTER*ACTIVE. Richard Wolpert is named senior VP of technology at Disney Online in Burbank, Calif. He



SOCHKO

WOLPERT

was president of Chance Technologies.

Mitchell Cannold is named president of Sony Online Ventures in New York. He was president of the company's new technologies division.

RELATED FIELDS. Allied Digital Technologies in Happaugue, N.Y., appoints David Blaine executive VP and promotes Grant Ireland to senior VP in Elk Grove, Ill., and Emily Hill to director of planning and analysis. They were, respectively, senior VP of PolyGram Group Distribution, division VP, and senior financial operations manager.

newsline...

ALLIANCE ENTERTAINMENT, an independent distributor and wholesaler of music, reports that its biggest outside shareholder, BT Capital Partners, has purchased \$35 million of a \$42.25 million preferred stock offering. Alliance chairman Joseph Bianco states, "The additional investment by one of our original institutional investors... will give Alliance the ability to acquire additional music catalog and pursue more opportunities, such as the exclusive distribution agreement with EMI-Capitol Music Group North America" (Billboard, July 20). Alliance says it expects to soon complete acquisition of the Immediate catalog, which includes titles by U.K. rock group Small Faces. The New York-based company also says it expects second-quarter sales of \$175 million-\$180 million and cash flow of \$3.5 million-\$4.5 million before a nonrecurring charge of \$15 million to restructure distribution operations. BT Capital Partners is an affiliate of Bankers Trust New York.

BMG DISTRIBUTION has announced an exclusive two-year distribution deal with Wanderlust Interactive. The first title from Wanderlust's Intelligent Fun & Games Series, "The Pink Panther's Passport To Peril," will be released in October on CD-ROM. The Pink Panther



series is being developed with MGM Interactive. BMG Entertainment also says it has created a marketing alliance with Juno, a free Internet E-mail service provider, in which Juno will be promoted to members of BMG Music Service. BMG also says it will create opportunities to distribute Juno

through major music retailers and will work with its affiliated labels to provide Juno software in connection with "selected audio CDs." Information about BMG product will be in interactive ads displayed over the Juno service.

MUSICLAND STORES says sales for stores open at least one year rose 1.4% in the five-week period that ended July 6. Comparable sales for superstores (Media Play and On Cue) were up 7.8% but declined 0.9% in malls (Sam Goody, Musicland, and Suncoast Motion Picture Co.). Total company sales for the five weeks increased 9.8% to \$144.7 million from \$131.7 million in the same period last year. As of June 30, Musicland operated 1,479 stores.

CATALOG AGE magazine reports that 54% of survey respondents said they bought something from a catalog last year and that the most popular category was books, music, and videos (62%). The age group that spent the most was 45-54, with 17% spending an average of \$1,000.

3DO says it has completed acquisition of the assets of New World Computing from NTN Communications for \$18 million in 3DO stock and the assumption of liabilities. The company says the purchase will "[provide] access to more than 3 million gamers, strengthen the company's expertise in the role-playing and strategy game genres, and add capabilities to its Internet efforts." The titles to be released this year include "Heroes Of Might And Magic II" and "Wages Of War." The company recently acquired Cyclone Studios and Archetype Interactive.

THE GOOD GUYS!, a consumer electronics retailer that operates 74 stores in the Western U.S., reports that same-store sales decreased 13% in the third quarter, which ended June 30. Overall sales slipped 1% to \$196.6 million from \$198.3 million. The retailer operates a joint venture, Wow!, with Tower Records in Las Vegas.

STAR SONG COMMUNICATIONS announces a major marketing push for the Newsboys' Take Me to Your Leader world tour, which begins Sept. 8. The retail effort will feature in-store kits that include signing cards, T-shirts, and glossies of the band and opening acts Geoff Moore & the Distance and PlankEye. Virgin Records will co-promote the Christian contemporary tour at retail.



REAOR'S DIGEST ASSN. says its board declared a quarterly dividend of 45 cents on each share of common stock, a 13% increase from the 40-cent payout in the same quarter last year. Reader's Digest, with \$3.1 billion in total revenue, is one of the largest direct-mail marketers of music and video in the world.

DIVICOM and EchoStar Communications say they have demonstrated a successful wireless cable broadcast service using digital technology. The companies say the technology will enable broadcasters to deliver digital TV programming, including music video, via satellite for transmission to consumers using wireless cable. The demonstration was given at the Wireless Cable Assn. trade show in July in Denver.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ No. 1 ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 51 weeks at No. 1	257
2	2	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	264
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	188
4	4	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	251
5	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	87
6	6	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	239
7	8	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	18
8	7	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	235
9	9	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	271
10	27	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	215
11	12	THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	34
12	11	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	268
13	14	JIMI HENDRIX ▲ ² MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	60
14	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	263
15	15	JOURNEY ▲ ³ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	266
16	17	VAN MORRISON ▲ ² POLYDOR 84197/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	56
17	13	TRACY CHAPMAN ▲ ³ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	16
18	16	PATSY CLINE ▲ ² MCA 12* (7.98/12.98)	12 GREATEST HITS	251
19	19	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	260
20	24	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	250
21	21	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	253
22	25	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	170
23	18	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	145
24	20	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	243
25	22	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	100
26	30	GLORIA ESTEFAN ▲ ³ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	23
27	23	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	260
28	31	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	83
29	—	SOUNDTRACK ▲ ⁸ COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	19
30	26	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	264
31	32	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	34
32	28	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	158
33	29	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	13
34	34	ERIC CLAPTON ▲ ¹⁰ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	11
35	36	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	65
36	47	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	13
37	35	METALLICA ▲ ² MEGAFORCE 60766/EEG (10.98/15.98)	KILL 'EM ALL	83
38	37	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	17
39	38	LED ZEPPELIN ▲ ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	219
40	42	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	114
41	45	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	219
42	41	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	211
43	46	ALICE IN CHAINS ▲ ³ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	18
44	40	ZZ TOP ▲ ⁷ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	32
45	43	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	148
46	39	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	4
47	44	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	120
48	—	CHICAGO ▲ ³ REPRISE 26080/WARNER BROS. (9.98/16.98)	GREATEST HITS 1982-1989	202
49	50	BRYAN ADAMS ▲ ⁵ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	12
50	—	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/30.98)	1967-1970	75

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

Summer Cleanup Uncovers Indie Greats; Memphis' Oblivians Not To Be Overlooked

RECORD ROUNDUP: Early summer's usually the time when Declarations of Independents finally gets around to clearing the decks in the office. While tidying up, we unearthed some worthy recent records; many of these sides run toward extreme rock-'n'-roll, oddball genre pieces, and left-of-center experiments, but *hey*—isn't that the kind of music that makes indie labels the greatest?

One of the most curious and refreshing albums we've heard recently is "Systemisch" by German group **Oval** on Chicago's Thrill Jockey Records. Here, collaborators **Markus Popp**, **Sebastian Oschatz**, and **Frank Metzger** use deliberately scarred CDs as the basis for samples that are looped into new compositions, which prominently feature the clicks and repetitions endemic to defective discs. **Oval** rejects such terms as "techno" and "ambient" for its music, but listeners who gravitate to those styles, and lovers of abstract sound in general, may be able to get behind this bracing and subversive record.

Ever heard of **Jean Jacques Perrey**? **The Beastie Boys** have: They borrowed the title and cover concept from "The In Sound From Way Out," Perrey's '60s collaboration with **Gershon Kingsley**, for their recent instrumental album. Vanguard Records in Santa Monica, Calif., which released Perrey and Kingsley's electronic works 30 years ago, has just reissued "The Amazing New Electronic Sound Of Jean Jacques Perrey," a campy and entertaining 1968 solo project of synthesized blurps, bleats, and solid-state noodling. It's perfect stuff for that futuristic cocktail party.

While we're on the subject of lounge-oriented matter, we should celebrate the fact that Sympathy for the Record Industry in Long Beach, Calif., has issued "Exotica 2000," a new album by the Swami of Suavity, **Korla Pandit**. The beturbaned keyboardist was a fixture on Los Angeles television in the '50s and recorded a number of long-out-of-print albums for Fantasy that are much cherished by lounge collectors. The seemingly ageless Pandit has been enjoying a heightened profile in recent years; sharp-eyed movie fans may have spied him supplying the entertainment at the orgiastic wrap party in the Tim Burton film "Ed Wood." On "Exotica 2000," this bona fide Cocktail Nation maestro applies his digits to old faves and new compositions. Cheers.

Dave Arson, guitarist for the **Insect Surfers**, L.A.'s primo surf/instro combo, was kind enough to send along a copy of "Death Valley Coastline," the quartet's new entry on L.A.'s Marlin Records. The Surfers sport one of the strongest guitar front lines in L.A. with Arson and **Dan Sullivan**; their bassist, **Dan Valentie**, fronts his own fine instrto band, the **Boardwalkers**. Highlights of this crisply played set include a spiffy version of the **Buzzcocks'** "Walking Distance" and a guest shot by fuzztone god **Davie Allan** on "Volcano Juice." Rock with it.

The archaeologists at New York's Norton Records have churned up "99 Chicks," the first compilation devoted to rock-'n'-roll jack-of-all-trades **Ron**



by Chris Morris

Haydock. Beyond being a Gene Vincent acolyte of some authority, Haydock was a B-movie star (he took leading roles in schlockmeister **Ray Dennis Steckler's** infamous '60s productions), horror movie magazine editor, and pulp paperback pornographer. The set is as valuable for the demented history in its liner notes as it is for its cracked rockabilly, but you certainly can't miss with tunes like the salacious title cut, "Rat Fink" (from the Steckler classic "Rat Fink A Boo Boo"—honest!), and the greasy Vincent knockoff "Be-Bop-A-Jean."

Norton has also performed an invaluable exhumation of primordial recordings by the **Iguanas**. This Michigan fivesome included a drummer, **Jim Osterberg**, who went on to greater infamy in the **Stooges** under

the moniker **Iggy Pop**. (Now you know where the "Iggy" handle came from.) This priceless compilation of Ann Arbor garage clatter includes a lone early Iggy vocal—on what else but "Louie Louie!"

Finally, concerning punks of more recent vintage, **Royalty Records** in New York has released "Deviation," a new opus by New York punkdom's most notorious transvestite/transsexual, **Jayne County**. Ms. County, who recently authored an autobiography, "Man Enough To Be A Woman" (Billboard, July 6), is also featured prominently in "Please Kill Me," **Legs McNeil** and **Gillian McCain's** extraordinary new oral history of punk rock, so the time is ideal for a fresh album from the "queen" of punk. County doesn't disappoint here, offering a stirring reading of the Run-aways classic "Cherry Bomb" and such gnarly originals as "I'm In Love With Dusty Springfield" and "Texas Chainsaw Manicurist." Sublimely unobtrusive.

FLAG WAVING: Ask **Eric Oblivian**, one of the three guitarist/drummers of Memphis' **Oblivians**, about the
(Continued on page 77)

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Merchants & Marketing

Circuit City Short-Circuits MAP With \$11-Or-Less Campaign

EVEN AS A class-action lawsuit charged that the majors' minimum-advertised-price (MAP) policies constitute price-fixing (Billboard, July 20), Circuit City was trying a new advertising strategy that completely undermines the concept of MAPs.

From the end of June through the second week of July, Circuit City ran a music advertising campaign that touted "every CD \$11 or less." But in a tiny disclaimer, the ad says that the offer does not include "extended play versions, super high-fidelity recordings, special editions, enhanced versions, imports, computer software, multidisc sets, [and]"—for any reader who gets that far through the fine print—"WEA, Sony, and Uni distributed products."

After shoppers are sucked into Circuit City with its "every CD \$11 or less," they are greeted with an in-store circular and in-store signage that fully comply with MAP.

For example, one circular, which was anonymously faxed to Retail Track, contains about 30 titles, all priced to comply with MAP, including Joan Osborne's "Relish" and Beck's "Odelay," which were advertised at \$11.88. Two other \$17.98 list-price albums, Sting's "Mercury Falling" and LL Cool J's "Mr. Smith," didn't carry a price but were tagged "guaranteed low price."

Those titles are \$17.98 list-price albums, which means that they carry a MAP of \$12.88, a price point that Circuit City obviously didn't want mucking up its advertising.

But that signage and advertised pricing is just a subterfuge to comply with MAP policies to the letter. Because once shoppers have been lured to the store with the promise of "every CD \$11 or less," that is exactly what they pay at the cash register. Circuit City seriously lowballs the hit titles.

For instance, cash-register receipts faxed to me show that the latest albums by Sting, LL Cool J, Osborne, Beck, Rage Against The Machine, and Tracy Chapman were all sold for \$11. Those receipts come from stores in two cities in South Carolina. Circuit City didn't limit this strategy to that state, as Retail Track has had conversations with industry sources in Minnesota and Georgia who confirmed that the chain's stores in both states were employing the same pricing and advertising tactics.

The advertising campaign represents yet another about-face for Circuit City. For the past two years, the chain has been fueling the price war, and initially, when the majors first began toughening their MAP policies, Circuit City said it would ignore MAP. But then when five of the six majors strengthened their policies in the past six months, the retailer in late May began claiming that it would abide by MAP policies, even the weaker ones with loopholes (Billboard, June 1). And then, a month later, it began making a mockery of MAP with its "every CD \$11 or less."

So, in effect, Circuit City is following the "letter" of the policies, but not the spirit. It advertises the product at MAP. After all, the consumer probably doesn't know what a Uni or WEA product is. And since every major's MAP policy includes wording to the effect that its MAP only applies to advertising and that accounts can sell CDs for whatever price they want

to, Circuit City appears to be driving a tractor trailer's worth of CDs through that loophole. It appears to have completely circumvented MAP, and now

the only question is how senior management at each of the majors perceives the situation. Retail Track was unable to reach many executives at press time because most of them were at the annual convention of the Video Software Dealers Assn. (VSDA) July 10-13.

But the initial reaction from branch and national management not attending VSDA is that the majors are still in denial about Circuit City's predatory pricing strategies. One branch manager in the mid-Atlantic region insists that Circuit City is in 100% compliance with his company's MAP, even though it is selling advertised titles below MAP. Also, one senior distribution executive says that despite the \$11 advertising, he believes that Circuit City still wants to comply with MAP.

Furthermore, when another national distribution executive was told that Circuit City was selling the Fugees for \$9.96, that executive (who doesn't work for Sony) said, "Circuit City has the customer in the store already, thanks to their 'every CD in the store \$11 or less.' It defies logic that they would then sell [the Fugees] for \$9.96."

Not so. It doesn't defy logic if you only use music as a loss leader to lure traffic to your store.



by Ed Christman

ADVERTISEMENT



There's A New Kid In Town

SINBAD TAKES ON THE White House in *First Kid*, the latest live-action release from Walt Disney Pictures, and everyone can expect to "rock the house" thanks to the movie's exciting soundtrack. This is a Walt Disney Records release you won't want to miss!

Features these songs:

"How How"
performed by Yello

"The Pressure"
performed by Sounds of Blackness

"Girl U Want"
performed by Devo

"Your Sweetness (Is My Weakness)"
performed by The Good Girls

"I'll Never Stop Loving You"
performed by Json

"The Power"
performed by Chill Rob G

"Anyone Can Be a Hero"
performed by Lalah Hathaway

"I Can Love You Like That"
performed by The Diamond Mine
with Joey Richey

"Higher"
performed by The Sha-Shees

"We Got It Goin' On"
performed by Darrell Black

Ship Date: 8/6/96

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at our website:

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Doc's At Goody. Discovery Records artist Doc Powell did an in-store at Universal City Walk's Sam Goody outlet in Universal City, Calif. Shown, from left, are Walter Lee, Powell's manager; Rene Magallon, director of CHR/triple-A promotion, Discovery Records; Cary Baker, VP of media, Discovery Records; Powell; Jack Ashton, VP of promotion, Discovery Records; Aimee Frank, director of West Coast marketing, Discovery Records; Cliff Gorov, president, All That Jazz Radio Promotion & Marketing; and Jason Gorov of All That Jazz.

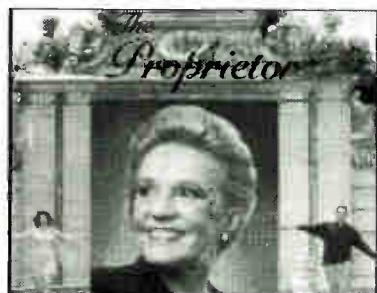
NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

FOR 35 YEARS, Ismail Merchant and James Ivory have kept the spirit of epic historical drama alive. For two decades of that span, the music of composer Richard Robbins has been a vital part of the Merchant/Ivory experience. "The Proprietor," the 16th project Robbins has scored for Merchant/Ivory, shows a new facet of Robbins' prowess and allows him to fulfill a longtime aspiration.

"I fell head over heels in love with film music during the era of classic French films of the '60s, and I've always wanted an opportunity to write in that style, which I was able to do in the film-within-a-film that exists here," says the Academy Award-nominated composer. "This is lighter in quality and spirit, even though it does deal with major themes."



THE PROPRIETOR

WK36797

on the Ink Spots' "If I Didn't Care." Robbins' own contributions, he says, were intended to capture the spirit of the protagonist, played by—and loosely based on—Jeanne Moreau.

"Anyone who has seen Jeanne Moreau's work over the years knows that she's so magnetic, and possessed with such extraordinary grace," Robbins says. "It's not difficult to see that the character in the film is her; even though some of the details are, of course, different. It was not much of a stretch to write a theme for her."

TriStar will be working in conjunction with Warner Bros. Films to cross-promote the film and album via poster snipes at theaters and retail outlets. Howie Gabriel, VP/GM of TriStar Music, says that the key to the label's success will be in guaranteeing prominent placement of "The Proprietor."

"The Merchant/Ivory audience is a very dedicated one," says Gabriel. "These are people who love the whole ambience, which of course includes the music. For a fair number of them, it's simply a matter of knowing a soundtrack is available."

Gabriel says that the audience is a bit older than the average record buyer and more prone to buying music in nontraditional outlets. As such, TriStar will look to establish a strong presence at such retailers as Borders and Barnes & Noble.

A 35th-anniversary celebration of Merchant/Ivory is planned and will culminate with a gala concert in September at New York's Carnegie Hall. Proceeds will be donated to the American Foundation for AIDS Research (AMFAR).

Gabriel notes that Robbins and Merchant will be doing talk shows and personal appearances in relation to "The Proprietor" and the anniversary celebration.

Robbins will perform at the Carnegie Hall concert and, shortly thereafter, will travel to Japan to perform his song cycle "Via Crusis," a striking piece based on the Stations of the Cross. He has already completed work on another Merchant/Ivory collaboration, the Anthony Hopkins vehicle "Surviving Picasso."

THERE'S A PERFECTLY GOOD REASON why we've never seen independent director Hal Hartley and composer Ned Riffe (who contributed music to many of Hartley's films) in the same room: They're the same person. As he did on last year's acclaimed "Amateur" soundtrack, Hartley uses the Riffe pseudonym for his work on the score to "Flirt," which will be issued by Chicago-based indie Minty Fresh this week. Besides the hypnotically droning score, "Flirt" features exclusive performances from She Never Blinks (led by former Golden Palomino Lydia Kavanagh) and Jim Coleman of confrontational noise act Cop Shoot Cop.

"Flirt" opens Aug. 7 at the Film Forum in New York.

ALTHOUGH LOS ANGELES is indisputably ground zero of the film industry, devotees of film music have been underrepresented on the radio dial there until this summer. In late June, public station KUSC-FM debuted "Film Day Friday," a 12-hour block of film music (both current and classic) and film-related talk.

The noncommercial station, which normally concentrates on classical music, is interested in discussing sponsorship options with studios and labels.

TRENDS COME AND GO, but as musical comfort food goes, it's hard to beat the old-fashioned, stick-to-your-ribs strains of the spaghetti western. The New York-based DRG label has served up quite an array of the spicy stuff over the past few months, including a pair of two-CD compilations that feature themes from such cult classics as "The Last Gunfighter" and "I Don't Forgive, I Kill!"

DRG has also issued several titles that raid the vaults of genre kingpin Ennio Morricone, including the composer's shoot-'em-up themes (on the two-disc "Western Quintet") and less genre-specific material (on the slightly shorter "Ennio Morricone With Love").

Please send material for Nothin' Like the Reel Thing to David Sprague, Billboard, 1515 Broadway New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzho@aol.com.

DECLARATIONS OF INDEPENDENTS

(Continued from page 75)

necessities of his band's sound, and he says, "It has to have a pounding rhythm and a raw edge. It's got to stay close to rock'n'roll."

All that and more is available in awe-inspiring supply on "Popular Favorites," the band's second album for Crypt Records. (Crypt, bred in New York and based in Hamburg since 1990, recently reopened U.S. offices in Burbank, Calif.) The new set, like its Crypt precursor and a Sympathy for the Record Industry compilation of singles, is bursting with unfettered energy; the trio applies Cramps-like roots lunacy to such manic originals as "Do The Milkshake," "Strong Come On," "You Better Behave," and other numbers too filthy to mention by name.

In Ramones fashion, Eric and partners Greg and Jack all take the Oblivian family name. We won't blow their cover, but Eric is a former employee of Memphis' Shangri-La Records and editor of the fanzine Wipeout, while Jack and Greg played together in the Compulsive Gamblers: Greg also toured with 68 Comeback, the psycho-roots combo led by Jeffrey Evans of the Gibson Brothers.

As their pedigree might suggest, the Oblivians have a solid grounding in roots-based rock'n'roll extremism. Eric says, "We're not Napalm Death, and we're not a blues band. We all come out of punk rock and blues rock in the '70s."

Memphis—home to Easley Record-

ing, where much of "Popular Favorites" was recorded and where such like-minded souls as the Gories and the Jon Spencer Blues Explosion have cut tracks—is an ideal place to make the kind of wild noise favored by the Oblivians.

"We've always had nonstop good music here," Eric says. "There's not really a scene here, so people do things pretty much on their own. People do their own thing here."

The Oblivians take their thing on the road this month: The band's Western swing will take it through Las Vegas, L.A., San Francisco, New Orleans, and Austin and San Antonio, Texas. From mid-August through early September, the group will play festivals and clubs in Europe.

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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
1	1	6	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
2	2	6	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
3	3	9	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
4	4	6	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
5	5	8	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
6	8	3	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
7	7	17	BABE ♦	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
8	6	12	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
9	10	12	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
10	9	5	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
11	12	19	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
12	14	4	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
13	11	6	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
14	13	4	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
15	16	10	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
16	17	9	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
17	22	20	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
18	21	8	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
19	19	8	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
20	23	5	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
21	15	8	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
22	24	9	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
23	18	6	TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
24	29	2	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
25	25	16	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
26	26	3	ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
27	33	2	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
28	30	13	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
29	28	55	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
30	NEW ▶		CONGO	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
31	35	7	DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
32	RE-ENTRY		TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
33	36	3	PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video WarnerVision Entertainment 50799-3	Various Artists	1996	NR	19.98
34	RE-ENTRY		PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
35	34	2	SPECIES	MGM/UA Home Video Warner Home Video 905607	Ben Kingsley Natasha Henstridge	1995	R	19.98
36	38	15	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
37	27	3	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95
38	31	16	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
39	20	18	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
40	40	15	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Entertainment Shines At VSDA L.A. Convention

L.A.'S THE PLACE: Despite the earthquakes, the drive-by shootings, the traffic, and the smog, Los Angeles attracted retailers by the thousands to the Video Software Dealers Assn. convention July 10-13.

The chance to be in the city where movies are made and attend big parties on studio lots was a big draw for most dealers. Many described it as a once-in-a-lifetime opportunity.

"The evening events were megaparties," said Robyn Creelman of Movie House Video, a five-store chain in Portland, Ore. "These are the type of parties you dream of attending when you're in Los Angeles."

Creelman, who came with five co-workers instead of the two who made the trip last year, said the venue was a big reason Movie House Video was in attendance.

Apparently, most retailers shared Creelman's dream and packed the evening events, which were hosted by Buena Vista, Paramount, MCA/Universal, and Columbia TriStar. Without a doubt, entertainment was taken to a higher level this year.

Seeing Robin Williams poke fun at Disney, walking on to the "Jurassic Park" ride with no waiting, and roaming the lot where Elizabeth Taylor and Judy Garland made movies (Columbia now occupies the old MGM lot) sure beat eating rubber chicken in a ballroom at the Las Vegas Hilton.

Although a lot of dealers like Vegas, the distractions of the city can pull them away from sponsored events. The sprawl of L.A. left retailers less likely to go exploring and made scheduled activities more attractive.

The studios spent a fortune, but they should benefit down the road. VSDA delivered an average of 5,000 retailers per event, who went away with enough goodwill to bump a few orders. (They also went away with shopping bags of souvenirs from the studio stores that were open for business

on the party nights.)

Only full registrants—VSDA said there were 5,321—could attend the evening events. But overall attendance topped 13,000, a 68% increase over the 1995 Dallas convention, giving VSDA ample reason to crow about the success of the show.

However, some retailers did complain about the lack of big-name talent on the exhibit floor. "We were bummed there weren't many celebrities here, because you'd think that being in Hollywood, it would be a

lot more exciting," said Gina Thomas, who manages one of 10 Red Rabbit Video stores, based in St. Petersburg, Fla. "Except for Pamela Anderson, there really wasn't anyone too exciting."

Other dealers were unimpressed with the more than two dozen seminars. "The seminars lacked how-to content, and they need to get speakers who aren't selling product," said Dean Titterington, owner of Video Buffs in Aurora, Colo. "The seminars should be more professional, because there are a lot of wanna-be experts out there that are on these panels year after year."

Titterington did say he had a great time at the studio parties, and retailers overall gave this year's convention high marks. Many first-timers were impressed enough to want to come back next year. VSDA returns to Vegas July 9-12.

"The location made me want to come this year," said first-time attendee Roger Ward of Pick A Flick Video in Dundee, N.Y. "I got a lot out of it and will definitely go to Vegas next year."

One thing that VSDA might want to cut out of the Vegas show are those ridiculous skits that introduce the business sessions. The dead silence from the audience should indicate that the skits are not funny, and they only make a long afternoon of speeches run longer.

(Continued on next page)

SHELF TALK

by Eileen Fitzpatrick



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SHELF TALK

(Continued from preceding page)

SHOW STOPPERS: Even though they didn't bring big-name celebrities to the convention, exhibitors provided plenty of entertainment.

The stage show for "The Birdcage" at MGM/UA Home Video was one of the most innovative booth events VSDA has seen in years. The drag-queen cast captivated attendees four times a day with a song-and-dance routine produced by MGM/UA publicity director Steve Wegner.

Decked out in feather boas, flashy costumes, platform stiletto heels, fishnet stockings, and enough makeup to clean out Elizabeth Arden, the revue performers from "The Birdcage" should get a convention medal of

honor.

It's unusual to see a drag show at a convention, but it's even more unusual to see conventioners dancing in the aisles. But that's what they did at the Turner Home Entertainment booth when the Beatlemania band played a short set.

There to promote the Sept. 5 release of "The Beatles Anthology," the group turned the Turner booth into an intimate music club for a few minutes. It was also nice to hear the Turner folks promote something other than their recent Talkback Retail tour.

CONGRATS: Best Buy went home with two awards from the Los

Angeles convention. In addition to video merchandise buyer Joe Pagano being named Billboard's Video Person of the Year, the Eden Prairie, Minn., chain picked up VSDA's award for best non-specialty retail.

Other VSDA retail winners include Chimney's Video Superstore in Syracuse, N.Y., in the one- to five-store category; Franklin, Mass.-based All Star Video in the six- to 20-store category; and Blockbuster of Tennessee Ltd. in Memphis in the large-chain class. Ambassador Video, based in Ajaz, Ontario, was named Canadian retailer of the year.

Billboard®

FOR WEEK ENDING JULY 27, 1996

Top Laserdisc Sales™

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
2	2	5	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
3	4	5	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
4	3	7	CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
5	5	7	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
6	6	17	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
7	12	3	DEAD PRESIDENTS	Hollywood Pictures Home Video Image Entertainment 5263	Larenz Tate Chris Tucker	1995	R	39.99
8	NEW▶		HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	39.95
9	NEW▶		DEAD MAN WALKING	PolyGram Video Image Entertainment 8006382431	Susan Sarandon Sean Penn	1995	R	44.95
10	11	3	SUDDEN DEATH ◊	MCA/Universal Home Video Uni Dist. Corp. 42777	Jean-Claude van Damme	1995	R	34.98
11	7	15	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
12	13	5	GRUMPIER OLD MEN	Warner Home Video 14191	Jack Lemmon Walter Matthau	1995	PG-13	34.98
13	8	7	STRANGE DAYS	FoxVideo Image Entertainment 0893985	Ralph Fiennes Angela Bassett	1995	R	49.98
14	NEW▶		MIGHTY APHRODITE	Buena Vista Home Video 7173	Woody Allen Mira Sorvino	1995	R	39.99
15	9	7	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
16	14	3	SABRINA	Paramount Home Video Pioneer Entertainment (USA) L.P. 33043	Harrison Ford Julia Ormond	1995	PG	44.98
17	10	5	THE MONEY TRAIN	Columbia TriStar Home Video 11076	Wesley Snipes Woody Harrelson	1995	R	34.95
18	15	11	THE BRIDGES OF MADISON COUNTY	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	39.98
19	16	39	PULP FICTION	Miramax Home Entertainment Criterion Collection 1423	John Travolta Samuel L. Jackson	1994	R	124.95
20	NEW▶		POWDER	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery	1995	PG-13	39.99
21	18	11	THE ARISTOCATS	Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
22	NEW▶		RICHARD III	MGM/UA Home Video Warner Home Video 105528	Sir Ian McKellen Annette Bening	1995	R	34.98
23	19	23	AMADEUS	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	69.98
24	17	5	LES MISERABLES	Warner Home Video 14141	Jean-Paul Belmondo	1995	R	39.98
25	20	17	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ● ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Billboard.

FOR WEEK ENDING JULY 27, 1996

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	6	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
2	5	3	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
3	2	7	CASINO ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
4	3	6	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
5	4	7	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
6	11	3	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
7	7	4	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
8	8	4	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
9	6	8	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
10	NEW▶		BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
11	NEW▶		MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
12	9	8	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
13	14	3	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
14	13	4	SUDDEN DEATH ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
15	10	5	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
16	12	9	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
17	18	2	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
18	15	15	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
19	19	9	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
20	21	2	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
21	16	18	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
22	17	11	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
23	20	7	NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
24	23	13	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
25	22	10	HOW TO MAKE AN AMERICAN QUILT ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
26	25	4	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary
27	24	11	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
28	33	3	RICHARD III (R)	MGM/UA Home Video 905528	Sir Ian McKellen Annette Bening
29	26	4	BIO-DOME (R)	MGM/UA Home Video 905533	Pauly Shore Stephen Baldwin
30	29	2	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
31	31	22	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
32	34	2	DRACULA: DEAD AND LOVING IT (PG-13)	Columbia TriStar Home Video 80093	Leslie Nielsen Mel Brooks
33	27	11	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
34	30	12	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
35	35	10	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
36	28	5	HEAVY METAL (R)	Columbia TriStar Home Video 74653	Animated
37	NEW▶		12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
38	36	10	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
39	NEW▶		NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
40	39	20	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver

◆ 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.

ABC, Hasbro Revive Hardware Vid With Tonka

TALES OF TONKA: Straight out of the why-didn't-I-think-of-that department comes the ABC Video and Hasbro series Tonka Tales. Reality-based kid vid, generally featuring trucks, cranes, and other big equipment, was all the rage for a while, but the trend has wound down over the past six months.

Just as it appeared that the genre was played out, along come ABC and Hasbro with a new wrinkle so simple it's almost brilliant. Tonka Tales, like other real-life children's video, features live-action footage of trucks, steamrollers, and so forth—but they're used as the cast of characters in stories, with actors providing the voices.

Tonka Tales center around Scrapper, the littlest dump truck at the recycling yard, and his adventures with such characters as Mighty Dump Truck, "the gruff and tough foreman of the yard"; the stuck-up bully Mighty Loader; and weight-lifting truck Mighty Magnet (who speaks with a Schwarzenegger-like Austrian accent).

The first two releases in the series, "Scrapper's Biggest Job" and "Scrapper's Baby Brother," each \$12.95, will roll into stores Sept. 17 (dealer order date Aug. 14). In the first, Scrapper, who dearly wants to help out at the yard but is shunted because of his size, finds a way to make himself useful. In the second, Scrapper learns to appreciate his pesky younger sibling when the tyke gets lost at a construction site. Programs run approximately 30 minutes each.

ABC Video and Hasbro are embarking on a major marketing and promotional campaign to support Tonka Tales. In conjunction with national children's

network Radio AAHS, the companies have concocted a contest called "Roomful Of Toys." Radio AAHS will hold a call-in contest for two weeks in the late fall in which listeners can win Tonka Tales videos. At the end of that period, Radio AAHS will randomly select one of those winners to receive the grand prize, several construction-oriented Hasbro toys.

A broadcast ad campaign kicks off in September, with spots on Nickelodeon, USA Network, ABC affiliates, and other TV outlets. Radio spots will air on Radio AAHS during November. Hasbro, which is spending more than \$5 million to promote the Tonka name in 1996, plans to place a Tonka Tales insert in some of its Cool Tools packages. Point-of-purchase materials include 12- and 24-piece counter displays and 48-piece floor displays.

OOOH, SCARRY: PolyGram Video aims to take the sting out of the back-to-school experience with the Aug. 6 release of two new titles in its Cinar-produced animated series the Busy World of Richard Scarry.

"Sally's First Day At School" and "New Friend On The Block," each \$9.95, are the focus of a rebate promotion and contest. Consumers who buy any two videos in the Scarry series can receive a \$2 rebate; there is a \$4 rebate with the purchase of three videos. Consumers can also enter a mail-in contest that awards a family pack of PolyGram Video selections, including "Pavarotti In Hyde Park," "Mr. Bean," "Reebok Verse Training," "Bananas In Pajamas," "Boyz II Men," and NFL's Greatest Ever series. An on-pack sticker will alert consumers to the rebate promotion and contest.



by Moira McCormick

Each video features three seven-minute episodes, linked by a pair of minute-long musical interstitials. The TV series "The Busy World Of Richard Scarry," from which the video line is derived, airs during Nickelodeon's preschool programming block, Nick Jr.

SABAN-ZAI: Saban Home Entertainment has received the Kids First! endorsement from the Coalition for Quality Children's Media and Award of Excellence recognition for four of its titles. "Mighty Morphin Power Rangers: I'm Dreaming Of A White Ranger" was a Kids First! winner, while Film Advisors kudos went to "Sweet Valley High: Dangerous Love," "Masked Rider: Ferbus First Christmas," and "A Christmas Reunion."

Saban's August releases include "Saban's Power Rangers ZEO: It Came From Angel Grove" and "Sweet Valley High: Kidnapped," both less than \$10 list, and the hourlong "Sweet Valley High: Dangerous," priced to rent.

KIDBITS: Capitalizing on the live-action "Adventures Of Pinocchio" from New Line Cinema, Celebrity Home Entertainment's Just for Kids imprint is offering a full-length animated feature, "All

New Adventures Of Pinocchio," for \$14.95 . . . A moving production regarding the Holocaust aimed at preteens is "The Journey Of Butterfly," from Think Media in New York . . . Motivational speaker **Dan Kapsalis** is featured in the teen-oriented video "Attitude Is Everything," aimed at the sports and educational markets. It's available from Attitude Productions International in Fishers, Ind. . . . MGM/UA Family Entertainment will release "All Dogs Go To Heaven 2" Aug. 27. Priced at \$22.98, the video features the voices of **Charlie Sheen**, **Sheena Easton**, **Ernest Borgnine**, and **Dom DeLuise**. In addition, the original "All Dogs" will be available in clamshell packaging for \$14.95 list.

MGM/UA is also set to release two more titles in its Family Treasures collection, "Clash Of The Titans" and "The Adventures Of Robin Hood," each \$14.95. The titles are being pushed via a yearlong advertising campaign in People magazine.

Paramount Home Video will release "Magic In The Mirror," an original live-action feature from Moonbeam Entertainment, on Aug. 13. Paramount is offering wholesale customers one free copy for every two units purchased . . . Children's performer **Gaia Tossing** has turned her audiocassette "Sing'n Sign For Fun!" into a video, available from Heartsong in Glenview, Ill. The \$14.95 tape teaches sign language to kids.

Billboard®

FOR WEEK ENDING JULY 27, 1996

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	13	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	2	19	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
3	3	15	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
4	4	17	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
5	5	17	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
6	6	49	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
7	7	29	THE LAND BEFORE TIME III ♦ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
8	8	7	PHANTOM 2040: THE GHOST WHO WALKS Family Home Entertainment/Live Home Video 27647	1996	14.98
9	9	21	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
10	10	73	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
11	13	7	BARNEY'S FUN AND GAMES Barney Home Video/The Lyons Group 02011	1996	14.95
12	NEW ▶		DISNEY'S SING ALONG SONGS: TOPSY TURVY Walt Disney Home Video/Buena Vista Home Video 703	1996	12.99
13	12	25	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
14	11	13	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
15	16	13	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
16	20	205	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
17	17	21	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
18	22	35	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
19	15	11	KIDS FOR CHARACTER Lyric Studios 602100	1996	14.99
20	19	11	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
21	14	458	DUMBO ♦ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
22	RE-ENTRY		TIMON & PUMBAA: GRUB'S ON Walt Disney Home Video/Buena Vista Home Video 6706	1996	12.99
23	18	37	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
24	24	27	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98
25	21	185	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98

♦ 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.

ONLINE TUTORIALS, GUIDES HIT VIDEO

(Continued from page 79)

then, he adds, "it has slowed up a bit." Mass merchants have sold the most copies.

Last winter, Brentwood Home Video released the two-tape "Internet Power Pack," aimed at enlightening novices about entertainment and education avenues on the Internet. Brentwood quickly followed up that title with a package that includes software to help beginners log on to the Net.

Although the title is "just getting going now," Brentwood president David Catlin sees growth potential throughout the summer and into the fall. "There is more and more interest in the Internet, and as it gathers momentum, [the video] will have a very good run," he says.

Like most of the other special-interest suppliers, Catlin's ultimate goal is to get his company's tapes into mass-merchant outlets. And he has already learned what some of his competitors are discovering: There's as much, if not more, interest from computer hardware and software retailers as there is from traditional video outlets.

"The software stores absolutely recognize the need for easy-to-understand Internet education, and that is most easily provided by video," Catlin says. Brentwood has teamed with Digital Entertainment, a division of Minneapolis-based distributor Navarre, to focus solely on that class of trade.

WinStruct is seeking software outlets via its distributor, Microsoft publishing arm Microsoft Press. That supplier's titles include "Getting Started," "Internet, E-Mail, Faxing And More," and

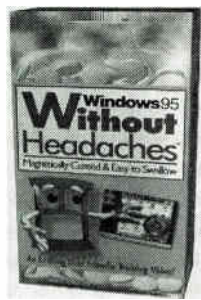
"Tips, Tricks And Shortcuts."

Microsoft Press will concentrate on big retail chains like Best Buy and Borders, according to WinStruct co-founder Tom Jaffee. "And hopefully we'll be in all the large [computer stores] as well. These next few weeks are going to be very telling," he says.

"There's a huge need to get good training on Windows 95. It's like riding a bike. It's a pretty easy program, but there definitely is a learning curve."

Not everyone desires shelf space in computer specialty outlets. "We are trying to hit the general consumer who is a novice, and the novice doesn't necessarily know enough about what he wants to go into the smaller stores," says Barry Blake, president of Go Games, which is looking at large computer outlets, such as CompUSA, and mass merchants.

The cool retail climate has tempered the expectations of some companies. Macquarium president Marc Adler says that "Windows 95 Without The Headaches:



Macquarium says its Windows 95 tutorial on tape, "Windows 95 Without The Headaches," is "magnetically coated and easy to swallow."

Extra Strength" has shipped about 20,000 units, a significantly lower figure than expected. "It's picking up," Adler notes. "But the adoption rate for Windows 95 was extremely slow when we first introduced the tape."

Adler has gotten interest from the MicroCenter software chain but not from traditional video outlets. "Blockbuster Entertainment apparently has no desire to do anything with educational tapes," he says. "So we are now targeting mass merchants, gas-station convenience stores, and things like that." The title has been picked up by Krogers supermarkets in some regions and is doing well, he adds.

Bundling videos with computer hardware could also pack a punch. WinStruct has just inked a deal to have its titles packaged with IBM's new line of Aptiva PCs, according to Jaffee, and Go Games is talking with hardware makers about a similar deal.

"We are extremely excited about our potential at retail," Go Games' Blake says. "We are looking at penetration in stores of 200,000 units. And with bundling, we can get a much greater presence than that." MCI recently contacted Macquarium about ordering several thousand copies for employee training, Adler says. A sale would push his orders "way up."

Some vendors are considering alternative advertising. "We've had some direct marketers approach us [who are] interested in doing a joint venture with us for television," says Brentwood's Catlin. "It would be easy to do if we decide to go that route. Right now, we are just considering our options."

THE FILM SENSATION THAT'S ABOUT TO BECOME A FAMILY SELL-THROUGH HIT!

flipper



\$19.98
Suggested Retail Price

**Street Date:
October 8, 1996**



- ★ **\$3 REBATE OFFER.** Consumers receive \$3 by mail with purchase of *Flipper* and *E.T.™ The Extra-Terrestrial*.
Offer valid 10/8/96-1/31/97
- ★ Universal's \$18 million motion picture hit has become a family film favorite.
- ★ A multi-million dollar ad campaign will deluge consumers. Over 1.5 billion impressions on Network, Cable, Spot TV (top 50 markets), plus a national consumer print campaign will reach the target audience over the holiday season!
- ★ Exciting *Flipper* P.O.P. available to shore up sales. 12, 24 and 48-unit configurations, 30-unit tray or 720, 960-unit pallets available. Plus, catchy mobile, one-sheet, static clings, and B/W line art coloring sheet.

- ★ Fabulous "Islands of the Bahamas Sweepstakes." 10 families of four will win an all-expenses-paid 4 day/3 night vacation. *Promotion valid 10/8/96 - 12/31/96.*
- ★ We reeled in the perfect cast - Paul Hogan (*Crocodile Dundee*) and teen star Elijah Wood (*The War, Radio Flyer*).
- ★ No Pay-Per-View Prior to December 20, 1996.



48-UNIT FLOOR MERCHANDISER

(Includes one header card)
Set-Up Dimensions:
62 1/2" H x 42 1/2" W x 17 1/4" D
Shipping Carton O.D. Dimensions:
25 7/8" L x 18" W x 13 1/4" D
Weight W/Videos: 36 1/2 lbs.
Weight W/O Videos: 6 1/2 lbs.
Set # 82948



FLIPPER MOBILE
18" H x 12" Diameter

Color/1 Hour 36 Mins.
Videocassette #82825 (\$19.98 s.r.p.)
Spanish-Dubbed #82984 (\$19.98 s.r.p.)
Laserdisc LTBX #42983 (\$34.98 s.r.p.)



SPAIN'S INDIE COMPILATIONS: A CHART GLUT OR GOOD NEWS?

(Continued from page 1)

European markets. However, independent labels privately suggest that the change came at the insistence of multinationals that were seldom represented among those best sellers.

Nevertheless, compilations in Spain won't go away, and the fact is that, although sales of some titles dropped last year, coinciding with the overall decline in prerecorded music sales, more compilations are being released in Spain by more labels than ever before.

One musical genre, at least, has been well-served by these ubiquitous anthologies. Spain's dance market, while still small compared to its European neighbors to the north, owes its slow but steady growth over the past several years in large part to TV-advertised, multivolume collections like Max Music's "Max Mix" and Blanco Y Negro's "Bolero Mix," both of which combine European dance hits and home-grown techno-pop.

While Spain's pop/rock scene has generally stagnated in the '90s, Barcelona's

appearing on album covers and in ads.

A typical TV campaign might cost 15 million-20 million pesetas (\$120,000-\$160,000), for which a label needs to sell a minimum of 30,000 units to break even. Some companies make larger initial investments and often need twice as many sales before they start to see a profit. Maxi-singles themselves are unprofitable, but serve to promote albums.

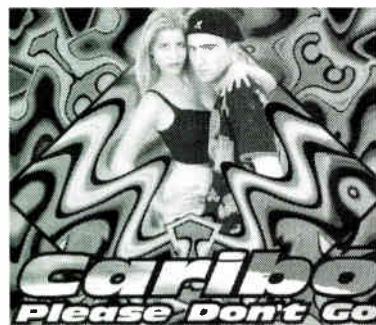
Felix Buget, GM of Blanco Y Negro, is frank. "Compilations are feeling the enormous competition, the market's exhaustion, and the creative crisis. In the near future, they're condemned to be semi-underground specialized products with limited sales."

Blanco Y Negro is one of the leaders of the sector. Its flagship series, "Bolero Mixes," now standing at a dozen titles, continues to sell platinum (100,000 copies) each, and one-off titles, like the recent "DJ Mix" and "Rambo Mix," easily go gold (50,000 units), according to the label. These albums have included tracks from such Spanish dance acts as Caribo and La Bomba. The company's latest compilation, "Blanco Y Negro Mix 3," remixed by Jordi Luque and Quim Quer, features such Spanish artists as Toni Alguilar, Logie Beat, and Latin Thing.

Still, according to Buget and others in the compilation field, double-platinum was the norm in the past for these heavily marketed discs, released at the rate of about one every three months. So, Buget's dire appraisal of the near-term prospects for mass-market dance collections is persuasive.

That the compilation market is still tipped in favor of dance is proved by market leader Max Music, whose year-old promotion and distribution deal with Sony for its compilations for North and South America has paid off handsomely for the company, in terms of both profit and profile.

The company has also just opened offices in Germany and signed a distribution deal with edel for Germany,



Switzerland, and Austria.

In Spain, "Ibiza Mix" and "Maquina Total 8" have each shipped more than 300,000 units, and all of Max Music's other recent releases, save one, have passed the 100,000-unit sales mark, according to the label. Spanish artists on these compilations include Zar, G.E.M., Proyecto Uno, and Rebeca. In fact, sales are up by about 50,000 units compared to the same period last year.

Max Music GM Santiago Rusiñol says that many of the products on the market are of inferior quality.

"One company launches seven albums with different titles but with almost identical tracking; another identifies its releases as 'mixes' when they are really just song collections," he says. "This kind of thing confuses consumers, and in the end they return to the veteran labels who've they learned to trust."

Rusiñol points out that it is not so much dance music that functions well in Spain, but any type of music that's given the mega-mix treatment, including the more

traditional Spanish styles included on "Rumba Total" and "Sevillanas Mix." In terms of local product, Max licensed nearly as many songs as it acquired in 1995.

Recently, Max Music lured producer Quique Tejada from arch rivals Blanco Y Negro to join veteran mixers Toni Peret and José Maria Castells in their stable. Recording under "the Dream Team" moniker, they're a triple threat hard to beat anywhere.

Blanca Bermejo—international manager of Ginger Music, Barcelona's other veteran dance indie—says that Spain's current economic recession is as much to blame for declining sales as is market saturation. Ginger's strategy to stay afloat in the same pond as its two larger rivals has been to align itself with the major labels, using its street-level knowledge of the market and its specialized distribution channels to get maxi-singles by international major-label acts into stores and discos. The label also maintains a less hectic release schedule of its own compilation titles, featuring such local talent as Julio Navas, David Amo, and Alex Castellano, who record under a variety of names.

Barcelona-based Divucsa has specialized in TV-advertised packages and thematic series since its inception 10 years ago, but the company only entered the dance fray two years ago with the creation of Bit Music. Now, collections like "Terremoto Mix" and "Aquí No Hay Quién Duerma" are direct threats to the genre's mainstays. The company is also developing its own acts, such as techno-pop group Scanners, whose first single was licensed to Warner Music for the world outside Spain.

PROMOTION IS CRUCIAL

"Trends move fast in the dance world," notes Oriol Orfila of Divucsa's international department. "Within a week of release, we know if we have a hit through DJ feedback. One problem is that important hits, especially local product, often appear on more than one label's collection, so promotion becomes even more crucial."

Commenting on the ability of the market to absorb more product, Orfila is adamant: "There is simply no more room."

At Arcade TV, a division of the Arcade Music Co., A&R manager Amando Cifuentes agrees, at least in part. "The dance market has definitely declined," he says, "and it's a critical moment for companies who specialize in it. But for us, dance is just one of a number of areas."

Perhaps Arcade's most gratifying success has been in the dance realm, with Kadoc's "Night Train," which, like many dance hits, has been featured on a number of compilations. "Night Train" also was released in Spain on "The Return Of The Dark Mask" maxi-single, and the song has sold 200,000 copies worldwide, according to Arcade. It has hit the top 15 on the U.K. single chart, the kind of success achieved by only a small number of songs by Spanish acts (most famously Los Bravos' "Black Is Black" and Julio Iglesias' version of "Begin The Beguine").

Despite the multiple challenges of promotional costs and market saturation, could dance compilations play a role in lifting the Spanish business from its doldrums? The answer is not clear. Some observers in the Spanish music business suggest that, although the popularity of compilations does help create some home-grown product and creativity, they don't encourage long-term careers in the market. Labels may be less willing to invest in artist development when they can obtain a quick payoff from studio material created specifically for compilations.

Nevertheless, majors are increasingly attentive to this niche in the market they previously left to the indies. Both BMG Ariola—with its current "Dancing Queen" collection, as well as its new Dancenet imprint—and EMI's Chrysalis—which has been testing the waters with a half-dozen of its own compilations, including its latest "Bones Mix"—are beginning to make a mark. For example, "Bones Mix," which features Spanish artists including Xtation, With-

out Name, Heaven d.j., and Capri, has sold 40,000 copies since it was released in April.

"Dance is the pop music of the year 2000; that is clear," says Carlos Jurado, label manager for the dance division at Chrysalis in Spain. "The majors are entering the [compilation] market because dance is the music of the future. It's very difficult to compete, but it's a question of betting heavily on the product."

Spain's Max Recognizes Dance Music's Popularity

The compilation albums highlighted below, both two-CD collections released by Barcelona-based Max Music, give a sense of the style and sound of the dance sets that are popular in Spain.

"Ibiza Mix 95," like several other compilations on the market, takes its name from the Mediterranean resort island where the Euro-dance scene took off in the '80s and where hits are still launched in dance clubs among vacationing young people from throughout Europe.

The burst of trumpets on the opening medley track, "Megamix," instantly gives a Spanish flavor to "Ibiza Mix 95." But the lure of the album, as with similar compilations, is the skillful blend of the atmospheric, the melodic, and the rhythmically

some appropriately languid, sun-drenched moments, the new Max compilation album "Lo + Duro 5" is a relentless, strobe-lit jam put together by the company's remixing Dream Team of Quique Tejada, Toni Peret, and José Maria Castells.

With a cover image that plays off Sylvester Stallone's "Rocky" character, the album opens comically with the sound of a crashing, knock-out punch. "Lo + Duro 5" offers more of a techno feel with sound effects, shouts, and percussion ricocheting through the speaker as songs are stretched, opened up, and reconstructed into infectious creations by the album's remixers.

"Lo + Duro 5" features the following tracks and artists:



frantic in songs by Spanish artists and international hitmakers.

"Ibiza Mix 95" features the following tracks and artists:

"Megamix," a nine-minute medley.
 "I Believe," Calvin Rotane.
 "Quiero Volar," G.E.M.
 "Over My Shoulder," Tomstone.
 "Get It Up," Sensity.
 "Keep On Pushing," Bass Bumpers.
 "Push The Feeling On," Nightcrawler.
 "El Triburon," Proyecto Uno.
 "Your Loving Arms," Mission.
 "All I Need Is Love," Diana's.
 "Más Que Un Engaño," Rebeca.
 "Think Of You," Whigfield.
 "Lick It," 20 Fingers Featuring Roula.
 "The Bird," The King Of House.
 "(I've Had) The Time Of My Life," Andrew Sixty.
 "Shimmy Shake," 740 Boyz.
 "Fat Boy," Max-A-Million.
 "Burning Up," Taleesa.
 "Mishale," Tranx-Mission.
 "Short Dick Man," 20 Fingers Featuring Monchito.
 "Sunshine Reggae," Tabu.
 "Ibiza Mix 95," medley, radio edit.

Whereas "Ibiza Mix 95" contains

"Megamix," an eight-minute medley.

"Doctor Beat," Free!!
 "Tonight," Kriss Featuring High Density.
 "Now Is The Time," Scott Brown Vs. DJ Rab S.
 "Close To You," Whigfield.
 "Baby Don't Cha Leave Me This Way," Royal 'T'.
 "To France," Yoly.
 "In My Heart," New Limit.
 "Space Man," Spacers.
 "More Than A Woman," Trance-Angels.
 "Lift U Up," 2 Fabiola.
 "Hands Of Fate," Winter Mute.
 "Sex Bump Twist," Mo-Do.
 "Die Reise," Fraktal-2.
 "Can't Stop Raving," Dune.
 "Children," Robert Miles.
 "Save Your Love," Good Boys.
 "Nunca Sin Ti," Zar.
 "Move Your Body," Vibeman.
 "Funky Groove," Beat & Peter.
 "Free Your Soul," R.O.D.
 "Disigual," Disigual.
 "Como El Viento Medley," G.E.M. Featuring Martina Batufest.
 "Running," Promise.
 "Brr-Babba," Plastix.
 "Megamix," medley, radio edit.

THOM DUFFY

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► FRENTE

Shape
 PRODUCERS: Dave Allen, Cameron McVey
White/Mammoth/Atlantic 92615
 Australian alternative rock act follows its successful debut with an album that breaks new creative ground without straying too far from its quirky style. First single is the slow, moody alternative rock track "Sit On My Hands," a departure from the band's breakthrough hit, an acoustic cover of New Order's "Bizarre Love Triangle." Other highlights include the autobiographical "Goodbye Good Guy," the ethereal "What's Wrong With The Air," and the uptempo, tongue-in-cheek "Horrible."

R & B

★ COLOUR CLUB

In The Flow
 PRODUCERS: Bernard Wise, Les Pierce
Vertex/JVC 30042
 Solid production/writing duo of Bernard Wise and Les Pierce taps the slip-sliding vocals of Lisa Taylor to deliver a groove-based series of tracks sure to attract young adult demos. "Anytime," "All That Jazz," and "Save A Little Love" bump upscale hip-hop/jazz rhythms, while "Pearls" soothes with easy midtempo cadence. "Be Yourself" is a classically crafted, chord-progression ballad, while "I Wanna Be With You" yields steady vocal stylings. Also check out the saucy "If It's All Good," which skippity-seats Taylor on a musical 'round-the-way romp.

COUNTRY

JOHNNY RODRIGUEZ

You Can Say That Again
 PRODUCERS: Roy Dea, Jerry Kennedy
HighTone 8073
 For his first album in seven years, Johnny Rodriguez returns to the two producers who helped launch his career back in the '70s, when he had six No. 1 singles in two years. He last charted in 1978, but now he's back and in fine form. Rodriguez's formerly boyish voice has toughened somewhat and sounds more mature. Importantly, producers Roy Dea and Jerry Kennedy have wisely selected material here that's suited not only to the singer's voice, but to his world: the Southwest of dance halls, mesquite, and barbecue, of car radios and outdoor dances. It's curious, though, that Rodriguez—who pioneered the now standard form of singing in both English and Spanish—sings only in English here.

JAZZ

PAUL JACKSON JR.

Never Alone—Duets
 PRODUCERS: various
Blue Note 37630
 Veteran L.A. session guitarist Paul Jackson Jr. swims in diverse waters on a set that features instrumental and vocal collaborations with such jazz favorites as Tom Scott, Earl Klugh, Joe

SPOTLIGHT

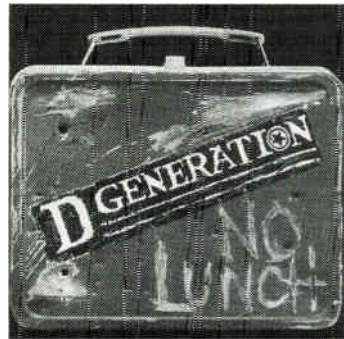


SCREAMING TREES

Dust
 PRODUCER: George Drakoulias
Epic 64178
 Latest album by Seattle rock band fronted by Mark Lanegan is a finely written, passionately performed work punctuated by Benmont Tench's tastefully retro Mellotron work and cameos from alternative rock stalwarts Mike McCready and Chris Goss. Focal track is modern rock hit "All I Know"; other especially compelling moments on a consistently entertaining set include harmony-rich ballad "Look At You," "Revolver"-esque "Make My Mind," acoustic tune "Traveler," and the psychedelic, atmospheric "Gospel Plow." Band continues to improve its songcraft, following in the path of alternative rock acts that have broadened their audiences on the sheer strength of their material.

Sample, and George Duke. Project features a wide variety of artists and sometimes drifts out of focus, but Jackson's creativity acts as a unifying force. Musical approaches range from "Da Boardwalk"—which features Jackson and drummer Harvey Mason in cool-out mode—to the slammin', near rock fest "Short And Sweet," which features such guests as George Duke on clavinet, Jeff Lorber on Mini-Moog, Sheila E on percussion, Alphonse Mouzon on drums, and Kevin Toney on piano and organ.

SPOTLIGHT



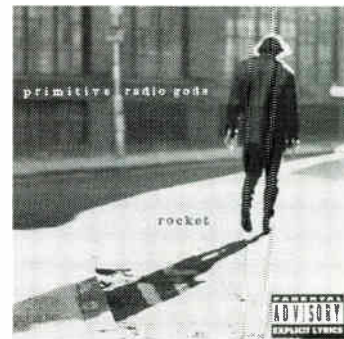
D GENERATION

No Lunch
 PRODUCER: Ric Ocasek
Columbia 67588
 After a tumultuous label switch, New York hard-rock unit finally gets its day in the sun. Fans will be delighted to know the episode has not dimmed D Generation's lights. The band continues to revel in sped-up, glam-inspired rock from the Ramones/Stooges bag. Highlights of an album skillfully and transparently produced by Cars driver Ric Ocasek include the revved-up "Frankie," the catchy "Capital Offender," the insistent "No Way Out," the Westerbergian "Major," and signature tune "Degenerated." Plenty of fodder for modern rock and mainstream rock programmers hungering for a slice of unadulterated, unpretentious rock-'n'-roll.

RAY CHEW

Blue Crystal
 PRODUCER: Ray Chew
Hush Entertainment 86600
 Composer/keyboardist Ray Chew creates understated, synth-shaded contemporary jazz adorned with occasional funk/hip-hop inflections. Ashford & Simpson guest on the downtempo R&B torch song "Fools Like Me," which they co-wrote with Chew; and Gerald Alston raises his voice on "Love Walked In." Chew celebrates the sweet, gentle changes of Stevie Wonder's "These

SPOTLIGHT



PRIMITIVE RADIO GODS

Rocket
 PRODUCER: Chris O'Connor
Columbia 67600
 Relative unknown Chris O'Connor—who took on the name Primitive Radio Gods as a lark—recorded this album on cheap equipment in a friend's garage for less than \$1,000, only to see it explode after its lead single, "Standing Outside A Broken Phone Booth With Money In My Hand," was included on the "Cable Guy" soundtrack. Fortunately, there's plenty of substance to back up that hit, with choice cuts like the glam-influenced "Where The Monkey Meets The Man," the stinging "Motherfucker," and the anthemic title track. A one-in-a-million success story, and a great piece of music.

Three Words," and guest saxophonist Kim Waters embellishes lazy funk theme "Take Me Home."

LATIN

RUDY VICTORINO

Sangre Taina
 PRODUCER: Ray Santos, Luis Disla, Ramón Rodríguez
J&N/EMI Latin 37764
 Refreshingly stylish salsa package by gruff-voiced, singer/songwriter from New York is bolstered by free-swinging arrangements seasoned with piquant vocal and instrumental improvisations. Best radio bet is the lovelorn "Volver," but album's killer tracks are the title cut—about an ancient Caribbean Indian tribe—and a poignant narrative about *Nueva York* titled "Cruda Realidad."

MR. ROBINSON

Esperando Nada
 PRODUCER: none listed
Fonovisa 9427
 Regional Mexican-heavy label launches inaugural excursion into rock arena with a pleasant, mainstream pop/rock effort bulging with embraceable entries, such as "Basta Una Razón," "Te Extraño," and "El Sueño."

NEW AGE

► PETER KATER & R. CARLOS NAKAI

Improvisations In Concert
 PRODUCER: none listed
Silver Wave 910
 "Improvisations In Concert" takes Peter Kater and R. Carlos Nakai full circle back to the duet format of Natives, their first album together in 1990. With just piano, Native American flutes, and voice, the two artists play a richly melodic, quietly intuitive music. The title may be unfortunate, since it suggests a looser, more jazz-orient-

ed sound. While Kater and Nakai do improvise, they do so around fixed themes and tonalities. The mood of their music is exploratory yet contemplative. Although this is a concert recording, there is no hint of an audience, which perfectly maintains the intimate spaces conceived by Kater and Nakai.

★ SINGLE CELL ORCHESTRA

Single Cell Orchestra
 PRODUCER: Miguel Angelo Fierro
Asphodel 0962
 Single Cell Orchestra is Miguel Angelo Fierro, who sits at that intersection between ambient and techno music where melody and rhythmic drama emerge. In Fierro's designs, there are echoes from the past (Cluster) and resonances of the present (Orbital). He mixes kinetic dance beats with an over-arching sense of structure that propels the listener through resolutely electronic landscapes. Voices morph from staccato rhythms into celestial choirs, and drum machines transmute techno-African percussion into cyberdervishes. Songs like "Knockout Drops" are actually poignant in their resigned heroism.

CONTEMPORARY CHRISTIAN

VARIOUS ARTISTS

Never Say Dinosaurs
 PRODUCERS: various
Star Song 0089
 You'd be hard pressed to find a band in Christian music more deserving of a tribute album than long-reigning rockers Petra. This stellar collection does justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Petra's classic hits, with participants including Audio Adrenaline, the Walter Eugenes, Sarah Jahn, MXPX, Jars Of Clay, Kevin Smith and Passafist, Sixpence None The Richer, the Stand, Grammatrain, Caprill & My Sister's Garden, and PlankEye. Among the standout cuts are Sixpence's cover of "Road To Zion," Galactic Cowboys' "Not Of This World," Jars Of Clay's "Rose Colored Stained Glass Windows," and PlankEye's "All The King's Horses." This is an album filled with interesting interpretations of the songs that Christian rock fans cut their teeth on, music that paved the way for a new generation of Christian rock acts.

WORLD MUSIC

DEREK BELL

The Mystic Harp
 PRODUCER: Mel By
Clarity Sound & Light 7
 The Chieftains' longtime harpist Derek Bell performs 19 newly composed Celtic themes by J. Donald Walters in an ambience quiet and dreamy enough to appeal to new age audiences and Celtic folkies. Highlights of a serene set include the tense textures of "Deirdre's Sorrows"; the sunny, snappy cadences of "Parade"; the poignant, funereal strains of "Maurya's Lament"; the merry martial pace of "Playboy Of The Western World"; and a wealth of sweet, naive melodies, such as "Celtic Moonrise," "The Hill That Was Tara," "Desdemona's Song," and "Mist."

FOR THE RECORD

A review of Altan's "Blackwater" in the July 20 issue mistakenly stated that some of the songs on the album are sung in Celtic. The songs in question are sung in Gaelic.

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



POP

► BRYAN FERRY *Dance With Life (The Brilliant Light)* (4:15)

PRODUCERS: Trevor Horn
WRITERS: B. Taupin, M. Page
PUBLISHERS: Wretched Music/EMI Virgin Music/Martin Page Music, ASCAP
Reprise 8309 (c/o WEA) (cassette single)
♪ Featured in *Music To My Ears, July 20*.

► TOM PETTY & THE HEARTBREAKERS *Walls* (no timing listed)

PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell
WRITER: T. Petty
PUBLISHER: Gone Gator, ASCAP
Warner Bros. 8285 (cassette single)
Petty and pals preview their soundtrack to "She's The One" with a midtempo rocker that is etched by the singer/songwriter's reliably sharp and clever lyrics. An instantly memorable chorus is splashed with fluid guitar licks, courtesy of Mike Campbell's ever-agile hand, and plush keyboards give the song an overall classic pop flavor. Certainly, it will make sense within the context of the movie or album, but there are two notably different recordings of "Walls" included here, which have slightly different lyrics and musical vibes. The Circus version is the more concise and aggressive of the two and will likely earn the lion's share of radio play.

► NATHAN MORRIS *Wishes* (4:47)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, N. Morris, S. Stills
PUBLISHERS: EMI-April/Flyte Tyne, ASCAP, Cotillion/Ten East/Springalo Toones/Richie Furay, BMI
Perspective 31458 (c/o PGD) (cassette single)
One-quarter of Boyz II Men steps out solo on this crazy-catchy shuffler from the soundtrack to "Kazaam." The jolt of this record is the fact that it is not a predictable, heart-wrenching ballad. Instead, Morris throws down a deliciously soulful vocal atop a sleek midtempo funk groove that is fueled by portions of "For What It's Worth" by Stephen Stills—not to mention harmonic chants that trigger memories of "Cherish" by the Association. Icing on the cake is some nifty acoustic guitar picking and a chorus that brilliantly merges elements of classic R&B with folk music. Refreshing as a cool breeze, this single could prove to be the surprise smash of the summer.

★ FRENTE *Sit On My Hands* (4:00)

PRODUCERS: Booga Bear, Johnny Dollar, David M. Allen
WRITERS: Hart, McVey, Harwood
PUBLISHERS: Warner-Chappell/EMI, ASCAP
Mammoth/Atlantic 6726 (cassette single)
Are we talking at a pop breakthrough similar to that of Everything But The Girl? Could be. It certainly is easy to compare the two acts, given the experimental yet wholly accessible industrial grooves added to Frente's normally simple pop sound. The combination of unusual keyboard lines with slow and thick beats is a great contrast to the song's concise melody and delicate lead vocal. An easy bet for rock radio, it's time for popsters to make a little magic and put this one on the air.

THE PUPPIES *Hokey Pokey* (3:47)

PRODUCERS: Calvin L. Mills, Carlton Mills
WRITER: not listed
PUBLISHER: not listed
Pandisc 138 (cassette single)
Remember that old kiddie dance? Well, it has been updated as a booty-dance jam by an adorable, absolutely tireless clique of youngsters. The act and its producers, Calvin and Carlton Mills, deserve applause for not giving in to the obvious temptation to turn this timeless ditty into a tasteless hormonal exercise. Kids will dig this, as will crossover radio programmers in search of something cute and novel.

M.C.S.C. *Dream Girl* (4:22)

PRODUCER: Lindie J. Romero
WRITERS: M.T. Abduliah, M. Walker, C. Alfinez, L.J. Romero
PUBLISHER: not listed
Creative Music 2010 (c/o Navarre) (CD single)
Top 40 radio programmers are increasingly embracing dance music and pop-soaked twirlers like this one. It's wild that enough time has passed for this Johnny O./Cynthia freestyle tune to become nostalgic cover fodder. But the truth is that it's a crafty choice. The new Euro-NRG arrangement fits the song extremely well, and there's a reverent Latin pop version to keep purists smiling. Featured singers Stevie B. and Chris Alfinez are boyishly charming, which will help in drawing urban teens to the fold.

R & B

► SWV *Use Your Heart* (3:57)

PRODUCERS: Pharrell Williams, Chad Hugo
WRITERS: P. Williams, C. Hugo
PUBLISHERS: Waters of Nazareth, BMI; Str8 From the Lab/T. Lucas, ASCAP
RCA 64593 (c/o BMG) (cassette single)
The latest serving from "New Beginning" is this sumptuous old-school soul swinger that will have listeners lost in memories of their favorite '70s moments. These sisters now have the chops to support their bid to become R&B's leading female vocal group. They kick it lovely while Pharrell Williams and Chad Hugo surround their plush harmonies with fluttering horns and even-handed funk guitar licks. Yummy stuff that belongs at the top of every urban playlist.

► THE ISLEY BROTHERS FEATURING RONALD ISLEY AND ANGELA WINBUSH *Floatin' On Your Love* (4:09)

PRODUCERS: Hiriarm Hicks, Ronald Isley, Angela Winbush, Reggie Griffin
WRITERS: R. Isley, A. Winbush, R. Griffin
PUBLISHERS: A.R.E. Mark/ALW, ASCAP, Grifbill, BMI
Island 7208 (CD single)
The Isleys have undoubtedly made a comeback, but their production lacks the group's trademark originality. "Floatin'" borrows from too many R&B classics to name; this is unfathomable coming from such progenitors of soul R&B. The single is still a definite add to any music collection; after all, it is an Isley production. Ronald Isley maintains his songwriting and vocal capabilities, but Winbush pales in his shadow, utilizing snippets from past hits and clichéd lyrics.

NICK TURALE *Another Day* (no timing listed)

PRODUCER: not listed
WRITERS: Mathis, Vinson, Vinson
PUBLISHER: not listed
D-Town 1001 (CD single)
Turale is a suave, highly videogenic newcomer with a sexy, falsetto-sprinkled voice that is fondly reminiscent of fellow alterna-sousters D'Angelo and Maxwell. This jam is far less experimental than those of his contemporaries, but it is no less appealing or worthy of attention from listeners starved for a change of jeep pace. A lazy but quietly insinuating funk groove chugs along with minimal keyboard coating. That allows Turale to fully showcase his solid phrasing style. Of the four featured remixes, go directly to the Acoustic Smooth version, which fleshes out the song's arrangement with some sweet guitar work.

COUNTRY

► DAVID BALL *Hangin' In And Hangin' On* (2:43)

PRODUCERS: Ed Seay, Steve Buckingham
WRITERS: B. Thomas, T. McBride, R. Herndon, G. Nicholson
PUBLISHERS: High Seas Music/Mangrove Music/Songs of PolyGram International Inc./Songs of McBride/Songs of Rayman, BMI; Sony ATV Tunes LLC/Cross Keys Pub. Co. Inc., ASCAP
Warner Bros. 8348 (CD promo)
Ear-catching intro commands immediate attention on this solid country tune, and Ball follows through with the stone-cold country vocal performance he has become

known for delivering. The weeping steel guitar underscores the emotion in his voice on this fine song about trying to hang onto a relationship during tough times. The song and performance are wonderfully country to the core and will sound great on radio.

► SAMMY KERSHAW *Vidalia* (3:20)

PRODUCER: Keith Stegall
WRITERS: T. Nichols, M.D. Sanders
PUBLISHERS: EMI Blackwood Music Inc./Ty Land Music, BMI; Starstruck Writers Group Inc./Mark D. Music, ASCAP
Mercury 118 (c/o PGD) (CD promo)
Who would have thought a song with such a title could be so appealing? This is a nice blend of cuteness and country-boy wit rolled into a song of love and longing, and it's the kind of left-of-center love song Kershaw has always excelled at. The sing-along chorus should make it a favorite with country radio listeners and programmers.

► DAVID LEE MURPHY *The Road You Leave Behind* (3:53)

PRODUCER: Tony Brown
WRITER: D.L. Murphy
PUBLISHERS: Old Desperados/N2D Publishing Co., ASCAP
MCA 55205 (c/o Uni) (7-inch single)
What a great, positive lyric! This is definitely one of those philosophical, life-less kinds of songs, but Murphy's vocal honesty keeps it from sounding preachy or schmaltzy. The lyrics paint a vivid picture and offer a poignant message. The title of Murphy's current album is "Gettin Out The Good Stuff," and this single is one of the gems that demonstrates the aptness of that name.

★ PAUL JEFFERSON *Fear Of A Broken Heart* (3:10)

PRODUCER: Garth Fundis
WRITERS: P. Jefferson, B. Spencer, S. McClintock
PUBLISHERS: Irving Music/McJames Music/Salzillo Songs/More Baroque Music, BMI; Hamstein Stroudavarious Music, ASCAP
Almo Sounds 8003 (c/o Uni) (CD promo)
Jefferson's debut single, "Check Please," was a lively introduction to this talented artist, and he follows up with a pensive ballad about not being afraid to love again. Jefferson's voice brings a sweet vulnerability to this sensitive lyric that's quite refreshing and should be given a chance at country radio.

JOE NICHOLS *Six Of One Half A Dozen (Of The Other)* (3:14)

PRODUCER: not listed
WRITERS: K. Fossil, D. DeJoe
PUBLISHERS: Hori-Pro Music/Career BMG Music, BMI
Intersound 9197 (7-inch single)
Intersound introduces Nichols' debut album with this driving, uptempo tune about handling life's obstacles with cavalier aplomb. Nichols displays a winning vocal personality and really knows how to sink his teeth into a song and revel in all its possibilities. The video is already getting a good amount of airplay on Country Music Television, which will help Nichols gain familiarity among country audiences.

DANCE

★ JAMES CHRISTIAN PRESENTS C-MAGIC *Keep It Goin'* (no timing listed)

PRODUCERS: Joe Magic, James Christian
WRITERS: J. Magic, J. Christian
PUBLISHERS: AK Favorite/Nice and Good, ASCAP
Empire State 29 (12-inch single)
Not since "The Bomb!" by the Bucketheads has clubland been offered such a masterful mixture of retro-disco kitsch and modern deep-house. Producer/composers James Christian and Joe Magic keep the beats coming at a fast pace and coated with an ear-grabbing hook and jiggly, Chic-styled guitar licks. Once the live congas and fire whistles kick in, you're hooked. Ready for immediate peak-hour dancefloor pleasure. And once you've worn out side A, flip the record over and feast on the similarly crafted "Feel The Melody." Contact: 212-337-1200.

RHYTHM 544 *Where Did Your Love Go* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Low Frequency 0022 (12-inch single)
Don'tcha have room for one more slice of diva-house drama? Of course you do! There is not a whole lot unusual going on here, but that's just fine. Some dance records should really just be fodder for mindless fun. The groove is taut, the chorus is contagious, and the vocal is potent enough to pull everything together into an appealing package. What more can a child of the night ask for? Contact: 201-420-9396.

GROOVE CONTROL *Rescue Me* (7:45)

PRODUCERS: Bryan Allen, Leif Hole
WRITERS: B. Allen, L. Hole
PUBLISHER: not listed
REMIXERS: DJ Shorty, Nelson "Paradise" Roman
EightBall 30 (12-inch single)
Sometimes it's all in the roll of a drum. That's what producers Bryan Allen and Leif Hole prove with this simple house dub. They build layers of grinding organs, jazzy piano lines, flowing strings, and vocal rumps on top of a tight eight-bar drum roll that keeps this from becoming just another tedious sample track. Amazing. DJ Shorty and Nelson "Paradise" Roman add their two cents with remixes that are appropriately trend-sensitive but not nearly as good as the original version.

A C

► ANNE MURRAY *What Would It Take* (4:35)

PRODUCER: Ed Chermey
WRITERS: B. Adams, G. Peters
PUBLISHERS: Badams/Sony Cross Keys/Purple Crayon, ASCAP
SBK/EMI 11607 (CD promo)
Murray is just what AC radio needs right now: a return to the basics of adult-oriented pop. That delightful, honey-soaked voice of hers has never sounded better, and she breathes warmth into this lively, rock-spiked love song with the aid of fellow Canadian Bryan Adams. In a career of 30 albums and countless hits, the return of Murray to active recording feels like a visit from a dear old friend. Pop this winning single on and prepare to grin from ear to ear: It's a guilty pleasure that should not be passed up.

★ SALLY & MICHELLE *Want Your Love* (2:50)

PRODUCERS: Sally Landers, Michelle Mangione
WRITERS: S. Landers, M. Mangione
PUBLISHER: not listed
Heart Print 2001 (CD cut)
Los Angeles pop/rock duo is starting to rack up fans on the strength of club dates that solidly illustrate their sensitive lyrics and delicate harmonies. If you're a fan of the Indigo Girls and other introspective troubadours, you must hear this strumming, quietly infectious love song. It is an appropriate introduction to a self-titled album that is knee-deep in tracks perfect for triple-A playlists. Contact: 310-226-7112.

THE SUBDUDES *Love Somebody* (3:59)

PRODUCER: Clark Vreeland
WRITERS: not listed
PUBLISHERS: PolyGram International Publishing Inc./Lick Shotlet Songs, ASCAP, Sony Tree Publishing Inc./Frankly Scarlet Music, BMI
High Street Records 9619 (c/o BMG) (CD single)
Down-home guitar pickin' fleshed out with blues- and gospel-inspired vocals and lyrics make the Subdudes' "Love Somebody" a fine piece in a class shared by few. Charismatic, well-organized instrumentation that invokes memories of the Fabulous Thunderbirds in their heyday. Though, the refrain becomes excruciatingly dull near the end of the song, when it is relied upon most, "Love Somebody" is strong road music. Put the top down and hit the road with the Subdudes.

ROCK TRACKS

HOWLIN' MAGGIE *I'm A Slut* (4:08)

PRODUCER: Harold Chichester
WRITER: H. Chichester
PUBLISHER: LaLaLtd., ASCAP
Columbia 8306 (c/o Sony) (CD single)
Following its successful modern rock sin-

gle "Alcohol," Howlin' Maggie shows there is more here than initially meets the ear. The band digs deep with dysfunctional lyrics, yet the downbeat sentiment is buoyed by even-keeled and downright poppy playing. Convincing follow-up that should boost the act's burgeoning radio following.

RAGE AGAINST THE MACHINE *People Of The Sun* (2:30)

PRODUCERS: Brendan O'Brien, Rage Against The Machine
WRITERS: Rage Against The Machine
PUBLISHERS: ATY Songs LLC/Retribution Music, BMI
Epic 8221 (c/o Sony) (CD single)
Rage Against The Machine jumps headlong into this track with the characteristic aplomb manifested by Zack De La Rocha's rapid-fire rap/rock and the heavy beat-thickening agents dispensed by Tim Bob's bass, Brad Wilk's drums, and Tom Morello's guitars. More thudding beats and thought-provoking lyrics, yet only a shadow of the sonic smash found in the band's "Bulls On Parade." Still, "People Of The Sun" exemplifies Rage's masterful sense of timing, teasing listeners mid-mosh with false endings and occasional spare instrumentation that are the figurative calm before the storm.

THE RENTALS *Waiting* (3:13)

PRODUCERS: Matt Sharp, Tom Grimley
WRITER: M. Sharp
PUBLISHER: Powhatan Street Music, BMI
Maverick (c/o Reprise) 8058-R (CD single)
Make no mistake about it, the Rentals are not merely a cutesy pop project to keep Weezer bassist Matt Sharp from getting bored in his downtime. Sharp shows himself to be the perfect scribe for the band's wonderful, synthesizer-infused rock. Refreshing, girlish background vocals like those used so successfully in "Friends Of P?" again prove to be indispensable. The hippest/nerdiest kids in school, depending on how you look at them, the Rentals are nothing if not a mind-boggling good time.

BOB MOULD *Fort Knox, King Solomon* (no timing listed)

PRODUCER: Bob Mould
WRITER: B. Mould
PUBLISHER: Granary Music, BMI
RycoDisc 3342 (CD single)
Mould again shows his knack for well-constructed arrangements and penetrating song craft. With Mould, listeners get the sense that they are listening to thoughtful, carefully penned reflections on life's great questions. But who are we kidding? It's impossible to tell exactly what the heck he's talking about here. Production, whether by intention or accident, is quirky, with Mould's vocal volume waning and waxing over the steady guitar hook.

RAP

► JUNIOR M.A.F.I.A. *We Don't Need It* (no timing listed)

PRODUCERS: Minnesota, Hot Mike
WRITERS: Little Caesar, Lil' Kim, Trife
PUBLISHERS: Undeas/Old Nigga Spiritual, BMI
Flavor Unit/EastWest 9606 (CD single)
Another Junior M.A.F.I.A. anthem hits the streets this summer by way of the "Sunset ParK" soundtrack. Bob your head as the refreshingly simplistic track guides Caes, Trife, and Lil' Kim through their sexual "to do" lists—described as only JM can: candidly. Snatch up the unedited copy, as the "clean" version leaves much to be desired.

► LOST BOYZ *Music Makes Me High* (3:45)

PRODUCERS: Mr. Sex, Charles Suiitt
WRITERS: Mr. Cheeks, Freaky Tah
PUBLISHER: not listed
Universal 1026 (c/o Uni) (CD single)
Though the Lost Boyz' lyrics can never be wack, "Music" doesn't get you amped to the level it should. The "Bounce, Rock, Skate, And Roll" sample is looped too slowly to grab listeners the way Vaughn Mason intended. The Boyz' lyrical skill accompanied by Mona Lisa's sultry riff scream "Remix!" Any takers?

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. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC

MUTABARUKA: LIVE AT REGGAE SUMFEST '93

Shanachie Home Video
90 minutes, \$19.95
Montego Bay, Jamaica, is the setting for this smoky, dramatically lit performance by the reggae master, as renowned for his poetry as for his music. The songs in this concert, in which he is accompanied by a band and three dancers, echo many themes—poverty, politics, and religion—that will ring familiar to his fans and those with knowledge about Rastafarianism. Although the show is decidedly devoid of hi-tech embellishments, Mutabaruka—clad in a fringed robe and waving the brightly colored Rasta flag—is as captivating to watch as to listen to. Contact: 800-497-1043.

CHILDREN'S

HEY BABY, IT'S YOU: A CHRISTMAS CELEBRATION

Columbia TriStar Home Video
30 minutes, \$9.95
Columbia TriStar releases the fruits of its live-action toddler-vid labors a little late in the game, but with a powerful weapon: The new series boasts not only the up-close and personal footage of youngsters, but plenty of screen time for those equally popular kittens and puppies. "A Christmas Celebration," which follows debut "Our Favorite Pets," features lots of photo-friendly children caught up in a mélange of lights, ornaments, candles, snowy backyards, and other holiday settings. An ample dose of household pets pawing their way around the Christmas tree is interspersed, and the whole program is set to a fun score.

THE FORGOTTEN TOYS

Sony Wonder
26 minutes, \$12.98
This touching animated program, based on the book "The Night After Christmas," is custom-made for everyone who gets misty-eyed each year when Rudolph visits the Island of Misfit Toys. A doll named Annie and stuffed bear named Teddy—who happens to sport the unmistakable voice of Bob Hoskins—find themselves discarded in the trash the day after Christmas now that their owners have new hi-tech distractions. With the help of a kind, old stray dog, they search for other children who can give them a loving home. Never mind the minor discrepancies—Annie often appears to be the same size as a small child—this is a lovely story that imparts the true spirit of the holidays.

THE KETCHUP VAMPIRES II

Just for Kids Home Video
95 minutes, \$24.95
JFK was so pleased with the response to last season's not-so-spooky Halloween spoof, it's returning this year with "part deux." Hostess Elvira is back, and so are the ketchup-craving vampires who brought the first animated tale to life. This time the story, which is once again set at the Ravenstein haunted castle/tomato cannery, centers around a bubbling love affair between Professor Ravenstein's granddaughter and one of the good-natured vegans of the night. Like last time, the storyline and production values are simple but sweet.

BANANAS IN PAJAMAS: PINK SPOTS, SHOW BUSINESS

PolyGram Video
25 minutes each, \$12.95 each
PolyGram adds a deuce to its video line

featuring the preschool-oriented antics of two kooky bananas. The Australia-based storybook world of the bananas—affectionately known as B1 and B2—has been airing in the States since last fall and earning increasing ratings. "Pink Spots," which recalls one of the most infamous "Cat In The Hat" adventures, finds a friend of the Bs' unable to rid himself of some pesky pink spots; "Show Business" sees friends of the cold-plagued couple putting on an at-home show and proving that laughter is often the best medicine.

DOCUMENTARY

BIOGRAPHY: NOSTRADAMUS

A&E Home Video
50 minutes, \$19.95
Skeptics and believers alike will come away with new knowledge from this video, which does a very thorough job of infiltrating the mystery surrounding Nostradamus. Those who believe in the validity of his visions credit the medieval healer with predicting such occurrences as the French Revolution, the rise of Hitler, the assassination of JFK, and the explosion of the Challenger. Others cry foul and call his writings vague and coincidental. This program—part of the fine "Biography" series—provides a platform for scholars on both sides of the debate and leaves the final decision with the viewer.

SPORTS

UNSTOP-A-BULLS: THE CHICAGO BULLS' 1995-96 CHAMPIONSHIP SEASON

NBA Video-CBS/Fox Video
45 minutes, \$19.98
Michael Jordan wasn't just handed a \$25 million one-year contract for nothing. With this video, fans of Jordan and the rest of the pack can take a run with the Bulls through their fourth NBA championship season in six years.

Beginning with a brief overview of Jordan's partial-season return to the sport he has escalated to incalculable proportions, the spotlight turns to game footage—some not shown during the original telecasts—and interviews with key team players and coach Phil Jackson. Unlike CBS/Fox's Jordan-dedicated videos, this tape emphasizes the team spirit that helped carry the Bulls to yet another victory.

ANIMATION

ODYSSEY INTO THE MIND'S EYE

Sony Music Video
45 minutes, \$19.98
It seems that "The Mind's Eye" never closes. This latest computer-animated odyssey from the producers of the critically acclaimed, top-selling series is composed of lots of galactic imagery that recalls many an alien sequence from the big screen and then some. Images of otherworldly planets, spaceships, robots, animals, and complex edifices abound, all set to an eerily twinkling score by former Kansas guitarist Kerry Livgren. Also new in the animation department from SMV is the eye-catching "Computer Animation Festival."

INSTRUCTIONAL

HOW TO GROW YOUR DEER-FREE VEGETABLE GARDEN

C.P.S. Associates
40 minutes, \$19.95
Although the more urban among us may find the idea of this video ludicrous, those who dwell in rural terrains may welcome it as a much-needed friend. The tape, created by a woman who, with her husband, turned their northern California yard into a haven for vegetables and flowers, begins with a self-congratulatory jaunt around the garden and then segues into a diary of the steps she took to get the job done.

Among the gems of knowledge imparted are a list of which vegetables deer like and which they greet with a "no thank you," ways to get rid of unsightly fences, and the best ways to use organic soil. (Contact: 415-453-4357.)

ENTER* ACTIVE

EDITED BY BRETT ATWOOD

BAKU BAKU

Sega
Sega Saturn
First, the obvious. "Baku Baku" is a "Tetris" clone. However, it is probably the best of the bunch. The falling-tile game that addicted millions with its simplistic graphics and challenging gameplay has gotten a 32-bit facelift. Beautiful background graphics and a happy-go-lucky soundtrack accompany this Japanese import game, whose title is a loose translation of "chomp chomp." Players must align a falling animal tile with a matching food tile. For example, a monkey tile should be placed next to a banana tile, while a dog tile should align with a bone tile. It's a pretty simple concept, but the game can be incredibly difficult to play on higher levels. This could be the sleeper hit of the summer gaming season.

POINTCAST

Pointcast
PC/Macintosh (Free download on Internet)
This news and information software is easily one of the most useful computer applications to debut on the Internet. Best of all, the price is free. Pointcast automatically surfs the World Wide Web for the computer user and presents the information it finds in a hybrid TV/newspaper format off-line. Pointcast news programming is taken from a number of the largest content providers on the Internet, including Reuters and

Time Warner's Pathfinder, and CNN is slated to be added to Pointcast later this year. When the computer is not in use, a Pointcast screen saver that contains the up-to-date news briefs is automatically enacted. The screen saver program reorganizes the Internet-delivered data and adds colorful graphics and animations. The user may also sort through a straightforward listing of current news and features on demand. One of the best aspects of this software is that users can customize the information they want to receive, including specific stock quotes, sports scores, and weather information. All the information is continually updated through periodic automated log-ins to the Internet. Download Pointcast at <http://www.pointcast.com>.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

FALLING FREE

By Lois McMaster Bujold
Read by Michael Hanson and Carol Cowan
The Reader's Chair
9 hours (unabridged), \$42
Michael Hanson and Carol Cowan, who previously teamed up on the Reader's Chair's award-winning audio of Dean Koontz's "Hideaway," turn in equally fine performances on this, the first in a series of audio titles by science fiction author Lois McMaster Bujold. The unique format, in which Hanson takes on all the male roles and Cowan the female, is very effective. The story is an exciting and imaginative sci-fi tale that updates the ethical questions of "Frankenstein" (Does man have the right to create new life forms, and what is his responsibility toward them?) with the modern-day science of genetic tampering. A corporation called GalacTech has created a race of childlike, four-armed, no-legged mutants to work in zero-gravity conditions. Engineer Leo Graf, sent to train the "quaddies" (as they're called), is disturbed by the dubious ethics of creating a mutant race of slaves, but he genuinely likes and sympathizes with the quaddies and agrees to teach them. But when the project is abruptly canceled, and the quaddies are slated for elimination, Graf comes up with a daring plan that will affect the entire course of his own life and that of the mutant race. Highly recommended. The Reader's Chair has nine more Bujold audios planned, which is good news for listeners. The company is offering a free audio sampler to anyone who calls 800-616-1350.

LISTEN & READ: THE UGLY DUCKING AND OTHER FAIRY TALES

By Hans Christian Andersen
Read by Fran Brill
Dover Audio Thrift Classics
45 minutes (unabridged), \$5.95
This new series from Dover offers an audiocassette of one or more stories packaged with an illustrated paperback containing the same stories plus additional selections. It's a great way to encourage children to read: First they can read along with the audio and then continue with the added stories. This tape includes Andersen's classic tales "The Ugly Duckling," "The Emperor's New Clothes," "The Princess And The Pea," and "The Little Match Girl," read in a warm, lively tone by "Sesame Street" alumnus Fran Brill. The book contains those stories, along with "Thumbelina," "The Steadfast Tin Soldier," "The Red Shoes," and "The Nightingale." It's a charming package that offers a lot of value for a budget price.

IN PRINT

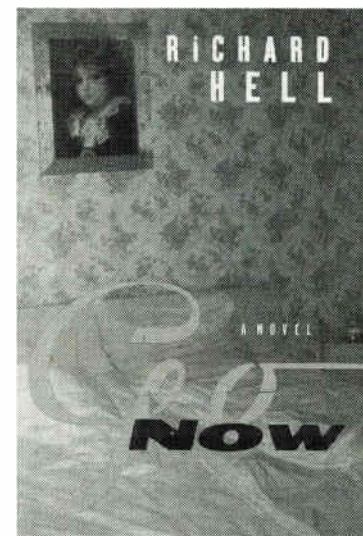
GO NOW By Richard Hell Scribner 175 pages, \$18

This promising literary debut by musician Richard Hell (best known for the seminal punk album "Blank Generation," which he recorded with his band the Voidoids) is a colorful, stream-of-consciousness, sex-and-drugs journey, an updated punk version of the Jack Kerouac-style "road" novels of the '50s and '60s.

Billy Mud is a punk star going downhill; he spends most of his time looking for heroin, using heroin, or having meaningless sex. He is given a sudden chance at redemption: A manager offers him the chance to travel cross-country in a rented car with his sometimes-girlfriend, writing down his experiences for a book for which she takes photographs. Mud sees the trip as a new start and vows to quit his drug habit.

Hell uses the literary convention of a physical journey to symbolize a search for identity. Mud seems to truly want to make a fresh start in his life, his career, and his rela-

tionship with his girl, but he's too self-destructive and too weak—he can't keep from ruining his chances, whether by succumbing to drugs or by cheating on his girlfriend at every opportunity. As the initially promising trip across America gradually loses its purpose and becomes an aimless wandering,



Mud likewise slides back into his usual confused, pathetic life.

The strength of this first-person novel is in Hell's vivid descriptions of Mud's emotional state. Reading about a negative drug experience, one can sympathize with his predicament: "I'm too paranoid to face the light. I keep the curtains closed . . . I'm seeing things out of the corners of my eyes and talking to myself. The phone rings once and startles me so badly I think my heart has split, and waiting for the ringing to stop is like waiting for my execution. I write and write in my notebook but I can't keep up with my thoughts. One sentence will unfurl and scroll out until not only have I lost any sense of where it's going but I've forgotten where it started."

Ultimately, the book becomes the diary of a talented and creative person inexorably destroying himself, aware that he's doing it, but unable to resist the compulsion. It's a harrowing book, but compelling to read, as hope and optimism turn to doom and fatalism.

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(Continued on page 90)

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Update

GOOD WORKS

REBUILDING FROM THE ASHES: Radio station WLIB-AM New York has joined the Baptist Minister's Conference of Greater New York and Vicinity to raise money for black churches that have been burned across the country. More than 80% of the churches are of Baptist affiliation. WLIB has begun airing announcements reminding listeners of the church's role as the "lifeblood of the African-American community." Additionally, New York's Baptist churches are sponsoring Resurrection Fund days on Sunday (21) and Sept. 29. A celebrity fund-raising event is also planned. The station is soliciting help from political leaders, sports leaders, and the business community. Contributions can be sent to WLIB Church Resurrection Fund, WLIB, P.O. Box 1761, Murray Hill Station, New York, N.Y. 10156. Contact: **Rachelle Schlosser** at 212-843-8056.

BATTLING LUPUS: Bobby Hatfield of the Righteous Brothers will host his fifth annual charity golf classic Sept. 9 at

the Los Coyotes country club in Buena Park, Calif., to benefit the Southern California Lupus Foundation. Hatfield's wife, **Linda**, suffers from lupus, a chronic, debilitating disease that attacks primarily women in their child-bearing years. Its cause is unknown, and there is no cure. The entry fee for this year's event is \$300, which includes continental breakfast, green fees, golf cart, on-course refreshments, lunch, photograph, tee prizes, awards dinner, and a dinner/dance featuring **Greg Topper & the Bad Boppers**. Tickets for the dinner/dance only are \$50. Contact: **Kerryn Coffman** at 714-833-2121.

MART FIGHTS ALS: The Les Turner ALS Foundation will present its 19th annual Mammoth Music & Record Mart in Skokie, Ill., Sept. 26-Oct. 6 to combat amyotrophic lateral sclerosis, better known as Lou Gehrig's disease. The mart will offer more than 400,000 musical and electronic items donated for sale. The foundation, formed in 1977, supports

understanding, research, and treatment of the disease and is affiliated with Northwestern University Medical School. For more information, call the Music Mart hotline at 847-674-MART. Contact: **Liz Malkin, Julie Meyer, or Janie Goldberg-Dicks** at 312-751-5520/5528/5544.

A LIBRARY OF CDS: For the second year, 12 libraries across the country that serve large Hispanic communities have been selected as the 1996 recipients of Latin music collections through Musica Para Todos, a Latin music education program founded by Columbia House Club Musica Latina in conjunction with National REFORMA, an organization that promotes library services to the Spanish-speaking population. Each library will receive a CD player containing 100 CDs that reflect a diverse range of Latin music. With this year's program, a total of 24 libraries have been recipients. Contact: **Irene Palen** at 212-730-7230.

LIFELINES

BIRTHS

Twins, **Charles Tyler** and **William Michael**, to **Steve** and **Wendy Tipp**, May 17 in Tarzana, Calif. Father is senior VP of promotion for Reprise Records.

Girl, **Keypsiia Bluedaydream**, to **Joi** and **Cameron "Big" Gipp**, June 30 in Atlanta. Mother is an EMI recording artist. Father is a member of the Goodie Mob.

Boy, **Bryce Alan**, to **Craig** and **Denise Bann**, July 11 in Nashville. Father is VP

of AristoMedia.

MARRIAGES

Kathy Spanberger to **Brian F. McGrath**, June 15 in Los Angeles. Bride is COO of peermusic.

Brian C. Hill to **Mary A. Sarratt** June 29 in Nashville. Groom is an agent with the Progressive Global Agency.

Al Tariq to **Martha Diaz** July 11 in New York. Groom is a Correct Records recording artist.

DEATHS

Charles DeForest, 72, of cancer July 6 in Penn Yan, N.Y. Songwriter DeForest was a popular performer in New York nightclubs and piano bars for the past four decades. His songs have been recorded by Tony Bennett, George Shearing, Blossom Dearie, and Sylvia Syms, among others. He released three albums and composed lyrics and music for a short feature film and the score to the musical "Prizes." He has received awards from the Manhattan Assn. of Cabarets and the Mabel Mercer Founda-

tion. He is survived by a brother:

Lou Gottlieb, 72, July 11 in Sebastopol, Calif. According to The Press Democrat in Santa Rosa, Calif., Gottlieb died of internal bleeding related to cancer.

Gottlieb was the bass player, arranger, and main source of comic repertoire for folk group the Limelighters, which recorded mainly for G.N.P. Crescendo in the '60s. Gottlieb, who earned a doctorate in musicology from the University of California at Berkeley in 1958, left the Limelighters in the early '60s but reappeared with the group at reunions in the '70s. He is survived by his wife, a daughter, two sons, and four grandchildren.

Jonathan Melvoin, 34, of an apparent overdose July 12 in New York. He was a keyboardist and percussionist touring with Smashing Pumpkins. Survivors include his wife; his father, Michael, who is a former chairman of the National Academy of Recording Arts and Sciences and has served with several MusiCares programs; and his sister Wendy, of the duo Wendy & Lisa, formerly with Prince & the Revolution.

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.

258-8286.

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

Sept. 11, **LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 11, **Hollywood Meets DRTV: The Direct Response Television Conference For Entertainment Marketers**, presented by InFinnity Direct and Williams Television Time, Universal Sheraton, Santa Ana, Calif. 800-331-5706.

Sept. 20-22, **Women In Music Business Assn. Eastern Regional Conference**, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

JULY

July 21-27, **Berklee In L.A.**, presented by Berklee College of Music, Claremont McKenna College, Los Angeles. 818-905-5938.

AUGUST

Aug. 12, **T.J. Martell Team Challenge Cup**, Glen Oaks Club, Old Westbury, N.Y. 212-888-0617.

Aug. 29, **Atlanta Legends Ball To Benefit Sickle Cell Anemia**, Omni Hotel, Atlanta. 404-373-6830.

Aug. 29-Sept. 1, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 312-

FOR THE RECORD

Rob Roy has been named retail marketing director at Gallery Records in San Rafael, Calif. The label was incorrectly identified in Executive Turntable in the July 20 issue.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

No. 1 WKTU Puts Spring In Steps Of New Yorkers Of All Ages

BY CHUCK TAYLOR

NEW YORK—While Evergreen Media is inarguably one of the radio industry's most substantial players, president/COO



Jim de Castro says that of the group's 39 stations, WKTU New York is the first to have scored a No. 1

rating in all major demographics.

The top 40/dance outlet, which launched in February, scored a 6.7 share to lead the market with listeners 12-plus in the new spring Arbitron book, the station's first full ratings quarter. It also cleaned up as the top-rated station 25-54 and 18-34. To top that, its 2.547 million cume makes WKTU the most lis-

tened-to station in the nation.

"It's like winning the NBA championship or the Super Bowl," de Castro says. "There was a big rhythm hole in this marketplace. I think we really read New York and delivered a product that was uptempo and fun. We gave New York what it wants."



SHANE

De Castro hands a lot of credit to the team

that created the station's persona: programming consultants Steve Rivers and Guy Zapoleon, air personalities and staff, and a brain trust from record labels. He also offers high praise to PD Frankie Blue, plucked from the director

of programming position at video outlet the Box, and music director Andy Shane, brought in from crosstown top 40/modern WHTZ (Z100), where he held the same title.



DE CASTRO

"I think the key to Frankie and Andy is that they know the streets of New York. They understand music, and they're not afraid to play some contemporary music," de Castro

from each station," Shane maintains. "Nobody got killed, nobody's going to change big time—it's just a little bit down the middle."



BLUE

Adds de Castro, "I really don't believe we have a head-on competitor. Our competitor is complacency or ourselves. Psychographically speaking, we're not going after African-Americans or

the suburbs. The suburbs are full of 'hep' people."

Blue adds that part of the station's appeal on both sides of the Hudson is upbeat and front-and-center personalities in most day-parts, including top 40 veterans, such as p.m. driver Bill Lee and night jock Hollywood Hamilton, and the lower-key Efran Sifuentes and late-nighter Diane Pryor:

RuPaul, who anchors mornings with Seduction's Michelle Visage and market vet Freddie Colon, "lives the lifestyle of WKTU," Blue says. "We're an upbeat, energetic, fun radio station, and that's what he is, and he portrays that. He's a guy who had no radio experience, but he's top five in the market and No. 2 18-49 behind Howard Stern. So we have the king of media and the queen of media in New York."

Adds Zapoleon, "There was no happy radio station. We wanted to be that. We began with a pop/rhythm radio station and layered on fun promotions, fun morning show, and fun production elements. That was the mission."

Of course, the question on most minds is whether WKTU can hold onto the market's devotion with its multitude of

(Continued on next page)

WKTU SCORES IN ARBITRONS

(Continued from page 6)

ington, D.C., moved to mainstream top 40, giving that market its first taste of such artists as La Bouche and Real McCoy.

Despite early criticism that WKTU was too gold-based to be hip, "the beat of the city" was apparently just the different drummer that New Yorkers wanted to hear.

"Everybody in New York was crying for this and knew it was a hole [in the market], but everybody in radio was saying, 'No, this won't work,'" says radio consultant Guy Zapoleon, who was integral in researching the market for WKTU's send-off. "It's a flawless product. This is just beyond my wildest dreams."

Elsewhere in the New York market, top 40/rhythm WQHT (Hot 97), which was tied for first in the 12-plus demo last quarter, stood strong at No. 2 in the spring ratings, surging from a 5.4 share to 5.8 12-plus. Former ratings co-leader soft AC WLTW was No. 3 overall, while oldies WCBS-FM and urban WRKS (Kiss) rounded out the top five. No. 6 N/T WOR saw the largest share increase, up 2.8-3.8, while Spanish WSKQ, close to No. 1 a little more than a year ago, took the market's hardest

fall, 4.4-3.6, to No. 8 overall.

The Los Angeles radio market saw little discernable drama as Spanish KLVE maintained its lead with a 7.2 share, followed by top 40/rhythm KPWR (Power 106); R&B KKBT (the Beat), whose 4.2-5.0 share was L.A.'s biggest gain; N/T KFI; and oldies KRTH. The market's biggest dips came from AC KOST, which moved from No. 5 to No. 10 (3.9-3.3), and KROQ, one of the nation's premier modern rock stations, down from No. 6 to No. 9 (3.8-3.3).

In Chicago, WGN held onto the top spot 12-plus with a 6.1 share. Frequent ratings leader WGCI-FM was runner-up, with a 5.8 share, down from 6.1. AC WLIT followed, and then came R&B adult WVAZ and oldies WJMK. Again, there were few significant share surges or collapses. The greatest gainer was N/T WLS, up 3.0-3.7 for a finish at No. 7, while WAIT, an adult standards outlet, trickled down 3.3-2.1 to No. 19 in the market.

For complete Arbitron spring ratings for these and other markets, see page 92. Details on other markets will appear in the Programming section in the coming weeks.

says.

"From top to bottom, this place has the greatest vibe in the world," Shane says. "From Jimmy de Castro to Frankie Blue, everything here is positive and upbeat. There is never any negativity in this building."

"Frankie has done a remarkable job with every aspect of the station," adds Zapoleon. "He is driving that station. He knows all the elements it takes to win."

"We tried to hit the bull's-eye, and we accomplished it," says Blue, a first-time PD. "It's all good work habits and teamwork. We enjoyed the journey to the top, but it was [an] innocent climb. We were a baby radio station taking baby steps, and it happened so fast. Now we have to reinvent ourselves and focus on where to go from here to stay at No. 1."

Zapoleon agrees. "Now that the report card is out, and it's official that WKTU has done the impossible, the hornets will wake up and will be buzzing angrily around WKTU. Now is when it's going to get really tough."

Even so, according to the Arbitron book, no stations took a dive as a direct result of WKTU's ascension. Z100—which is evolving away from top 40/modern to mainstream—continued the erosion it has seen over the past year; AC WPLJ maintained its winter share; and hip-hop WQHT (Hot 97), last quarter's top-ranked station (with soft AC WLTW), upped its share for a solid second-place rank 12-plus. Hot AC WMXV (Mix 105) took the biggest hit, falling from a 3.1 share to 2.4.

"We really just shot a bullet straight through the market and took a little bit

Hispanics, so I think we've really taken listeners from a lot of stations: from the younger end of WPLJ, the disenfranchised listener from Z100, and a lot of secondary listening from other stations."

Blue suggests that the station garnered a lot of its audience from people who had stopped listening to radio. "It's like a fresh start for them. They may have spent only a few minutes or hours a week with the radio," he says. "Now, all of a sudden, there's something they're excited about, so the radio became more popular to them. We've recreated a whole new audience."

Blue also acknowledges that a portion of "the beat of New York" plays to the suburbs. "They're now filled with cool people, and they like rhythm," he says. "They were the people who lived in the city, while the people who lived in the near suburbs have moved further out in



Underground Attraction. Hip-hop WQHT (Hot 97) New York has launched the latest in its continuing series of artist-supported subway-platform promos with flava-ful photos featuring station staples: the Fugees, left; Busta Rhymes, right; LL Cool J; Mary J. Blige; Method Man; Brandy; and R. Kelly.

First It Was...



Followed by...



Now it's...

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What's Next... Homecoming Queen?



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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	22	★★★ No. 1 ★★★ BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 18 weeks at No. 1
2	2	2	6	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	3	3	13	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
4	6	6	28	INSENSITIVE A&M 581274	◆ JANN ARDEN
5	4	5	26	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
6	5	4	19	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
7	8	13	5	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
8	7	7	16	REACH EPIC 78285	◆ GLORIA ESTEFAN
9	12	22	4	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
10	9	10	7	ONE BY ONE REPRISE 17695	CHER
11	10	8	34	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
12	11	11	51	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
13	14	18	9	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
14	13	9	12	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
15	15	16	41	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
16	17	17	18	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
17	20	20	62	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
18	16	15	20	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
19	19	19	27	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
20	23	26	4	SOMEDAY WALT DISNEY 64011/HOLLYWOOD	◆ ALL-4-ONE
21	21	21	10	SUDDENLY ISLAND 576991	◆ SORAYA
22	22	24	8	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
23	18	12	12	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
24	25	25	13	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
★★★ HOT SHOT DEBUT ★★★					
25	NEW ▶	1		WHY DOES IT HURT SO BAD ARISTA 1-3213	WHITNEY HOUSTON

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	★★★ No. 1 ★★★ GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN 5 weeks at No. 1
2	3	3	6	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	2	2	22	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
4	7	8	10	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
5	4	4	21	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
6	8	10	28	INSENSITIVE A&M 581274	◆ JANN ARDEN
7	5	5	21	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
8	9	11	26	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
9	6	6	32	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
10	15	16	9	JEALOUSY ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
11	10	9	20	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
12	17	21	9	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
13	12	13	42	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
14	11	7	15	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
15	13	12	60	RUN AROUND A&M 580982	◆ BLUES TRAVELER
16	14	14	24	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
★★★ AIRPOWER ★★★					
17	21	28	5	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
18	16	15	50	ROLL TO ME A&M 581114	◆ DEL AMITRI
19	18	18	19	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
20	22	22	25	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
21	19	20	12	YOU STILL TOUCH ME A&M 581582	◆ STING
22	20	23	8	KILLING ME SOFTLY RUFFHOUSE ALBUM CUT/COLUMBIA	◆ FUGEES
23	23	26	10	CHILDREN ARISTA 1-3006	◆ ROBERT MILES
24	25	32	4	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
25	31	—	2	TUCKER'S TOWN ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 42 adult contemporary stations and 49 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

NO. 1 WKTU PUTS A SPRING IN STEPS OF NEW YORKERS OF ALL AGES

(Continued from preceding page)

gold in rotation. For the week ending July 7, while La Bouche, Celine Dion, Los Del Rio, and the Tony Rich Project held down the station playlist's top spots, 23 of its top 40 songs ranged from 1 to 20 years old, including "Fascinated" by Company B, "Strike It Up" by Black Box, and "Silent Morning" by Noel. Donna Summer has three titles among WKTU's top 40.

"When you choose to do a launch, you want to build a cume and stay as familiar as possible, so we went gold-based," Blue says. "That's part of success and strategy, and that's what's making us No. 1: the ability to appeal to a mass-appeal audience."

Blue says the biggest compliment he has received came from a mother who said that WKTU is her favorite station because it plays "I Will Survive" and "Ring My Bell." Her daughter then said it was her favorite station because of "Be My Lover" and "Macarena."

"It just goes back to being mass-appeal and hoping that every song you play and everything you do is not just entertain-

ing a niche, but reaching all," says Blue. "A lot of our music position is being familiar, and we base it on past records that test really well and never died in the city. This market has always freaked me out over how the classics are supported. France Joli and Alisha have songs that are like anthems in some of these pockets. These are 20-year-old records."

Even so, the team acknowledges that evolution is key to holding onto WKTU's lead. "I haven't been in New York in three or four weeks, and I'm hearing a lot of the same music," de Castro says. "Everybody in an athletic facility or hair salon is probably tired of hearing 'Macarena' or La Bouche, even though they're smash hits. I think we will evolve gradually, but we'll always have a presence of the significant recurrent and popular rhythm-based music that has made New York."

Blue adds that continued success depends on the total packaging of the station. "It's the music presentation, promotion presentation, and the air personalities. If you do entertaining pro-

gramming and make it listener-friendly, you can't lose."

In addition, he stresses that station signature songs, such as "Your Loving Arms" by Billie Ray Martin, while not new, are indeed current in New York, where they weren't played upon national release. "They might have been worked by the label a year ago or have been a club hit a year and a half ago, but to 2.5 million listeners, these are brand-new records."

Shane says he's not worried about running out of fresh product for New York, whether it's new music or songs that have succeeded in other markets.

"It's what we call our secret arsenal. If we burn something out, we have the next set of classic songs ready. It's more of a song-driven format. The hits are there," he says. "You can't go wrong in New York with dance music. It has always been there, and people crave it."

Assistance in preparing this article was provided by Airplay Monitor editor Sean Ross.

SPRING '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

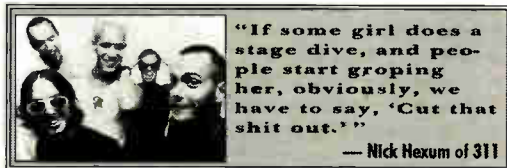
Call	Format	Sp '95	Su '95	Fa '95	W '96	Sp '96	Call	Format	Sp '95	Su '95	Fa '95	W '96	Sp '96
NEW YORK—(1)													
WKTU	top 40/rhythm	2.2	2.4	1.9	3.4	6.7	WCKG	cls rock	2.1	2.5	2.0	2.3	2.1
WQHT	R&B	6.1	6.6	6.1	5.4	5.8	WEJF-FM	R&B	2.3	2.4	1.9	1.8	1.9
WLTW	AC	4.1	4.7	4.6	5.4	5.1	WNIB	classical	1.7	1.6	1.6	1.5	1.7
WCBS-FM	oldies	4.6	4.8	4.9	4.9	5.0	WYSY	'70's oldies	2.1	1.9	1.8	1.7	1.7
WRKS	R&B adult	6.7	6.1	4.9	5.1	4.7	WSCR	sports	1.8	1.1	2.3	1.6	1.6
WOR	N/T	2.9	2.8	2.8	2.8	3.8	WGCI-AM	R&B oldies	1.4	1.4	1.9	1.5	1.4
WINS	N/T	3.7	3.5	3.5	3.8	3.6	WXXK	country	6	1.1	1.4	1.4	1.3
WSKQ	Spanish	5.0	4.7	5.5	4.4	3.6	WFMT	classical	1.5	1.3	1.2	1.4	1.1
WABC	N/T	4.0	3.6	4.5	3.6	3.4	WIND	Spanish	1.2	1.2	9	1.3	1.1
WPLJ	AC	3.6	3.7	4.1	3.4	3.4	WJJD	N/T	1.0	1.0	1.2	1.2	1.0
WCBS-AM	N/T	3.2	3.3	3.7	3.7	3.1	WVON	N/T	6	8	7	1.1	1.0
WRXK	modern	3.3	3.1	3.6	2.9	3.0	PHILADELPHIA—(5)						
WBLS	R&B adult	2.9	3.2	2.9	2.8	2.9	KYWL	N/T	7.3	7.4	8.2	9.1	7.2
WQCD	jazz/AC	3.0	3.5	3.1	3.5	2.9	WBEB	R&B	6.2	6.4	6.1	5.9	6.8
WHIT	top 40	4.6	4.2	3.8	3.1	2.8	AC	AC	4.7	4.4	5.5	5.6	5.7
WPAT-FM	Spanish	2.4	2.3	2.3	3.3	2.8	WDAS-FM	R&B adult	5.8	5.6	5.3	4.9	5.5
WQXR	classical	2.3	2.6	2.6	2.8	2.8	WGLJ	oldies	5.3	5.2	5.0	4.4	5.4
WFAN	AC	2.6	2.9	3.0	3.1	2.4	WSPN	album	4.8	5.0	5.1	4.6	5.1
WADO	sports	2.5	2.3	2.9	2.6	2.3	WPNF	adult std	4.8	4.8	5.7	4.7	4.8
WNEW	Spanish	1.6	1.3	2.3	2.0	1.9	WMGK	cls rock	3.4	3.8	3.1	3.8	4.6
WQEW	triple A	2.3	1.9	1.7	1.7	1.9	WMMR	album	5.2	4.5	3.9	3.4	4.5
WQEW	adult std	2.2	2.0	2.0	2.2	1.9	WIOB	N/T	5.7	4.9	4.7	5.9	4.4
WAXQ	album	2.0	2.0	1.9	1.8	1.7	WYPR	top 40/rhythm	3.4	4.1	4.3	4.8	4.3
WALK-AM-FM	AC	9	1.0	1.1	1.1	1.1	WYPR	AC	4.0	4.0	3.7	3.9	3.9
WLIB	N/T	9	1.0	1.2	1.2	1.0	WIP	country	4.6	4.7	5.3	4.7	3.8
LOS ANGELES—(2)													
KLVE	Spanish	4.7	4.8	6.9	7.1	7.2	WJIZ	jazz/AC	3.6	2.9	3.2	3.7	3.7
KPWR	top 40/rhythm	5.2	5.3	5.5	5.0	5.4	WJLJ	classical	2.3	2.3	2.5	2.7	3.1
KXBT	R&B	4.2	4.2	4.0	4.2	5.0	WPLJ	modern	4.1	4.0	3.7	3.3	3.1
KFI	N/T	3.9	3.9	4.8	4.3	4.0	WDFB	modern	1.5	1.3	1.3	1.5	2.1
KRTH	oldies	3.8	3.9	3.5	3.6	3.8	WPST	top 40	1.3	1.7	1.3	1.2	1.6
KIIS-AM-FM	top 40	4.5	4.2	3.6	3.7	3.6	WDAS-AM	religious	9	1.1	1.5	1.3	1.1
KTWV	jazz/AC	3.0	2.9	3.2	3.7	3.5	DETROIT—(6)						
KLAX	Spanish	3.4	3.3	3.2	3.2	3.3	WJLB	R&B	9.5	10.3	10.2	9.7	10.3
KROQ	modern	4.4	4.5	3.6	3.8	3.3	WJR	N/T	7.4	7.9	7.4	7.6	8.8
KOST	AC	4.3	4.2	3.6	3.9	3.2	WJMB	oldies	3.6	4.0	4.0	4.9	6.0
KABC	N/T	3.1	3.2	2.9	3.0	3.1	WNIC	AC	4.7	4.9	5.6	5.3	5.4
KBIG	AC	3.2	3.2	2.9	3.1	3.0	WRIF	album	4.0	4.5	4.2	4.6	5.1
KYSR	AC	2.9	2.2	2.8	2.9	2.9	WVJZ	N/T	5.2	5.2	6.2	4.8	5.0
KLAC	adult std	2.1	2.1	1.9	2.9	2.7	WVWW	country	4.3	4.9	5.0	3.9	4.7
KLOS	album	3.3	2.9	2.4	2.6	2.7	WKQJ	AC	4.6	4.1	3.9	4.1	3.9
KCBS-FM	cls rock	2.4	2.7	2.4	2.3	2.4	WYCD	country	4.9	4.5	3.9	3.8	3.8
KFWB	N/T	2.4	2.4	2.4	2.1	2.2	WYMD	R&B adult	4.4	4.3	5.6	4.4	3.7
KLXK	N/T	2.2	2.3	1.9	2.0	2.1	WYXJ	N/T	4.4	3.8	3.9	3.8	3.7
KNX	N/T	3.3	3.0	2.7	2.8	2.1	WYLT	AC	4.8	3.7	4.0	3.6	3.2
KZLA	country	2.3	2.3	1.6	2.0	2.0	WVWV	jazz/AC	2.0	2.0	2.0	3.1	3.1
KTNU	Spanish	1.4	1.3	1.6	1.4	1.8	WJZZ	jazz/AC	2.9	2.9	2.6	3.4	2.9
KBUE	Spanish	1.7	1.3	1.6	1.8	1.6	WCSX	cls rock	2.6	3.0	3.2	3.2	2.7
KKGO-AM-FM	classical	1.4	1.9	1.8	1.8	1.6	WYHT	modern	3.4	2.7	2.2	3.1	2.7
KXEZ	AC												

An optimum live show for 311 comes off like a "tribal dance," says front man Nick Hexum. And moshing is a primary part of this ritual—for the band as well as the audience, with 311 relying on the interplay of energy to add fuel to its mix of rap, reggae, and rock.

The band's latest self-titled Capricorn album, its third for the label, features "Down," a track that helps ignite the group's live sets. No. 19 on Modern Rock Tracks this week, "Down" juxtaposes dancehall vocalizing with hard-rock guitars and turntable scratches, a blend that points to 311's idolization of such one-world rockers as the Clash and Bad Brains.

Hexum experienced his initial punk-rock epiphanies as a teenager at shows in his hometown of Omaha, Neb. Now, as a band leader, he appreciates

the physicality of music even more. "All that energy going around is a real rush," Hexum says. "General admission shows, [where there is more room for moshing], are always better. The dancing is a therapeutic release of energy. It's like exercise but more



"If some girl does a stage dive, and people start groping her, obviously, we have to say, 'Cut that shit out.'"

—Nick Hexum of 311

spiritual—what celebrations used to be like in some early cultures, I guess."

Even though moshing can present a real danger to

its adherents, Hexum says he and his band mates shy from Fugazi-style crowd control. "Moshing is like rock'n'roll: It's here to stay," he says. "I just concentrate on making music, and you hope security is doing its job. But sometimes there are idiots in the crowd. If some girl does a stage dive, and people start groping her, that's not cool, obviously, and we have to say, 'Cut that shit out.' But we usually never have problems, and if we ever have to stop a show, it's almost always to stop some bouncer from going crazy."

"Everything at shows should be about the music at hand, and usually all the activity is a direct correlation between the energy we're putting out and the crowd reacting," Hexum adds. "When I start that opening guitar riff for 'Down,' everyone cheers and starts moving. And that's kick-ass."

Billboard® FOR WEEK ENDING JULY 27, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	12	***No. 1*** TRIPPIN' ON A HOLE IN A PAPER HEART 1 wk at No. 1 TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
2	1	1	9	UNTIL IT SLEEPS	◆ METALLICA ELEKTRA/EEG
3	3	3	19	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
4	6	23	3	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
5	5	6	7	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
6	4	4	13	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
7	8	9	9	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
8	10	11	7	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
9	9	8	12	AGAIN ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
10	13	13	11	VANISHING CREAM DEVIL THUMBS A RIDE	◆ THE HUNGER UNIVERSAL
11	7	5	13	HUMANS BEING "TWISTER" SOUNDTRACK	◆ VAN HALEN WARNER SUNSET/WARNER BROS.
12	16	18	5	***Airpower*** WAX ECSTATIC (TO SELL ANGELINA)	◆ SPONGE COLUMBIA
13	18	20	6	***Airpower*** 6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
14	12	12	12	BANDITOS FIZZY FUZZY BIG & BUZZY	◆ THE REFRESHMENTS MERCURY
15	14	10	23	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
16	11	7	19	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
17	15	14	10	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	◆ JERRY CANTRELL WORK
18	19	21	8	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
19	23	24	4	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
20	28	35	3	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
21	21	19	12	FLOOD JARS OF CLAY	◆ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
22	22	25	5	PEPPER ELECTRICLARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
23	26	26	5	ABERDEEN LEDBETTER HEIGHTS	◆ KENNY WAYNE SHEPHERD GIANT
24	27	34	4	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
25	25	28	6	WALKING CONTRADICTION INSOMNIAC	◆ GREEN DAY REPRISE
26	NEW	1		WALLS "SHE'S THE ONE" SOUNDTRACK	◆ TOM PETTY & THE HEARTBREAKERS WARNER BROS.
27	33	37	3	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
28	30	—	2	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
29	36	—	2	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
30	29	32	4	CRUEL TO BE KIND RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
31	32	40	3	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE GEPHEN
32	35	—	2	STANDING OUTSIDE A BROKEN... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
33	40	—	2	TUCKER'S TOWN FAIRWEATHER JOHNSON	◆ HOOTIE & THE BLOWFISH ATLANTIC
34	24	15	12	WORK IT OUT SLANG	◆ DEF LEPPARD MERCURY
35	37	—	2	WIRE FOMA	THE NIXONS MCA
36	31	29	22	WATER'S EDGE AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
37	34	22	16	TOO MUCH CRASH	◆ DAVE MATTHEWS BAND RCA
38	NEW	1		BIG TIME BROKEN ARROW	NEIL YOUNG WITH CRAZY HORSE REPRISE
39	38	30	9	DAY JOB CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
40	NEW	1		NOTHING TO BELIEVE IN THE GOLDEN AGE	◆ CRACKER VIRGIN

Billboard® FOR WEEK ENDING JULY 27, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	2	8	***No. 1*** STANDING OUTSIDE A BROKEN... 1 wk at No. 1 ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
2	1	1	11	PEPPER ELECTRICLARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
3	3	3	11	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
4	4	4	8	STUPID GIRL GARBAGE	◆ GARBAGE ALMO SOUNDS/GEPHEN
5	6	5	9	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
6	5	7	14	SPIDERWEBS TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
7	7	9	7	WHERE IT'S AT ODELAY	◆ BECK DGC/GEPHEN
8	9	8	10	TAHITIAN MOON GOOD GOD'S URGE	◆ PORNO FOR PYROS WARNER BROS.
9	8	6	17	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
10	13	12	6	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
11	10	17	5	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
12	11	18	4	FREE TO DECIDE TO THE FAITHFUL DEPARTED	◆ THE CRANBERRIES ISLAND
13	15	20	4	POPULAR HIGH/LOW	◆ NADA SURF ELEKTRA/EEG
14	16	16	9	MINT CAR WILD MOOD SWINGS	◆ THE CURE FICTION/ELEKTRA/EEG
15	18	22	6	WAX ECSTATIC (TO SELL ANGELINA)	◆ SPONGE COLUMBIA
16	17	15	13	WHO WILL SAVE YOUR SOUL PIECES OF YOU	◆ JEWEL ATLANTIC
17	24	29	5	***Airpower*** BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
18	12	10	12	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
19	25	27	4	***Airpower*** DOWN	◆ 311 CAPRICORN/MERCURY
20	14	11	17	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
21	19	14	16	HERE IN YOUR BEDROOM GOLDFINGER	◆ GOLDFINGER MOJO/UNIVERSAL
22	20	19	14	BANDITOS FIZZY FUZZY BIG & BUZZY	◆ THE REFRESHMENTS MERCURY
23	22	23	7	WALKING CONTRADICTION INSOMNIAC	◆ GREEN DAY REPRISE
24	21	13	11	YOU LEARN JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
25	26	31	4	SUCKED OUT REGRETFULLY YOURS	◆ SUPERDRAG ELEKTRA/EEG
26	23	21	23	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
27	27	26	10	INSIDE BETWEEN THE 1 AND THE 9	◆ PATTI ROTHBERG EMI
28	34	—	2	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
29	29	30	5	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
30	30	28	6	OPEN THE DOOR RUBBING DOESN'T HELP	◆ MAGNAPOP PRIORITY
31	33	36	3	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
32	32	32	5	NOTHING TO BELIEVE IN THE GOLDEN AGE	◆ CRACKER VIRGIN
33	28	25	15	BULLS ON PARADE EVIL EMPIRE	◆ RAGE AGAINST THE MACHINE EPIC
34	31	24	18	PHOTOGRAPH VILLAINS	◆ THE VERVE PIPE RCA
35	40	—	2	ANGRY JOHNNY HELLO	◆ POE MODERN/ATLANTIC
36	35	35	20	SISTER FOMA	◆ THE NIXONS MCA
37	NEW	1		GOLD DUST WOMAN "THE CROW CITY OF ANGELS" SOUNDTRACK	◆ HOLE HOLLYWOOD
38	36	34	22	GUILTY GRAVITY KILLS	◆ GRAVITY KILLS TVT
39	39	37	6	AGAIN ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
40	NEW	1		READY TO GO REPUBLICA	◆ REPUBLICA RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

ASAHI BEER
TOKIO
HOT
100
NOT ONE HUNDRED

HITS! IN TOKIO

Week of July 7, 1996

- Devil's Haircut / Beck
- The Only Thing That Looks Good On Me Is You / Bryan Adams
- You're Makin' Me High / Toni Braxton
- Deeper And Deeper / Anna McMurphy
- Fastlove / George Michael
- Reach / Gloria Estefan
- For The Love Of You / Jordan Hill
- If I Could Change The World / Eric Clapton
- Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- Jounetsu / UA
- You're The One / SWV
- Back To The World / Tevin Campbell
- Leviticus: Faggot / Me' Shell Ndegocello
- North Shore Serenade / Na Leo
- La - La - La Love Song / Toshinobu Kubota
With Naomi Campbell
- Haminguga Kikoeru / Kahimi Karie
- Taking The Easy Way Out / The Trampolines
- Walking Wounded / Everything But The Girl
- Forever More / Puff Johnson
- Just A Real Love Night / Metallica
- Hana / Mr. Children
- How Crazy Are You / Meja
- Children / Robert Miles
- Fall In Love Again / Ray Hayden
- Dareyori Sukinanonni / Touko Furuuchi
- It's Alright / Deni Hines
- Because You Loved Me / Celine Dion
- Too Much / Dave Matthews Band
- Give Me A Little More Time / Gabrielle
- Lucky Love / Ace Of Base
- Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- Breakfast At Tiffany's / Deep Blue Something
- Tour / Carlinhos Brown
- Cupnoodle Song / Pineforest Crunch
- Killing Me Softly / Fugees
- Taiyouwa Tsumina Yatsu / Southern All Stars
- Beach Baby / Baha Men
- J'attendrai / Nadege
- Always Be My Baby / Mariah Carey
- In Paradise / Janet Kay
- Break It Out / Stevie Salas Color Code
- Sing A Song / Take 6
- Girl Talk - Never Fall In Love Again - / Cosa Nostra
- Someday / All 4 Dne
- Fireflight / Lois Lane
- Words Of Love / Original Love
- Caramel / Suzanne Vega
- Day Dh / Shaggy
- How Deep Is Your Love / Take That
- The Earth, The Sun, The Rain / Color Me Badd

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

WKTU Staffers Dance The Night Away; BIA Publishes Figures On Consolidation

WKTU, WKTU, WKTU: That was just in case you missed out on the legion of exposure that Evergreen's New York top 40/dance outlet is receiving following its historic hop to No. 1 in the latest Arbitron survey. You can pick up the facts from stories on pages 6 and 91 of this issue.

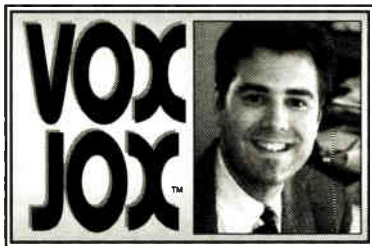
What you won't read there, however, is just how spirited this radio team is. I had the pleasure of joining station staff and clients aboard a celebratory boat cruise around New York Bay July 11 and couldn't help but revel in the harmony shared by corporate execs, on-air staff, and interns alike. One doesn't traditionally associate the term "COO" with "frolicking," but Jim de Castro, also Evergreen's president, was throwing it down on the dancefloor with the rest of his jubilant staff. In an industry in which we all get caught up in numbers—whether ratings shares, dollar signs, or who's beating whom with what—it was rejuvenating to simply let the music lead the way for a few hours. Congrats to all involved.

But back to business: In a new report, BIA Publications reveals that since the beginning of the year, rapid consolidation has resulted in 127 fewer radio station owners. In 1995, the top 50 owners operated 876 stations, with revenues of \$4.5 billion. Today, the top 50 hold 1,187 stations, garnering more than \$5 billion.

In support of such statistics, Citadel Communications has announced the purchase of the 18-station Deschutes River Broadcasting, giving Citadel 55 outlets. Unlike other group transactions you've been reading about here with high-profile names, such as Disney, Infinity, and Clear Channel, these companies focus on medium and small markets in the Midwest and West, including Albuquerque, N.M.; Salt Lake City; Reno, Nev.; Spokane, Wash.; and Colorado Springs, Colo. Citadel president Larry Wilson says the merger links "two groups with identical operating philosophies and dominant positions" in their markets. Deschutes president

Ed Hardy continues in that capacity and will join Citadel management. No price was released. Meanwhile, Citadel's Albuquerque GM Bob Profitt adds those duties at KASY.

And speaking of the industry's love



by Chuck Taylor

for numbers, the Radio Advertising Bureau reports that May is the 45th consecutive month of industry revenue gains. Combined national and local advertising revenue increased 6% over the same period in '95. Year-to-date gains are 6% over the first five months of last year. Why such consistent success, you ask? More than 210 million people—or 96% of the population—tune into radio each week, according to the latest RADAR report. Not even the Arch Deluxe brings that many patrons to McDonald's in a week.

FORMATS: SO WHO'S THIS LA BOUCHE?

Oldies WXTR (Xtra 104) Washington, D.C., flips to mainstream top 40 as Z104, giving the market its first dance-oriented pop outlet in nearly five years, after the defection of former mainstays WAVA (to religious) and WRQX (to hot AC). PD Ron Ross will stay in some capacity, but a new PD will be hired. In its first hour, the Bonneville station served up 2 Unlimited, Gabrielle, Alanis Morissette, Los Del Rio, Collective Soul, Nikki French, Real McCoy, Fun Factory, UB40, La Bouche, Fugees, Toad The Wet Sprocket, Boyz II Men, and Celine Dion.

Evergreen's WLUP-FM Chicago

has gone to what can best be described as a talk/rock AC/classic rock mix. An afternoon sample includes the Cars, Gin Blossoms, Hootie & the Blowfish, Steve Miller Band, Pretenders, EMF, Goo Goo Dolls, and Doobie Brothers.

The three Southern California stations that make up modern rock Y-107 have new calls: KMAX becomes KLYY, KBAX becomes KSYY, and KAXX becomes KVYY. The Odyssey Communications' stations were all formerly sports/talk. And KHPY Riverside, Calif., flipped from classic country to brokered block programming July 1.

Just kidding: Seattle-based KidStar is rolling out three AM outlets in the next month: KSON San Diego, WDOZ Detroit, and in Houston (calls and dial position to be announced). Additional affiliates are pending in Atlanta and Boston. They'll join KidStar's KDFC San Francisco and KKDZ Seattle. The company will also launch an Internet site Aug. 15 (<http://www.kidstar.com>).

Legendary R&B call letters return to Jacksonville, Fla., as the defunct WCRJ returns to the air as R&B adult WOBS (Soul Generation Radio).

After much speculation, WGCI-FM Chicago has re-linked morning host Steve Harvey to a "multiyear deal" that will keep the comedian/TV star broadcasting on the station from L.A. while he tapes his new sitcom. Harvey, who had reportedly wanted to broadcast his other shows from his home in Dallas, will be in Chicago when he's not taping his series.

KNEW/KSAN San Francisco marketing director and Billboard Radio Award nominee Paul Miraldi moves cross-country to become director of marketing, promotion, and publicity at oldies WCBS-FM New York. Miraldi succeeds Ted Kelly, who took a corporate post at CBS Radio Networks.

According to local press reports, former Phoenix radio veteran Carla Foxx was sentenced to a year in jail and three years' probation July 12 after pleading guilty to leaving the scene of a November '95 accident in which a pedestrian was killed. Elsewhere in town, ABC Radio Networks' Tom Joyner and Doug Banks land on KMJK (Majik 107) in August.

Oldies WMJI Cleveland names Rock and Roll Hall of Famer and 25-year market veteran Denny Sanders PD.

With the completion of the Prism-to-SFX deal, Mark Kopelman, VP/GM of WDCG (G105)/WZZU Raleigh, N.C., adds GM duties for SFX's WRDU/WTRG, replacing Phil Zachary, who goes to modern WHFS Washington, D.C. Look for a similar move for SFX's newly acquired WKSS Hartford, Conn., where president/GM Tim Montgomery will likely oversee crosstown WMRQ, WHCN, and WPOP.

Airplay Monitor editor Sean Ross; managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.

Stephen Hill Programs MTV's Pop With Visuals

ACCORDING TO STEPHEN HILL, director of music programming for MTV Networks in New York, programming a radio station and a 24-hour video channel are a lot more similar than one might imagine.

"We program for the flow of the music and the images," Hill says. "We wouldn't want to put something hard rock next to Whitney Houston, we wouldn't put three black-and-white videos back to back, and you wouldn't put T-Boz next to TLC. You don't want [to play] the same artist over and over, which six months ago, with Boyz II Men, was very difficult. So it's the same philosophy as radio, just with different parameters."

As one of seven PDs and two African-Americans on the programming team, Hill decides which videos pass muster for airing on the channel and when and how often to play them. He programs not only the station's two-hour, R&B-intensive "MTV Jams" but alternative, rock, and pop fare as well.

Hill joined MTV in January 1995 after working as national programmer for ABC Radio Networks' Urban Gold format in Dallas. Prior to that, he was PD of WILD Boston for four years, stepping in for Elroy Smith when he left for KMJZ (100.3 Jamz) Dallas.

So what's it like picking music videos by committee? "When you're the PD, you have the final word," says Hill, a native of Washington, D.C. "In committee, it's really bantering it around. I've seen [instances] where one person's passion can carry something through, while with some songs and videos, we've gone round and round. But as long as you're open-minded, it's fine. . . . If you're used to being a PD that takes a lot of input, working with a committee is not much of a transition."

With the launch of MTV's all-music M2 in August, the same programming team will program videos for both channels. "This will be formatless; it will be hour-by-hour, free-form," says Hill. "It's really fun putting this together; the great thing about it is that it's all genres of music, and we can get more R&B on the air. MTV has developed into a music-based youth-culture network—it's a pop station, it's for our biggest artists. On M2, the goal is that you'll never know what you'll see next: James Brown next to Smashing Pumpkins next to Wu-Tang Clan."

Hill maintains that video channels like MTV are still great places to break new artists but that MTV in particular has been instrumental in breaking R&B artists to a wider pop audience. Such acts as Tony Rich, Busta Rhymes, Coolio, and Skee-Lo have benefited from exposure on MTV, Hill says. However, at R&B trade shows, Hill finds himself taking it on the chin from record executives upset that MTV doesn't air more R&B music. "At the

conventions, they hammer me, but that's OK," Hill says. "MTV is a pop channel; we're great for playing pop music. BET's target audience is African-Americans, while MTV's audience is the whole country. MTV is good at taking something that is an R&B hit and taking it to a larger audience. Tony Rich was [an artist] that even urban stations didn't want to play, but we embraced it. Though we didn't break [Busta Rhymes] to the black audience,

we took [him] to another audience that may not have heard of him otherwise. Explaining MTV's position is worth taking the flak."

Like many in radio, Hill got his first taste of working in the medium by accident. A student pursuing a degree in applied math and economics at Brown University in Providence, R.I., he heard about recruitment for the school's commercial WBRU and went to orientation. Soon he was on the all-Sunday "360 Degree Black Experience In Sound" and

playing rock weekday mornings. He loved being on the air so much that even after graduating and teaching high school at the Groton School near Boston, his alma mater, he continued to do weekends at WBRU.

On one such occasion, Hill was on the air while Smith, PD of WILD, was driving through town and listening to the station. Later, Hill began a five-year stint at WILD, doing weekends.

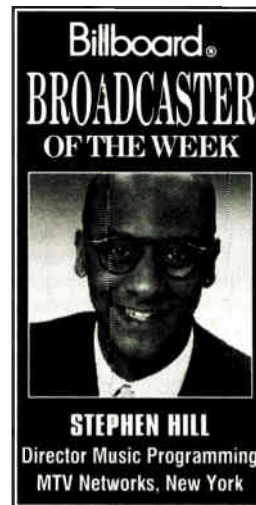
"I was there during the week as well, asking all these questions, like 'Why do we program these songs back to back?' and 'Why are these songs on the playlist?' I was the Why Man, and it caught the attention of OM Ken Nash, so after Elroy left to go to Jamz, he took a chance on me, and I became the PD."

Programming WILD in the early '90s was tough, because at the time, crosstown top 40 WXKS had begun to add more rhythmic music, Hill says. "I was making the mistake of trying to give a little bit to everybody. . . . It reflected in our numbers. We didn't build the core," he says, crediting Smith for focusing him and Nash for keeping him. "I decided that it's a black thing, and if [a song] doesn't appeal to an 18- to 34-year-old black female, then it doesn't belong on the station. I was able to leave the station with the highest ratings in the last 10 years," Hill says.

Though happy in his position at MTV, Hill says he misses the immediacy, local appeal, and fun of radio.

"Every four or five months, I call Ken [Johnson, PD of WILD] and say, 'If somebody wants to take this Saturday off, I'll do a show.'" says Hill. "The great thing about black radio is, it's like what Bill Cosby would say at the beginning of 'The Fat Albert Show': Stick around, you'll have fun, and if you're not careful, you might learn something."

JANINE McADAMS



newsline...

STEPHEN SCHRAM is named GM of WNIC Detroit; he was director of marketing at WJBK-TV. He succeeds John Fullum, now GM of WKTU New York.

MARV NYREN is promoted from general sales manager to GM of Chancellor's WFOX Atlanta.

STEPHEN MILLER is named VP with Patterson Broadcasting from Western regional manager, and Philip Catlett is promoted to VP from Midwest regional manager.

MICHAEL DRISCOLL is named CFO of Connoisseur Communications, after a decade with U.S. Radio, where he was CFO.

TODD FISHER, PD of WRAL Raleigh, N.C., is named director of programming for Capitol Broadcasting and will serve as PD for WWMX (Mix 106.5) Baltimore.

STATION SALES: WFSJ Jacksonville, Fla., from Todd Communications to Paxson, owned, respectively, by son and father.

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AND KKBT-FM, LOS ANGELES

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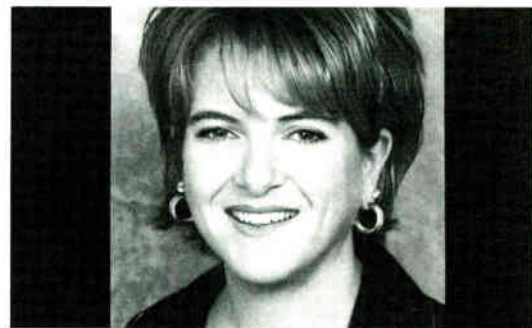
Station Of The Year-KKBT-FM, 92.3 THE BEAT



Program Director Of The Year-Harold Austin



Music Director Of The Year-Mariama Snider



Promotion Director Of The Year-Eileen Woodbury



Air Personality Of The Year-Theo

Music Video

PROGRAMMING

Camera Doesn't Lie In 'Pinocchio' Vid Digitization Melds Stevie Wonder, Film Sequences

BY DOUGLAS REECE

LOS ANGELES—Stevie Wonder is literally stepping into the digital world with his new clip for "Kiss Lonely Good-bye," one of the two songs the artist wrote for the soundtrack to the film "The Adventures Of Pinocchio," Kushner-Locke/-New Line's remake of the classic children's fable.

The video will be serviced the first week of August, following the film's theatrical debut on Friday (26). The soundtrack is due Tuesday (23) on London Records.

In his newest clip, directed by Cameron Casey (Ice Cube, Tears For Fears) and "Pinocchio" director Steve Barron, Wonder interacts with digital characters from the film, including Pinocchio and the wooden boy's grasshopper sidekick, Pepe.

The video contains several shots that utilize "green screen" technology to mix Wonder's performance sequences with scenes from the film.

"I really wanted to do something that would connect my performance to the characters and not just be me sitting behind a keyboard or standing in one place," says Wonder.

"Though I may not be able to see, I know from working with digital sound sampling—being able to take something and place it somewhere else—what this kind of technology is allowing people to do. I don't think people have a real sense of how much seeing is hearing and hearing is seeing," he adds.

Though Casey says the video will repurpose certain outtakes from the film, its digital effects and stage sequences will combine shots of Wonder to blend elements of the film and video to create a unique story line.

Casey, who is also working on a television commercial that incorporates digital elements, recently finished shooting live shots for the clip at an L.A. sound stage with actual props from the film. His footage will be sent to England, where Barron, who is still working on the movie, will simultaneously prepare the music video.

This process, says Casey, took a great deal of coordination between the two



At the video shoot for "Kiss Lonely Good-Bye," Stevie Wonder is flanked by assistant director Mike Bignum, left, and director Cameron Casey.

directors.

"Steve and I had several lengthy phone conversations about how we were going to mix the scenes and effects from the movie to basically come up with a number of different transitions that would result in something that was as fluid and natural as possible," he says. "Because of the expense and time needed for the digital work, the main thing for me was to plan my shots and make sure they were locked off and all the angles were right."

Portions of the music video include Wonder interacting with the digitally generated characters of Pepe and Pinocchio.

In one segment, Wonder, who acts as

a puppeteer, manipulates Pinocchio until the wooden boy breaks free from the musician and runs through a village.

One of the challenges of the video production was to seamlessly merge scenes from the movie with original footage shot for the video. For example, one sequence incorporates a shot from the film in which a magic log, from which Pinocchio is carved, jumps out of a fire. In the video, the scene cuts to new footage of Wonder performing as the log from the film lands on the ground next to the musician.

Casey worked to make sure that lighting changes from the film's shots successfully made the transition to corresponding segments in the video.

"Many times, these digital effects are used in commercials and film to be more quirky and bizarre, but I'm more interested in adding some elegance to the effects and making the overall look more beautiful," says Casey.

Although he acknowledges that digital effects are sometimes used as a gimmick that doesn't enhance the quality of some projects, Casey says that the process has become *de rigueur* in most visual media.

"It's as though audiences expect to be impressed visually," he says. "People are almost taking it for granted that they will be amazed."

PRODUCTION NOTES

LOS ANGELES

Manhole's "Kiss Or Kill" video was directed by Tairrie B and Ian Fletcher for Talking Trees.

Robert Benevides directed Above The Law's "100 Spokes" clip. Joe Uliano produced.

New Kingdom's "Mexico Or Bust" was directed by Darren Lavet.

Chynna Phillips' "I Live For You" was directed by Cameron Casey; Dermott Downs directed photography. Casey is also the eye behind the Braxtons' "So Many Ways." Taj Lewis produced, while Robert Brinkmann directed photography.

Vanessa Williams' "Where Do We Go

From Here" was directed by Andy Morahan. Richard Goldstein produced.

Jon Small directed John Tesh's "Discovery." Steve Carter produced, and Jeff Zimmerman directed photography.

NEW YORK

RZA Featuring Method Man's "Wu Wear" clip was directed by Cameron Casey. Nick Wrathall produced, while Dermott Downs directed photography.

NASHVILLE

Jon Small directed Rick Trevino's "Learning As You Go." Larry Boothby directed photography, and Tom Forrest produced for Picture Vision.

OTHER CITIES

Faith Hill's "You Can't Lose Me" was directed by Steve Goldmann. Susan Bowman produced the St. Petersburg, Fla., shoot.

Atlanta-based Tribal Communications recently wrapped production on Usher's "Dreamin'." Directors Ruben L. Whitmore II and Eric Haywood shot portions of the clip at the newly completed Olympic Stadium. Anissa Davis produced, while Glen Mordeci directed photography.

In Cleveland, Parris Mayhew directed 116's "All Day Everyday." Kim Christensen produced for FM Rocks.

David Nelson directed Belinda Carlisle's "In Too Deep" in Italy. Roberto Schafier directed photography; Craig Fanning produced.

Chris Rogers is the eye behind LeAnn Rimes' "Blue." Hunter Hodge produced the Austin, Texas, shoot for Pecos Films.

Exec VP Garland Exits The Box Amid Wide Industry Speculation

BOX LOSES LES: The Box has announced the departure of executive VP Les Garland. The exit was "mutually decided," according to a spokeswoman for the channel. No replacement is expected to be named for Garland, who is a six-year veteran of the music video programmer.

"I will always regard with fondness and pride all that the incredibly creative team at the Box accomplished during our formative years," said Garland in a statement. "To have been a part of the growth of the Box . . . has been both a challenge and a joy."

Garland's departure follows news that Liberty Media, the television and cable programming division of Tele-Communications Inc. (TCI), is passing on the opportunity to purchase a controlling interest in Box parent company Video Jukebox Network (VJN).

"We would have liked to have seen that go forward," says Box president/CEO Alan McGlade. "But the decision was made by the key shareholders . . . for whatever reason. But it opened up a lot of doors for us, and it does not preclude us from looking at other options."

McGlade says that Garland's exit is not linked to the collapse of the Liberty deal.

Many video-industry executives are wondering what will be the result of all these rapid-fire changes at the Box.

"Everyone wants to know what the hell is going on over there," says one music-video promotion executive.

Cable distribution remains tight, and it will get tighter Aug. 1 with the debut of MTV's clip-only service, M2. Earlier this year, the Box suffered a setback when Manhattan, N.Y.'s Time Warner Cable replaced it with the History Channel.

"Once they lost New York, it was like some labels forgot that they even existed," says one executive. "Out of sight, out of mind."

However, it is worth noting that the Box recently picked up new distribution on TCI cable outlets in Baton Rouge, La.; Rialto, Calif.; Pittsburgh; and South Dade, Fla.

McGlade says that the channel is continuing to focus on its deployment of digital technology, which upgrades its sound and video quality and adds new programming possibilities to the video service, according to McGlade.

"It's a major undertaking," he

says. "But it will help us further localize, which is an important part of our strategy that will help us compete for cable space."

Some industry analysts say that they would not be surprised if the Box were to find another investment partner. One far-fetched theory making the rounds in the industry is a scenario in which MTV parent company Viacom acquires a controlling interest in VJN and then converts the regional Box channels to M2 for an instant distribution boost. Although that's unlikely, weirder things have happened in the music industry.

M2 WHO? Executives from the Box and MuchMusic USA say that they are not at all threatened by the forthcoming debut of MTV's clip-intensive sister service, M2. All three channels compete for a similar viewer demographic and aim to establish a solid place on the TV dial—right next to MTV, TNN, BET, CMT, and VH1.

"The debut of M2 validates our position that there is not enough music programming on television," says Dennis Patton, GM/senior VP of MuchMusic USA. "We've already been trying to educate cable

operators about that. Our live, on-the-street format and spontaneous approach to programming will continue to distinguish us from M2 and other programmers."

The Box is also unfazed by the debut of M2, according to president/CEO McGlade.

"We're not going to focus what we should do based on M2, MTV, or any other service," says McGlade. "There have been a lot of new programming services debuting over the past few years. We are continuing to position ourselves for growth when the cable-channel capacity increases in the next two or three years."

QUICK CUTS: Arista has named Marc Zimet senior director of video promotion. Zimet was previously part of the sales department at Arista as Northeast marketing director . . . Country Music Television is turning to its viewers to determine the top 100 country videos of all time. On July 15, CMT began an on-air campaign to get viewers to dial a toll-free number to voice their choices. The highest-ranking clips will appear on a nine-hour special that is scheduled to run over the Labor Day weekend.

THE EYE



by Brett Atwood



Sentimental Nile. The Blue Nile lead singer Paul Buchanan, left, consults with assistant director Brad Abrams on the set of the video for "Sentimental Man." Buchanan shares directing credits for the clip with Maryann McClure.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Crucial Conflict, Hay
- 2 Nas, If I Ruled The World
- 3 Jay-Z Feat. Foxy Brown, Ain't No Nigga
- 4 J'son, I'll Never Stop Loving You
- 5 Case, Touch Me, Tease Me
- 6 Outkast, Elevators
- 7 Men Of Vizion, House Keeper
- 8 Busta Rhymes, It's A Party
- 9 Bone Thugs-N-Harmony, The Crossroads
- 10 Montell Jordan Feat. Slick Rick, I Like
- 11 Brandt, Sittin' Up In My Room
- 12 Tevin Campbell, Back To The World
- 13 New Edition, Hit Me Off
- 14 Speech, Like Marvin Gaye Said...
- 15 LL Cool J, Loungin'
- 16 112, Only You
- 17 Too Short, Gettin' It
- 18 Lord Finesse, Actual Facts
- 19 De La Soul, Stakes Is High
- 20 R. Kelly, I Can't Sleep Baby (If I)
- 21 Maxwell, ...Til The Cops Come Knockin'
- 22 Mariah Carey, Forever
- 23 Dos Of Soul, Come Around
- 24 Monifah, I Miss You
- 25 Toni Braxton, You're Makin' Me High
- 26 Total, Kissin' You
- 27 The Roots, Clones
- 28 Goodie Mob, Dirty South
- 29 Sadat X, Hang 'em High
- 30 A Tribe Called Quest, I Ince Again

★ ★ NEW ONS ★ ★

- Maxwell, Ascension (Don't Ever Wonder)
- D'Angelo, Me And Those Dreamin' Eyes Of Mine
- Nate Morris, Wishes
- T-Boz, Touch Myself
- Art N' Soul, All My Luv
- Art Porter, One More Chance
- Uneeke, Dog Me Out
- Everything But The Girl, Wrong
- Born In August, April
- Todd Terry/M. Wash./J. Brown, Keep On Jumpin'
- Code 3, Humpin' & Bumpin'
- The Newtrons, For Every Rain



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Hal Ketchum, Hang In There Superman
- 2 Patty Loveless, A Thousand Times A Day
- 3 James Bonamy, I Don't Think I Will
- 4 Trace Adkins, There's A Girl In Texas
- 5 Blackhawk, Big Guitar
- 6 Ricochet, Daddy's Money
- 7 Sawyer Brown, Treat Her Right

- 8 Faith Hill, You Can't Lose Me
- 9 Marty Stuart & Travis Tritt, Honky Tonkin...
- 10 Leann Rimes, Blue
- 11 Shania Twain, No One Needs To Know
- 12 Wade Hayes, On A Good Night
- 13 Neal McCoy, Then You Can Tell Me Goodbye
- 14 David Lee Murphy, The Road You Leave Behind
- 15 Paul Brandt, I Do
- 16 Eddy Raven & Jo-El Sonnier, Fais Do-Do
- 17 Randy Travis, Are We In Trouble Now?
- 18 Tracy Lawrence, Stars Over Texas
- 19 Michelle Wright, Nobody's Girl
- 20 Brooks & Dunn, My Maria
- 21 Trisha Yearwood, Believe Me Baby
- 22 Junior Brown, Venom Wearin' Denim
- 23 Joe Nichols, Six Of One, Half A Dozen
- 24 Bryan White, So Much For Pretending
- 25 Mindy McCready, Guys Do It All The Time
- 26 Keith Stegall, Roll The Dice
- 27 Sammy Kershaw, Vidalia
- 28 Paul Brandt, My Heart Has A History
- 29 Dwight Yoakam, Heart Of Stone
- 30 Ty Herndon, Living In A Moment
- 31 Charlie Major, (I Do It) For The Money
- 32 Rick Trevino, Learning As You Go
- 33 Jeff Foxworthy, Redneck Games
- 34 Joe Ely, All Just To Get To You
- 35 George Ducas, Every Time She Passes By
- 36 Keith Gattis, Real Deal
- 37 Steven Craig Harding, Tonight My Heart...
- 38 Jeffrey Steele, The Roots Of Country
- 39 Frazier River, Tangled Up In Texas
- 40 Ricky Skaggs, Cat's In The Cradle
- 41 David Ball, Circle Of Friends
- 42 Marcus Hummon, Honky Tonk Mona Lisa
- 43 Bellamy Brothers, Shine Them Buckles
- 44 The Mavericks, Missing You
- 45 Mandy Barnett, Maybe
- 46 Chely Wright, The Love He Left Behind
- 47 Nitty Gritty Dirt Band, Maybe Baby
- 48 Suzy Bogguss, Give Me Some Wheels
- 49 David Kersh, Goodnight Sweetheart
- 50 Steve Azar, I Never Stopped Lovin' You

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Jeff Carson, That Last Mile
- John Berry, Change My Mind
- Ricochet, Love Is Stronger Than Pride
- The Cox Family, Runaway
- Thrasher Shiver, Goin' Goin' Gone



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Nada Surf, Popular
- 2 No Doubt, Spiderwebs
- 3 Metallica, Until It Sleeps
- 4 Alanis Morissette, You Learn
- 5 Bone Thugs-N-Harmony, The Crossroads
- 6 Toni Braxton, You're Makin' Me High
- 7 The Smashing Pumpkins, Tonight, Tonight
- 8 Oasis, Don't Look Back In Anger
- 9 Butthole Surfers, Pepper
- 10 Stone Temple Pilots, Trippin' On A Hole
- 11 LL Cool J, Loungin'
- 12 Hootie & The Blowfish, Tucker's Town

- 13 Garbage, Stupid Girl
- 14 Beck, Where It's At
- 15 311, Down
- 16 Primitive Radio Gods, Standing Outside A...
- 17 Mariah Carey, Forever
- 18 Nas, If I Ruled The World
- 19 Soundgarden, Pretty Noose
- 20 The Cranberries, Free To Decide
- 21 Hole, Gold Dust Woman
- 22 Dave Matthews Band, So Much To Say
- 23 Quad City DJ's, C'mon N' Ride It
- 24 Jill Sobule, The Secretive Life
- 25 Dishwalla, Counting Blue Cars
- 26 Superdrag, Sucked Out
- 27 2Pac, How Do U Want It
- 28 Me'shell Ndegeocello, Leviticus: Faggot
- 29 Ozzy Osbourne, I Just Want You
- 30 Joan Osborne, St. Teresa
- 31 Rentals, Waiting
- 32 R. Kelly, I Can't Sleep Baby (If I)
- 33 Coolio, It's All The Way Live (Now)
- 34 Maxi Priest, That Girl
- 35 Wallflowers, 6th Avenue Heartache
- 36 Stabbing Westward, Shame
- 37 Fugees, Killing Me Softly
- 38 Porno For Pyros, Tahitian Moon
- 39 Green Day, Walking Contradiction
- 40 Goo Goo Dolls, Long Way Down
- 41 Refreshments, Banditos
- 42 Rage Against The Machine, Bulls On Parade
- 43 Case, Touch Me, Tease Me
- 44 Sponge, Wax Ecstatic
- 45 Patti Rothberg, Inside
- 46 Los Del Rio, Macarena (Bayside Boys Mix)
- 47 Tom Petty, Walls
- 48 New Edition, Hit Me Off
- 49 Whitney Houston, Why Does It Hurt So Bad
- 50 Monica, Why I Love You So Much

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Alice In Chains, Over Now
- Nathan Morris, Wishes
- T-Boz, Touch Myself
- Blues Traveler, But Anyway
- Screaming Trees, All I Know



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Paul Brandt, My Heart Has A History
- 2 Sammy Kershaw, Meant To Be
- 3 Willie Nelson, She Is Gone
- 4 Ricky Skaggs, Cat's In The Cradle
- 5 Shania Twain, No One Needs To Know
- 6 Trace Adkins, There's A Girl In Texas
- 7 James Bonamy, I Don't Think I Will
- 8 Patty Loveless, A Thousand Times A Day
- 9 Wade Hayes, On A Good Night
- 10 Leann Rimes, Blue
- 11 Rick Trevino, Learning As You Go
- 12 Blackhawk, Big Guitar
- 13 Jeff Foxworthy, Redneck Games
- 14 Ricochet, Daddy's Money
- 15 Sawyer Brown, Treat Her Right
- 16 Brooks & Dunn, My Maria

- 17 Marty Stuart & Travis Tritt, Honky Tonkin...
- 18 Neal McCoy, Then You Can Tell Me Goodbye
- 19 Junior Brown, Venom Wearin' Denim
- 20 Bryan White, So Much For Pretending
- 21 Hal Ketchum, Hang In There Superman
- 22 Tracy Lawrence, Stars Over Texas
- 23 Mindy McCready, Guys Do It All The Time
- 24 Michelle Wright, Nobody's Girl
- 25 Trisha Yearwood, Believe Me Baby
- 26 Charlie Major, (I Do It) For The Money
- 27 Frazier River, Tangled Up In Texas
- 28 The Mavericks, Missing You
- 29 Mandy Barnett, Maybe
- 30 George Ducas, Every Time She Passes By

★ ★ NEW ONS ★ ★

- John Berry, Change My Mind
- Jeff Carson, That Last Mile
- Eddy Raven & Jo-El Sonnier, Fais Do-Do
- Thrasher Shiver, Goin' Goin' Gone
- The Cox Family, Runaway
- Chris Ward, Fall Reaching



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Tracy Chapman, Give Me One Reason
- 2 Jewel, Who Will Save Your Soul
- 3 Alanis Morissette, You Learn
- 4 Eric Clapton, Change The World
- 5 Hootie & The Blowfish, Tucker's Town
- 6 Toni Braxton, You're Makin' Me High
- 7 Natalie Merchant, Jealousy
- 8 Celine Dion, Because You Loved Me
- 9 Jan Blossoms, Follow You Down
- 10 Fugees, Killing Me Softly
- 11 Gloria Estefan, Reach
- 12 Mariah Carey, Forever
- 13 Jill Sobule, The Secretive Life
- 14 Collective Soul, The World I Know
- 15 Wallflowers, 6th Avenue Heartache
- 16 Joan Osborne, St. Teresa
- 17 Dog's Eye View, Everything Falls Apart
- 18 Sting, You Still Touch Me
- 19 Jann Arden, Insensitive
- 20 Harry Connick Jr., Hear Me In The Harmony
- 21 Blues Traveler, Run Around
- 22 Whitney Houston, Why Does It Hurt So Bad
- 23 Joan Osborne, One Of Us
- 24 Deep Blue Something, Breakfast At Tiffany's
- 25 Hootie & The Blowfish, Let Her Cry
- 26 John Mellencamp, Wild Night
- 27 Patricia Williams, Where Do We Go From Here
- 28 Patti Rothberg, Inside
- 29 Simply Red, Holding Back The Years
- 30 Los Del Rio, Macarena (Bayside Boys Mix)

★ ★ NEW ONS ★ ★

- John Mellencamp, Key West Intermezzo
- Primitive Radio Gods, Standing Outside A...
- D'Angelo, Me And Those Dreamin' Eyes Of Mine
- Dishwalla, Counting Blue Cars
- Maxi Priest, That Girl
- The Specials, A Little Bit Me, A Little Bit You

I.E. JOINT VENTURE WITH VERVE

(Continued from page 6)

Carlos Jobim featuring Ritenour, Al Jarreau, Herbie Hancock, the Yellowjackets, Christian McBride, Take 6, and others. That album will be followed by a release by saxophonist Eric Marienthal, who is a former GRP artist.

Ritenour says, "There are quite a few Jobim tributes out there, but with my Brazilian music background, we wanted to do something special for the first release on i.e. So we're doing some sampling from the Jobim catalog."

Of Marienthal, Ritenour says, "He's a young, good-looking guy, and he has the appeal of a Dave Koz or a David Sanborn but the chops of Ernie Watts or Joshua Redman. Those are the kind of people I get excited about."

Ritenour is still signed to GRP, and he owes at least one album to the label. However, he says, he plans to release his own product on i.e. once his obligations to GRP have been fulfilled. He describes his relationship with GRP president Tommy LiPuma as "cordial."

The i.e. venture fulfills Ritenour's longtime desire to "get more involved in production" and have "more control" over the projects he works on. "I looked for the right company to be with, and I'm very excited about the Verve group," he says.

The Los Angeles-based artist has been working on the Jobim release at his Star Light Studio, which he says will serve as the creative headquarters of i.e.

For Verve, which specializes in traditional jazz, the i.e. venture represents an opportunity to increase its share of the contemporary market.

"We're trying to enhance our profile in adult crossover music, but we're not going to do it at the expense of the core label, so this is an expansion," says Verve senior VP/GM Chuck Mitchell. "We've been very successful with Incognito, Art Porter, and Jeff Lorber, but we need to have more of a presence in that market. What's appealing about the Fagien, Mark, and Lee is the aggregate of their experience. There's great A&R and musical chops, great production, great record business savvy, and creative marketing visions." Although all the principals in i.e. have specialized in contemporary jazz, their charter is to embrace a wide range of adult-oriented music, from R&B to AC.

"One thing we want to be clear about," says Wexler, "is that although

we all come from a contemporary jazz base, we don't want to be just a jazz label. Our focus is on the adult marketplace. And as we move in that direction, we also want to target a younger generation."

Ritenour says he hopes to sign a vocal artist to i.e. "We're interested in acid-jazz and groove-oriented things," he says, mentioning Me'shell Ndegeocello and Jamiroquai. "I'd like to break down musical lines and combine things that [30- and 40-year-olds] would be open to but that people in their 20s would enjoy as well."

Wexler adds that an important element of i.e. will be to stay in tune with "cutting-edge" technologies, such as enhanced CDs. "Our vision is that the music comes first, but we want to utilize the technology that exists to deliver music and make the experience of listening the best it can be," he says.

The Fagien sees in the i.e. venture an opportunity to expand Milor Entertainment, the publishing company they founded 15 years ago in their hometown of Gainesville, Fla., where they are still based. Today, Milor is a full-service operation that publishes Jazziz and children's entertainment magazine Play; there are plans to introduce Wits, a periodical aimed at mature audiences.

All of Milor's publications are bundled with monthly sampler CDs, an innovation that has earned the Fagien praise from the contemporary jazz community.

Michael Fagien says he will continue in his role as publisher of Jazziz. However, he has relinquished editorial duties to newly appointed editor in chief Larry Blumenfeld.

"We've set things up so there wouldn't be any perceived conflict between the magazine and the label," says Fagien. "When it comes to the editorial aspects of Jazziz, the editor in chief has free rein. All I ask as publisher is that we have a palette and that the palette be as wide as possible."

Fagien has another career outside the music business. When he is not running Milor or i.e., he oversees the radiology/nuclear medicine department at the University of Florida Medical Center, where he is a physician and a professor. Asked how he manages to maintain such divergent careers, Fagien says, "I do it to create some sort of sanity. When things get crazy in one area, I switch gears, drive to the hospital, and meet with my residents."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 27, 1996.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, The Crossroads

BOX TOPS

- Total Feat. Puff Daddy, Kissin' You/Oh Honey
- Nas, If I Ruled The World
- Code 3, Humpin' Bumpin'
- Quad City DJ's, C'mon N' Ride It
- Keith Sweat/Kut Klose, Twisted
- Deborah Cox, Where Do We Go From Here
- Crucial Conflict, Hay (Strollin' On)
- 112 Feat. The Notorious B.I.G., Only You
- All-4-One, Someday
- Robert Miles, Children
- The Tony Rich Project, Like A Woman
- Watts G's, Stuck In Da Game
- J'son, I'll Never Stop Loving You
- Monica, Why I Love You So Much
- 2Pac, How Do U Want It
- LL Cool J, Loungin' (Remix)

NEW

- Alanis Morissette, You Learn
- Art N Soul, All My Luv
- The Braxtons, So Many Ways
- D'Angelo, Me And Those Dreamin' Eyes...
- Gina Thompson, The Things That You Do
- Hole, Gold Dust Woman
- Horace Brown, Things We Do For Love
- Jesse Powell, Gloria
- Lost Boyz, Music Makes Me High
- Luciano Meets The Jungle Brothers, Who Could It Be?
- Magnapop, Open The Door
- Maxwell, Ascension
- Monica Featuring Treach, Ain't Nobody
- New Edition, Hit Me Off
- Nate Morris, Wishes
- No Mercy, Where Do You Go
- Self, So Low
- Slayer, I Hate You
- Sprung Monkey, Good Times
- T-Boz, Touch Myself
- 2Pac, How Do U Want It (Performance Version)



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- Avenue Blue, Naked City
- Rick Braun, Cadillac Slim
- Blues Traveler, But Anyway
- Deborah Cox, Where Do We Go From Here
- James Carter, Freerreggaethop
- Whitney Houston, Why Does It Hurt So Bad
- Mark Knopfler, Darling Pretty
- Doc Powell, Sunday Mornin'
- The Beatles, Lucy In The Sky
- Mariah Carey, Forever
- The Cranberries, Free To Decide
- Gipsy Kings, La Rhumba De Nicolas
- Buddy Guy, Talk To Me Baby
- The Hoax, Twenty Ton Weight
- Kiss, Rock And Roll All Nite
- Alanis Morissette, You Learn
- Kenny Wayne Shepherd, Aberdeen
- The Smashing Pumpkins, Tonight, Tonight
- Pete Townshend, Let My Love Open The Door
- Midge Ure, Breathe



Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Valerie George, Being Single
- Skin Deep, Everybody
- Tevin Campbell, Back To The World
- Busta Rhymes, It's A Party
- Sadat X, Stages-N-Lights
- Montell Jordan, I Like
- Ini, Fakin' Jax
- Puff Johnson, Forever More
- Jodeci, Get On Up
- Pudgee, Money Don't Make Your World Stop
- Jason Weaver, Stay With Me
- Bone Thugs-N-Harmony, The Crossroads
- Mista, Blackberry Molasses
- Bahamadia, I Confess
- Fugees, Cowboys

Randy Crawford, Cajun Moon
 Solo, He's Not Good Enough
 Frankie Cutless, You And You And You
 Shyheim, This Iz Real
 Quindon, It's You That's On My...



Continuous programming
 Hawley Crescent
 London NW18TT

- Alanis Morissette, Ironic
- Metallica, Until It Sleeps
- Fugees, Killing Me Softly
- Eros Ramazzotti, Piu' Bella Cosa
- Robert Miles, Fable
- Bryan Adams, The Only Thing That...
- Fugees, Fugee-La
- Los Del Rio, Macarena
- Deep Blue Something, Breakfast At Tiffany's
- A. Clayton & L. Mullen, Mission: Impossible
- Mark Snow, The X-Files
- Gary Barlow, Forever Love
- Culture Beat, Take Me Away
- George Michael, Fastlove
- Everything But The Girl, Wrong
- Mark Morrison, Return Of The Mack
- Peter Andre, Mysterious Girl
- Toni Braxton, You're Makin' Me High
- 2Pac, California Love
- Bone Thugs-N-Harmony, The Crossroads



Continuous programming
 2806 Opryland Dr.
 Nashville, TN 37214

- Bob Carlisle, Butterfly Kisses
- Rebecca St. James, God
- Newsboys, Take Me To Your Leader
- Audio Adrenaline, Never Gonna Be...
- Clay Crosse, The Rock
- 4Him, The Message
- Kirk Franklin & Family, Melodies From Heaven
- Tom Shumate, Holy Eyes
- Ricky Skaggs, Cat's In The Cradle

Christafari, Valley Of Decision
 Greg Long, Days Of Grace
 CeCe Winans, Every Time
 Sarah Masen, All Fall Down (new)
 Michael Anderson, Be Not Afraid (new)
 Sierra, Hold On To Love (new)



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Radiohead, Street Spirit
- Red Five, Space
- Electronic, Forbidden City
- Super Deluxe, She Came On
- Geggy Tah, Whoever You Are
- Everclear, You Make Me Feel Like A Whole
- Solution A.D., Fearless
- Sprung Monkey, Good Times
- Three Fish, Laced
- Manhole, Kiss Or Kill
- Van Gogh's Daughter, Through The Eyes Of Julie
- Wild Strawberries, I Don't Want To Think About It
- Vitapup, Dragonfly
- Dogs Eye View, Prince's Favorite Sun
- Stabbing Westward, Shame



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Prong, Rude Awakening
- Beck, Where It's At
- Stabbing Westward, Shame
- Tori Amos, Hey Jupiter
- Sponge, Wax Ecstatic
- Imperial Teen, You're One
- Ryan Downe, Scratch
- The Smashing Pumpkins, Tonight, Tonight
- The Cranberries, Free To Decide
- Sleeper, Sale Of The Century
- 3LB, Thrill, Something Will Come
- Echobelly, Dark Victory
- George Clinton, If Somebody Gets Funk
- Jerry Cantrell, Leave Me Alone
- Deftones, Bored



Shown celebrating the new label, from left, are Chris Roberts, Lee Ritenour, Michael Fagien, Lori Fagien, Mark Wexler, and Chuck Mitchell.

FUNK BANDS RIDE REVIVAL ON ROAD, IN STUDIO

(Continued from page 1)

while they continue to add a bevy of new funk fans through increasingly popular roadshows and reissues of their classic material.

"We want current hits, but we also have a body of material and a history, and we don't have to depend just on having new hit records," says funk master George Clinton.

Spearheading this new funk charge are Clinton & the P-Funk Allstars with "T.A.P.O.A.F.O.M." (The Awesome Power Of A Fully Operational Mothership) on 550 Music/Epic (No. 56 on Top R&B Albums) and the Isley Brothers with their T-Neck/Island album "Mission To Please" (No. 49 this week on The Billboard 200 and No. 10 on Top R&B Albums).

Adding fuel to the funk revival is stepped-up activity from the Ohio Players, Kool & the Gang, Earth, Wind & Fire, and War.

"We plotted and planned this record," says Ronald Isley of "Mission To Please." "Knowing that our music is being sampled and featured in so many old-school compilations, we wanted to come up with new songs that would have the same feel as our older material and yet have a '90s flavor. We met with R. Kelly, Keith Sweat, and Babyface, and everything came together beautifully."

Ernie Isley hopes that the success of "Mission To Please," the Isleys' most commercially recognized album since 1987's "Smooth Sailing" (which yielded the No. 3 R&B single of the same name), will give hope to other funk bands from the '70s.

"It gives them one more reason to put the armor back on," he says from Los Angeles, where he has been rehearsing with Ronald and their band for an upcoming national tour. "We appreciate those bands still being out there, and we hope our album gives them a chance to get back on the charts, too."

Retail has been mostly optimistic regarding the return of these old-school funk bands, especially when the acts receive support in various forms.

Says Violet Brown, urban music buyer for 342-store, Torrance, Calif.-based Warehouse Entertainment, "The Isley's have done very well for us. They've received a lot of radio airplay, and their connection with R. Kelly—as well as with other young acts that have tapped them for their recordings—has really helped stimulate buyer interest in their latest project."

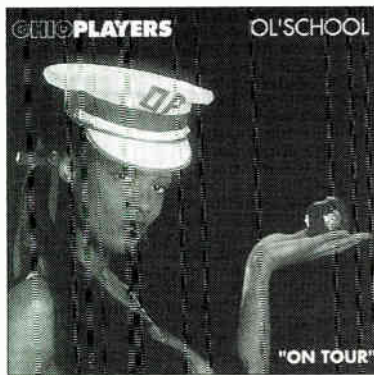
Joe Long, owner of Brooklyn, N.Y.-based Birdy's, says Clinton's set is selling better than he initially anticipated. "The whole movement back to old school, the artists and the music, is going to help him in his career. And as he goes on tour, things should pick up for him even more."

STILL A BAND

The commercial success and critical acclaim surrounding the Isleys and Clinton's P-Funk, and continuous touring by other revitalized funk bands from the same period has demonstrated the durability of the genre.

"Yes, we're still a band," assures Ernie Isley to any doubters.

Like many funk bands of the '70s, the Isleys have seen some attrition from the format since their glory days, including the tragic loss of brother O'Kelly, who died in 1986 from a heart attack. But Ernie says what has enabled the Isleys to survive five decades "at the top of the food chain" as a vocal group, funk band, solo performers, and a funk band again is that even though his older brothers didn't play, they always looked at music from the technical perspective of musicians.



"The Isleys have always been a band. Whether they had instruments or not, they've always been aware of musicianship, as our mother was a gospel pianist. If you look at our catalog, you'll see that the lion's share of our hits were written by the Isley Brothers. That comes from God-given ability and from thinking like a band, not a vocal group."

"My brothers were always trying to figure out the pieces to the puzzle," he adds. "In the '60s, they wanted to find out what the latest sound was, which is why they found Jini Hendrix. At Motown, they were just as interested in the bass player as in learning the steps. Some people are only into what's packaged and sold to them, but my brothers were always good at recognizing the real

stuff. If you want to find it, you have to dig a little deeper."

1969's million seller "It's Your Thing" marked the Isleys' transition to funk, and shortly thereafter, they made one of the most daring moves in music history. Expanding both musically and visually by adding younger brothers Ernie and Marvin on guitar and bass, respectively, and brother-in-law Chris Jasper on keyboards, the Isleys joined the funk band revolution that had been kicked off by James Brown, Sly, and their respective bands.

In his new book, "Funk—The Music, The People, And The Rhythm Of The One" (St. Martin's Press), Rickey Vincent describes funk music as a political movement as much as a musical one, which, like the blues, "comes from the depths of black American life." Vincent says that as opposed to vocal groups and solo artists who sang to funk tracks, the importance of the self-contained funk band, which usually wrote and produced its own music, was that "everyone contributed as writers, arrangers, background singers, musicians, and producers and they were also out front as the artists. It was communal in the African sense, and in the funk bands of the '70s, the ideals of the civil rights era were lived out."

Ernie Isley says the Isleys' evolution into a band was not a matter of conve-



KOOL & THE GANG

nience or coincidence—they wanted to be part of that moment.

While the Isley Brothers' recent reputation has branded them as lovers more than street fighters, some of their covers ("Ohio," "Machine Gun") and originals ("Fight The Power," "Harvest For The World") attest to their astute understanding of those times. It's therefore not a complete surprise that, as the funk band revival heats up, the Isley Brothers, as prime practitioners of the synthesizer-driven slow jam grooves defied by rap, should find themselves at the top of the charts.

"The record business is like this," advises Ernie. "If you see a bunch of birds flying in one direction, you join them. We're not trying to go against the grain, we're trying to go with it. By doing that, you may become the lead bird. We were trying to make the best damn album we could. You could say we've been working on it for 30 years."

As influences, the Isleys have been

absorbed so well by their protégés that the songs written for them blend seamlessly with their own material, much of it co-written and co-produced by Ronald Isley's wife, Angela Winbush.

With the depth of the other tracks on the album, including the forthcoming "Floating On Your Love" and the expected hit "Tears" (written by Babyface), the Isley Brothers could be set to capture a whole new generation.

THE MOTHERSHIP'S RETURN

When the Mothership landed in New York's Central Park on the Fourth of July, it marked the symbolic mutation of George Clinton & the P-Funk Allstars from their beginnings at the furthest margins of acid-funk ("Funkadelic," Westbound Records, 1970) to center stage as American icon (Nike commercial, any TV, 1996).

Fittingly, it happened on the road, because while Parliament/Funkadelic/Clinton sold nearly 10 million records in the '70s alone, the roadshow—part guitar orgy, part deep funk extravaganza, and all circus—is what kept the legend alive.

"We didn't tour America from '85 to '89," Clinton says, recalling the twilight years of funk bands. "When we decided to come back, we realized we could do better from the road, because even

(Continued on next page)

Comeback Trail Is A Winding Path For '70s R&B Acts

BY J.R. REYNOLDS

LOS ANGELES—With the resurgence of old-school music, R&B bands that led the funk'n'groove charge in the late '70s are finding themselves back in demand on the touring circuit. However, their concert appeal among consumers doesn't always translate into profits at retail.

The market is saturated with vintage funk in the form of rap samples, soundtracks, compilations, and reissues. Recently, a new wave of funk band product has entered the retail pipeline.

On July 9, Warner Archives released "The Right Stuff," a compilation of the band Stuff. As part of its Funk Essentials series, Mercury released "The Best Of Cameo Volume 2," "The Best Of Con Funk Shun Volume 2," and "The Best Of Bar-Kays Volume 2" on May 21.

Rhino Records will release "The Best Of Mass Production" in October and will reissue Slave's 1977 self-titled debut set in November. In March 1997, the label plans to drop "The Best Of B.T. Express."

"Some of my hottest-selling product is from those old funk bands," says Sam Fuston, owner of Midnight Music in Los Angeles. "On days when nothing else is selling, I can always count on old-school music. It walks out the door almost by itself, and I don't mean through shoplifting."

In contrast to labels, which are riding the nostalgia wave all the way to the bank, the bands themselves haven't reaped major financial benefits from album sales.

"The best of sets don't really put much food on the table," says Michael Cooper of Con Funk Shun. "But it gives radio a convenient way of playing our older music, which can translate into possible tour dates, if the music catches on and the album charts."

At radio, it's the station's programming direction that ultimately deter-

mines if old-school music gets on the airwaves.

"If the act's sound is still current, I'll play it, because it helps with my upper demos," says R&B mainstream KPRS Kansas City, Mo., PD Sam Weaver. "Overall, playing the music helps our station, but it depends on your [programming] situation."

In an effort to carve its own market niche, Atlanta-based Intersound is issuing a series of greatest-hits sets recorded in concert by vintage funk acts. Each of the albums was recorded within the past year, with some sets featuring original material that was recorded onstage or in the studio.



FRANKIE BEVERLY OF MAZE

On March 26, Intersound released "Old School" by the Ohio Players, which was followed with "Live & Well," by the Gap Band on June 25. "Nasty" by Cameo is due out Tuesday (23), and "Live For Ya A***" by Con Funk Shun will hit stores on Aug. 20.

"There's a certain energy that you get from a live performance, and we wanted to capture that on these projects," says Intersound urban music director Ron Patterson.

The Ohio Players set is a CD-ROM project and features a group history segment, backstage interviews, and comments by consumers on the street.

"The Ol School on Tour series was originally scheduled to consist of CD-

ROMs, but we decided not to go ahead with that plan at this time," says Patterson. "But we've got everything recorded and documented for when we're ready," says Patterson.

ON THE ROAD AGAIN

Until recently, many of the '70s-era funk bands had not released new product in years. Nevertheless, these acts have been able to earn a living playing across the country.

Despite having not released a new album since 1993's "Back To Basics," Warner Bros. act Maze Featuring Frankie Beverly has enjoyed unqualified touring success, consistently selling out theater-sized venues. Beverly attributes the act's longevity to remaining true to its artistry.

"For us, it boils down to this: When people want to hear Maze, they have to buy Maze," he says. "Our music has never changed. We've remained steadfast in our stage presentation and recording and avoided trends. I think that is what has kept the theater seats filled."

Numerous other '70s funksters are also on the road, including the Gap Band, Cameo, and Con Funk Shun. Talent is cited as being one of the reasons for the vintage bands' live-show demand.

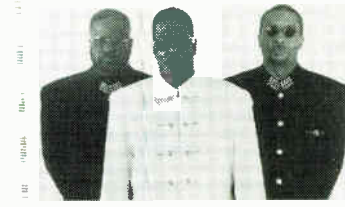
"I'm not so certain that all the '90s bands really know how to play," says Charlie Wilson of the Gap Band. "We've recorded over 15 albums over the years, but the thing that gives us longevity is that we can take it to the stage. I'm not so sure these younger folk are being taught how to really do live entertainment."

Booking funk bands, or in-demand bands from any genre, can spell cross-demographic success for venues. "The great advantage is that you can pack in both the young and the old, which makes for a nice vibe at the event," says John Pantle, who books acts for the House of Blues in Los Angeles. "For the older generation, they get a healthy

dose of nostalgia; the younger set bring a certain vitality and get to see a well-crafted stage show."

Pantle, who has recently booked the Ohio Players, the Dazz Band, and Morris Day & the Time, says that booking popular vintage acts makes marketing and promoting easier. "It gives us an opportunity for cross-cultural marketing, which is a very positive aspect for us, because these shows tend to cut through the color lines and economic classes," says Pantle.

Intersound's Patterson hopes that the increased concert demand by consumers will rekindle the acts' recording careers. One method that the label is using to stimulate interest in the Gap Band was the March 1 release of the single "Gotta Get Up," which features



THE GAP BAND

an ear-catching mix of the group's greatest hits.

"It was almost like issuing an album sampler for us and helped people remember the act and want to buy it," says Patterson.

"Live & Well" is No. 64 on the Top R&B Albums chart.

Intersound serviced "Come Fly With Me," the first single from Cameo's set, to R&B and crossover radio July 16. Con Funk Shun's debut single, "Throw It Up, Throw It Up," arrives Aug. 1. Both are original songs.

However, it is tough for new music from old-school acts to traverse the retail road. "We're seeing mediocre to average sales from their new stuff," says Midnight's Fuston. "It's a harder sell because of the competition from the more cutting-edge acts."

VH1 RECALLS AN ERA

(Continued from page 1)

era than meets the eye," says VH1 president John Sykes. "We sometimes chuckle about it as the 'me' generation, but acts like the Clash, Bruce Springsteen, John Mellencamp, and the Eagles broke out of that time. The music of the '70s had a great influence on many of today's artists. Bands like Stone Temple Pilots, Gin Blossoms, and Pearl Jam grew up listening to acts like Cheap Trick and Kiss."

During the weeklong event, classic TV music shows from the '70s, including Jackson 5 cartoons, "Soul Train," and "The Sonny And Cher Comedy Hour," will resurface on the channel. VH1 will also air several music-themed films from the era, including concert film "No Nukes," David Bowie's "Ziggy Stardust," Bette Midler's breakthrough "The Rose," the Diana Ross musical drama "Mahogany," the disco classic "Saturday Night Fever," and the 1973 musical "Jesus Christ Superstar."

Episodes of VH1's retro series "Best Of American Bandstand," "8-Track Flashback," and "VH1 Archives" will appear, as will several concerts of acts from the '70s, including Chicago, John Lennon, and KC & the Sunshine Band. The long-forgotten franchise "1979 Disco Awards" will also be resurrected.

The on-air promotional campaign for VH1's '70s programming has already begun. The channel is frequently airing TV spots that resurrect the eternally optimistic happy face and the slightly modified catch phrase "Have A Nice Week." VH1 is hoping to lure viewers with the fun-natured, pop culture stereotype of the '70s, but it also aims to expand that stereotype beyond disco, drugs, and designer jeans.

"Those of us who remember the '70s hate to see it reduced to 'The Brady Bunch' and the Village People," says VH1 VP/editorial director Bill Flanagan. "It's bizarre that the trivia culture of the '70s has survived, but the substance of the era has almost vanished. Kent State, Cambodia, five years of the Vietnam War, the Pentagon papers—people tend to push these things back to the '60s, but these were all events that were part of the '70s. There was a pretty large amount of volatile activity during the time."

The most ambitious programming effort during the weeklong event is "VH1 Presents The '70s," an original miniseries that airs Aug. 19-23 on the music channel. The program, which was produced by the husband-and-wife team of Hart Perry and Dana Heinz Perry, takes an in-depth look at how music has changed and how it affected the lives of many people in the '70s.

The program is divided into five distinct, hourlong parts: "Power To The People," "The Sexes," "Taking Care Of Business," "Right On!," and "Disco Explosion."

"Power To The People" examines the political atmosphere of the '70s and its impact on pop and protest music. The decade began as an extension of the peace-motivated '60s and ended with the introduction of the profit-motivated '80s—all of which is clearly reflected in the music of the time. The idealist messages present in the music of the early '70s, such as John Lennon's "Imagine," had decayed to the mindless grooves of disco tracks by the decade's end.

The episode also examines how milestone events, such as the Kent State shootings, Watergate, and the Vietnam War, had a profound impact on the music of the era.

In one powerful segment, the Pre-tenders' Chrissie Hynde, who attended Kent State in the '70s, talks about the

event from the perspective of a student protester.

The program also analyzes how the pardon of former President Richard Nixon helped contribute to the decay of political activism in music. Disillusionment from that single governmental act, which sent a message to the U.S. citizens that all people are not necessarily accountable for their actions, contributed to the rise of hedonism in music and the society at large in the late '70s.

The second installment, "The Sexes," uncovers the sexual revolution and discusses how changing gender roles, such as the "sensitive man" and "strong woman," entered into pop culture and music during the '70s.

"Families and the relationships between the sexes were changing," says Dana Heinz Perry, who directed "Disco Explosion" and "The Sexes" for the miniseries. "Gay imagery entered the musical mainstream through acts like the Village People and Sylvester. The relationship problems of Fleetwood Mac became open news, and issues like divorce and promiscuity began to openly enter into music. Times were changing."

"Taking Care Of Business" takes a no-holds-barred look at the transformation of rock'n'roll into a big business industry in the '70s, as radio promotion and artist imaging gained precedence over creative integrity in music.

"Music in the '70s went from the subversive counterculture of Woodstock to big business," says Hart Perry, who directed the "Right On!," "Taking Care Of Business," and "Politics" segments of the miniseries.

As Peter Gabriel candidly admits in the program, "We are in a business. Musicians say that they are not interested in how many records they sell, [but] try talking to them after they've played a gig without an audience."

One eye-opening part of this episode is rare footage of a 1973 testimonial banquet for Morris Levy, then head of Roulette Records. At the event, which is detailed in Fredric Dannen's book "Hit Men," Levy was honored as man of the year by the music division of the United Jewish Appeal. Joe Smith, then president of Elektra Records, gave a rowdy keynote speech to a roomful of powerful record executives that openly acknowledged Levy's alleged ties to the crime world.

"Right On!" follows the rise of R&B music during the '70s and how it affected and reflected the racial issues of the era.

Frustration over lack of progress on racial equality and continued segregation manifested itself in the music of some artists, such as the Temptations ("Ball Of Confusion"). However, at the end of the '70s, many African-American artists attempted to reach a wider, white audience through the sounds of pop.

One surprising segment is a candid interview with Gladys Knight, who discusses how racism in the music industry actually increased in the late '70s and continued into the early '80s. Knight bitterly attacks the early era of MTV (the sister network of VH1) for its lack of support of black artists.

"I was a part of this industry when MTV said, 'No blacks will be on MTV,'" says Knight. "But people don't know that, and they still support MTV. But it has evolved since that time, and we can't get bogged down with things like that. We've got to keep moving."

The final installment of the series, "Disco Explosion," explores the rapid rise of dance music toward the end of

the decade and the backlash that followed.

"We acknowledged that it was something that people will laugh at initially, but we wanted to go beyond that and understand why it was so popular," says Dana Perry. "It was more than good grooves. The Vietnam War was over, and people got tired of protesting. They wanted to party and have fun."

The popularity of disco was embraced by some and hated by others during the time. In one of the more humorous moments in the miniseries, Alice Cooper discusses the dilemma of being a rocker who had a secret passion for the Bee Gees in the '70s.

"He had to secretly listen to them in his car," says Dana Perry.

The episode also examines the "disco sucks" backlash and the genre's crash

FUNK ACTS RIDE REVIVAL ON ROAD, IN STUDIO

(Continued from preceding page)

though the records were hits, going on the road is what made us famous, and we didn't have enough [DJs] out there that still believed. What really scared the shit out of me was when I saw James Brown get a No. 1 pop record, 'Living In America,' and couldn't get no black airplay."

Against the advice of people who "knew better," Clinton booked the 5,000-seat State Theater in Detroit, using his own credit cards. When that concert sold out, he repeated the process in Los Angeles and Philadelphia, sometimes alone, sometimes with other funk bands, like the Ohio Players.

"Suddenly, everybody started calling," Clinton says with amusement, the up and down years that included lawsuits and bankruptcy having done little to whittle away his sense of humor. "We



WAR

did an outdoor show three years ago in Atlanta, the Juneteenth Festival, and 140,000 people showed—that's when they realized how many people we could still draw. Then we did the Lollapalooza show [in 1995] and attracted all these white kids, so now we had a new audience. That's what got Sony interested."

Clinton admits that being sampled by numerous rappers, including De La Soul, Digital Underground, and Ice Cube, also helped push him back into the spotlight.

In fact, he says, the money he got from those samples pulled the organization out of bankruptcy and brought it to the attention of the hip-hop nation.

Now, with "T.O.P.O.A.F.O.M.," which has charted on both Top R&B Albums and The Billboard 200 (his first such feat since 1982's "Computer Games," which contained the often-sampled No. 1 R&B single "Atomic Dog"), Clinton is ready to blast the Mothership into hyperspace.

An upcoming Capitol greatest-hits album due this fall features remixes of "Flashlight" with rappers Q-Tip, Ol' Dirty Bastard, and Busta Rhymes. Also on the set, which features new interpretations of classic tracks, Coolio reprises "Atomic Dog," and Digital Underground takes yet another shot at "Knee Deep."

New albums from Parliament,

in the late '70s.

"There was a lot of homophobia and racism in its tone," Perry says. "The party was clearly over."

Unlike many documentary-style programs, "VH1 Presents The '70s" contains no narration. Instead, the decade is unraveled by a combination of interviews, performance footage, and historical film stock. The music of the era weaves together the narrative.

A number of rare musical discoveries appear in the series, including unearthed performance footage of Elvis Costello and Patti Smith performing on the German TV show "Rockpalast" and Fleetwood Mac at a '70s Warner Bros. Records convention.

Among the artists interviewed in the series are Gabriel, Quincy Jones, David Bowie, Carly Simon, Cooper, Kiss, Donna Summer, and Neil Young.

Funkadelic, Bootsy Collins, and Bernie Worrell are expected within the next year, and a nationwide and world tour of the P-Funk Allstars that will include stops at the Olympics continues.

Like the Isley Brothers, Clinton and P-Funk are planning to expand their reach beyond recording and touring to include a movie, computer games, and licensing of their image for various products.

"Everybody who didn't get paid all through the '60s, '70s, and '80s is about to get paid right now," Clinton promises, "because now they're older and more educated, and nobody can steal it from them. If you stick together and know what you're doing, no matter what the bullshit is, it works in the end anyway. We put all our energy behind teaching and education, so that all these people that make all this money can understand how it can get away from you."

"You got to rely on each other, you got to protect each other," he adds. "People say the empire broke down because we didn't get along. Bullshit. There is something called planned obsolescence, which means you get obsolete after a certain period. If you just go somewhere and rest for a while and sneak back in while they're not looking, nobody will ever know the difference."

Having survived their period of obsolescence and now enjoying support from such unexpected quarters as MTV, Grateful Dead fans, white college kids, the overseas market, and the rap audience, Clinton and his "Parliafunkadelicment Thang" appear well positioned to make good with their plans to stay self-employed for life.

MAKING WAR—AGAIN

War's longtime producer, Jerry Goldstein, has taken the group's impressive repertoire of hits from the '70s and remixed and repackaged them into three compilations.

"The Best Of War . . . And More," released in 1987 on Priority, is labeled as the definitive collection. It contains all the major hit singles, from 1970's "Spill The Wine" with Eric Burdon to 1976's memorable "Summer."

The Avenue Records 1994 two-CD set "Anthology 1970-1994" is more expansive and includes the group's latest single, "Peace Sign."

The third collection, "Rap Declares War," released on Avenue in 1992, like the upcoming Clinton greatest-hits set, contained new versions of classic War tracks reinterpreted by rappers. The album includes Ice-T, 2Pac, Too \$hort, the Beastie Boys, De La Soul, and

Several record executives also shed light on the era, including Clive Davis, Berry Gordy, Danny Goldberg, Andre Harrell, and Ahmet Ertegun, while additional cultural commentary is provided by noted authors Camille Paglia ("Sexual Personae"), Henry Louis Gates ("Colored People"), and Nelson George ("Where Did Our Love Go?"), as well as New York Times rock critic Jon Pareles and Billboard editor in chief Timothy White.

Getting the proper music licenses and clearances for the massive amount of music contained in the five-part series was no easy task. Some artists declined to let their music or performance footage be used. Dana Perry describes the whole process as "long and very complicated."

"It took about six months just to clear it all," she says.

Brand Nubian.

In addition, Goldstein has taken most of War's catalog titles and rereleased them on his Avenue label, distributed by Rhino/WEA domestically and BMG internationally.

Another best-of collection is due in the fall from Avenue Records, with a follow-up album to 1994's "Peace Sign" slated for 1997.

On the road, War has joined the funk band revival with a revamped lineup led by founding vocalist/keyboardist Lonnie Jordan. According to Goldstein, the band is busy touring, playing its new and old songs.

"There was a period in the mid-'80s and early '90s when things were tight," he admits, "but then the rap people started to get on our stuff, and they got us off



OHIO PLAYERS

the ground again. We must have been sampled 50-100 times, and I made sure we got paid. The collaboration with the rappers, 'Rap Declares War,' also gave us a lot of credibility in that community."

"I think this lineup is the best band War has ever put onstage," he adds. "The old lineup was erratic. Some nights they'd be awesome; other nights they were awful. This group is dynamite every night. We [played to] 17,000 with Santana in Anaheim [Calif.], and Santana brought us back out to jam with them. We're selling out in a lot of places, from the Greek Theater [in Los Angeles] to the Westbury [N.Y.] Music Fair. It's like the old days, but now we're reaching all age groups, because the hip-hop fans are coming to see us, and their parents are coming to see us. Because of all the sampling, there's a real affection and real respect for War."

KOOL & THE GANG/OHIO PLAYERS

Sal Michaels, CEO of booking agency Pyramid Entertainment Group, agrees with Goldstein's assessment of the funk band as a viable concert option for promoters. Pyramid's client list includes Kool & the Gang, the Ohio Players, the Commodores, Cameo, KC & the Sunshine Band, Con Funk Shun, the Bar-Kays, Atlantic Starr, Lakeside, Maze Featuring Frankie Beverly, and the S.O.S. Band, along with other classic and contemporary soul and jazz artists.

(Continued on next page)

HOT SUMMER TOURS PROVE LUCRATIVE

(Continued from page 1)

lar Door Concerts, says, "You have the 14- to 25-year-olds [of the '70s] becoming the 34- to 50-year-olds [of the '90s], and they are reliving their youth with the Eagles or Kiss or the Sex Pistols or whoever it may be, and you have youngsters who have heard this music forever getting a chance to see these acts as well."

While these blasts from the past continue to be healthy live attractions, it remains to be seen if their new releases will make a significant impact at retail.

Billboard sister publication Amusement Business reports that Kiss grossed more than \$5 million from 10 sold-out shows it played in June and July. The band sold out Detroit's Tiger Stadium in 45 minutes and three dates at New York's Madison Square Garden in an hour.

Kiss bassist Gene Simmons says the band's success on the road goes beyond simple nostalgia. "This thing crosses generations," he says. "This is the circus... We've always been criticized for making a spectacle of ourselves. You're damn right, and it's about time. I'm sick and tired of guys rolling up out of bed and thinking that's enough to get up onstage with. I now declare wrinkled shirts dead. It's now time to get up onstage and make a spectacle of yourself, because people deserve it."

"They pay a lot of money to see bands onstage, and we, for one, are going to make sure they're going to have a show of shows," he continues. "Anybody sitting on the sidelines can say 'nostalgia' or 'retro' or whatever you want to say. I don't care how you look at it, it's the greatest show on Earth."

Meanwhile, Kiss' "You Want The Best, You Got The Best!," a compilation of live recordings from the famed "Alive!" (1975) and "Alive II" (1977) sets that also features four previously unreleased live tracks, has sold more than 99,000 copies, according to SoundScan. The album debuted at No. 17 the week ending July 13. This week, it's at No. 57.

Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment, says, "Nostalgia is a powerful thing. Certainly, in the case of something like Kiss, anyone who was an adolescent male in the '70s is a potential consumer for a new Kiss record or tour." However, Bell is a little more cautious about other new releases from '70s bands. "Any new product will ultimately succeed or fail based on how good the music is."

FLY LIKE THE EAGLES?

Of the several acts closely associated with the '70s that have attempted to cash in on their live appeal with new releases, only the Eagles have successfully managed to recapture their past glories at retail.

"Hell Freezes Over," the band's reunion album, topped The Billboard 200 for two weeks in November 1994 and went on to sell more than 5.6 million copies, according to SoundScan. Meanwhile, the Eagles' hugely successful tour rages on. The band is currently in Europe with manager Irving Azoff, who is also involved in organizing a Journey reunion.

Although it has not been as successful as the Eagles so far, Kiss is following a similar road. Just as the 1993 country tribute album "Common Thread" paved the way for the Eagles reunion, Kiss began to make some serious noise when "Kiss My Ass," an alternative-leaning tribute album, was released by Mercury in 1994.

Like the Eagles, Kiss rolled into a TV studio for an MTV special that resulted in "Kiss Unplugged," featuring a reunion of the band's original lineup for the first



STYX

time in 15 years. The album, released March 12, has sold more than 189,000 copies, according to SoundScan.

Following the Eagles' trail, Kiss has taken to the road, this time with its original lineup and wearing the makeup that first got the band noticed in the '70s.

THE SWINDLE REVISITED

The Sex Pistols have a live album set for release to tap into their much-talked-about reunion tour.

"Filthy Lucre Live," which was recorded June 23 at Finsbury Park in London, is being rush-released by Virgin Records to hit stores July 30. The album is essentially a live version of the Pistols' one and only official album release—1977's "Never Mind The Bollocks, Here's The Sex Pistols." (Following that release, live albums and "The Great Rock'n'Roll Swindle" soundtrack were issued.)

Although "Never Mind The Bollocks" managed to climb only to No. 106 on The Billboard 200, it remains a steady seller. In 1992, it was certified platinum by the Recording Industry Assn. of America (RIAA) for shipping more than 1 million units.

"Filthy Lucre Live" likely won't have the staying power of "Bollocks," but one thing is almost certain: The album is likely to be the fastest-selling Sex Pistols album ever in the U.S.

"Certainly, the reunion tour is a big event," says Wherehouse's Bell. "I would [expect] to see some decent sales as a result of that."

In the U.K., Jonathan Reece, head of rock and pop for U.K. retail chain HMV, says the gigs are building a momentum for the album's release, but he doubts that sales will be sustained after an initial burst.

"'Never Mind The Bollocks' [which topped the U.K. charts in 1977] is a good catalog item for us, but I think the new album will be bought only by dedicated fans. I don't really see it doing much," Reece says.

The irony of the Sex Pistols reunion is that it comes at a time when many of the '70s arena rock acts that inspired the Pistols' punk rock rebellion are also enjoying reunions.

That irony was apparent to a member of the press when the band announced its reformation for the Filthy Lucre tour at London's 100 Club, home to the 1976 Club Punk Rock Festival.

John Lydon, returning to his Johnny Rotten persona, was in a typical mood, saying that what the Sex Pistols stood for in 1996 was "money." He responded to an observation that the size of some of the tour venues meant that the Sex Pistols have joined the ranks of stadium rockers by asking, "What stadium would that be? You name me the stadium, and I'll call you a liar."

In the U.K., the Sex Pistols are doing booming business. The major U.K. open-air concert at London's Finsbury Park sold 30,000 tickets and attracted both ardent fans and those simply curious. Present in large numbers were original punks who still carry the flame from the '70s, together with teenage imitators.

However, some U.S. promoters find the band's appeal a little suspect. After all, its only other U.S. tour—the 1978 trek that ended in the band's self-

destruction—focused on clubs. "Personally, I don't know who's clamoring for a Sex Pistols reunion," says Danny Zelisko, president of Evening Star Productions in Phoenix.

Still, the band's Aug. 23 show at the 3,000-capacity Hollywood Palladium in L.A. sold out in a matter of minutes, according to a representative for promoter Goldenvoice. Melissa Miller, VP of talent at MCA Concerts, reports that the band's Aug. 22 appearance at the 6,300-seat Universal Amphitheatre in L.A. is also nearly sold out.

Similarly, the Pistols' two shows at Tokyo's 8,000-capacity Budokan sold out in 30 minutes. "The Sex Pistols are a really old band, so many musicians and young people were inspired by them, but they've never seen their show," says Shigemi Suzuki, assistant to Masa Hidaaka, president of Smash Corp., which is promoting the Japan tour.

'PARADISE' REVISITED

Another '70s act reaping the benefits of nostalgia is Styx. The band is in the middle of its Return to the Paradise Theatre tour, its first with guitarist Tommy Shaw since 1983.

The Styx reunion was spurred by the release of a greatest-hits album on A&M in August 1995. That album, which has sold more than 215,000 units, according to SoundScan, paved the way for the subsequent release, "Styx Greatest Hits Part 2," which was issued June 11.

"All of a sudden, without a huge advertising and marketing strategy, it went through the roof," says Bob Garcia, executive director of marketing/catalog development at A&M, of the first Styx set, which is part of the label's new Backlot Series of reissues.

In the midst of its Return to the Paradise Theatre tour, Styx received some bad news: John Panozzo, drummer and co-founder of the band, had died of a brain hemorrhage. Panozzo had been unable to tour with the band because of his health. As a result of his death, the band, which includes Panozzo's brother Chuck on bass, cancelled its July 17 Rochester, N.Y., date and will dedicate the rest of the tour to his memory.

KEEP THE FIRE BURNIN'?

While Styx, Kiss, and the Sex Pistols are basically scoring big at the box office with past glories and are attempting to cash in at retail with live recordings or hits packages, at least one '70s act is trying to make it with the best of both worlds. REO Speedwagon is attempting to enjoy the fruits of a greatest-hits tour and a new album of original material.

The veteran band has been to hell and back, according to lead singer Kevin Cronin. The low point came in 1990, after a lineup change. "We kind of had to start over in clubs and in South America," he says. "At one point, we found ourselves sharing a dressing room with a ventriloquist in Mexico City, but it was what we had to do to keep the band alive."

Eventually, the band found its following on the road again as the headliner in the package tour Can't Stop Rockin' '95, which featured fellow '70s hitmakers Fleetwood Mac and Pat Benatar.

Noting REO Speedwagon's success on the road, Epic talked to the band about assembling a greatest-hits package with a few new tracks, but Cronin balked at the offer.

"We almost did it," Cronin says. "It was pretty seductive, but when we got right down to it, we didn't feel comfortable about it. We have enough new songs for a whole album, and that would make us feel better as a band."

According to Cronin, Epic allowed the band to take the new material elsewhere,



SEX PISTOLS

but the band continues to have a relationship with the label and may do a retrospective in the future.

Free from Epic, the band financed the recording of its new album itself and ended up pacting with New York-based indie Castle Records, which issued "Building The Bridge," the band's first new album in six years, July 9.

While Cronin is thrilled to be able to include three tracks from the new album in the band's live set, he knows that nostalgia is generally the draw to an REO Speedwagon show in 1996.

"People are buying tickets to hear the hits," he says, "but we're slipping in a few new ones to turn them on to the new album. There is a certain part that is nostalgia, and we're aware of that."

THE END OF THE CENTURY?

When will the '70s phenomenon end? That remains to be seen. On the track "Do You Remember Rock'n'Roll Radio?" from the 1980 album "End Of The Century," the Ramones sing, "It's the end, the end of the '70s/It's the end, the end of the century." Now, however, it seems that the '70s revival could last *beyond* the end of the century.

Some, however, are saying that it has almost run its course. Gary Stewart, VP of A&R for leading reissue label Rhino Records, says the wellspring of material to reissue from the '70s is running dry. "I think that everything that needs to be out, for the most part, has already been issued. And there are very few artists remaining that are in need of a 'Best Of.'"

Rhino is one of the labels that has fully exploited the decade by issuing quality packages that focus on various musical

FUNK BANDS RIDE REVIVAL ON ROAD, IN STUDIO

(Continued from preceding page)

"Every show that we've put together with funk bands, we've never done less than 70%-80% of ticket sales, so promoters do very well with these acts," he says.

Michaels agrees that the worst time for these bands was four to five years ago and credits rappers for helping revive the sound. He cites movie soundtracks and compilations as also being important to the revival.

On last year's Curb/Legend "State Of Affairs," Kool & the Gang returned to the lineup that brought them their greatest popularity as they reunited with lead vocalist J.T. Taylor.

Michaels says that with the group's track record of hits and its reputation as an entertaining act, there is no reason why it can't continue touring and recording indefinitely.

"People will always keep coming back for Kool & the Gang, but with each band it's an individual situation," he says. "It depends on the band, because even with the funk band revival, not every group is going to be able to stay out there. It depends on the kind of show they give, the impression they leave with their audience, the reasons they give them for coming back."

What keeps people coming back is what attracted them to funk bands in

genres from the decade. Its 25-volume Have a Nice Day series has sold more than 1 million units, according to SoundScan data.

"I'm not saying that interest in the '70s is dead," Stewart adds, "but the proliferation of anything based on the '70s, just because it is '70s, is not a good idea."

At least one promoter thinks that the abundance of '70s acts this year has ill served the concert business. Steve Boulay, a partner in Salt Lake City-based Space Agency Concerts & Theatricals Inc., says that the combination of the over-availability of '70s acts and increased ticket prices are hurting some promoters and the concert business in general.

"There are too many acts, and the prices are going up," Boulay says. "Years ago, some of these acts were obvious home runs. Now, some promoters are getting burned, and you have to be far more careful about what tours you select."

"I'd give the trend about two more years," he continues. "You have to realize that the first baby boomers are beginning to retire and reach an age where they aren't going to want to go to these shows anymore."

But don't tell that to the musicians. Earlier this month, word leaked that David Lee Roth had rejoined Van Halen to re-create its classic late-'70s lineup, at least temporarily, for a new cut on a forthcoming greatest-hits album.

Kiss also has no plans to go away. The band plans to tour for two years, during which time Mercury plans to digitally remaster and rerelease the band's entire '70s Casablanca Records catalog.

Although Simmons is a bit sketchy on details, it is clear that he and Kiss have big plans.

The bassist says, "In the end of the summer, you'll see the Kiss nation on a Marvel-distributed magazine that features 'Kiss Meets The X-Men' by Stan Lee, and the cartoon, feature film, and Broadway play will be coming. Anything that will make these critics writhe and groan in greater agony. Not only won't we go away—we thrive. We grow; we get bigger. We are their worst nightmare."

the first place: the magnetic pull of funk hits performed by brand-name musicians who sing as well as they play. And as the musicians have matured and weathered the vagaries of the music industry, so has their ability to deliver.

Probably the best example of this is the Ohio Players, who like other bands on the upswing still have their original lead singer, in this case Clarence "Satch" Satchell.

The Players are charter members of this pantheon of bands, but as they show on "Ol School—On Tour" (Inter-sound), their latest album and the first live recording of their greatest hits, they are actually better live now than they were in the '70s.

"We're better now," says longtime drummer Jimmy "Diamond" Williams. "We're older and more dedicated to playing and working hard. We were always a great studio band, but our live performance did not measure up because we didn't think about the stage in the same technical way we thought about the studio. We paid for it, because four to five years ago we were playing in places where we didn't worry about not getting paid, we were more worried about getting out alive. Now we're playing festivals with 100,000 people."

POLYGRAM DEAL ANGERS EU

(Continued from page 6)

EU. Before the advent of the single European market, the majors paid royalties to 15 separate authors' bodies on a country-by-country basis.

Until this month, PolyGram had its central licensing deal with Dutch society STEMRA. On July 1, it switched to MCPS. While the switch is galling for STEMRA, which has lost a huge volume of business, it is the new and additional aspect of PolyGram's deal with MCPS that has caused consternation across Europe.

PolyGram has now gone from central licensing to what is being termed "central accounting." Its new system, in effect, cuts out the middle man, bypassing continental Europe's collecting societies entirely.

Under PolyGram's arrangement with STEMRA, the continental European collecting societies were all involved. For example, when PolyGram Spain released a record, it would pay royalties to STEMRA, which, after taking its commission, would pass on the remainder to Spanish society SGAE for distribution to the Spanish publisher. SGAE would take its commission out of the sum to be distributed to the publisher.

Under the new deal, all PolyGram record companies in Europe pay royalties to MCPS in London, which then distributes them directly to publishers in the individual EU territories. In this way, only one commission will be taken, instead of two.

The system applies only to repertoire emanating from the U.K. and from outside Europe—most significantly, the U.S. Continental European material is assigned to collecting societies in its country of origin, and these deals cannot be circumvented. Nonetheless, Anglo-American repertoire is the dominant force within the EU.

MCPS' direct distribution facility is available to any member of the society that requests it. So far, only PolyGram International Music Publishing has made such a request. It is estimated, though, that income from PolyGram record companies accounts for half of PolyGram Publishing's mechanical royalty revenues.

The prospect of being taken out of the royalties loop has not been well received by continental European societies.

The so-called Group of Eight of the biggest European societies has passed a resolution criticizing MCPS. According to MCPS director of finance Chris Martin, three have threatened to cut reciprocal links with the British society over other revenue streams.

Martin says, "The eight have made it

plain that they do not view what they call 'direct collection' with happiness." He declines to specify which societies have threatened to cut links, but sources say that STEMRA, France's SACEM, and Italy's SIAE have given six months' notice of termination of agreements.

Martin is adamant, though, that MCPS proceed with its plan, even if the continental European societies sever all ties.

David Hockman, chief executive of PolyGram International Music Publishing, says he was consulted by his record company colleagues before the signing of the deal with MCPS and that he strongly urged them to proceed. He argues that deals of this kind represent the future of pan-European business.

"The major beneficiaries of this deal will be songwriters, who are going to get their money faster and will get more of it, because commission will not have been taken from it twice," says Hockman. "I have a strong hunch that other societies are going to offer the same sort of deal that MCPS has done, because it makes perfect sense."

PolyGram Publishing's complicity in the new arrangement has made it a target of continental European angst. According to Hockman, the reaction has included "a threat from SACEM not to pay our income from other revenue streams. I believe that threat is anti-competitive and against European law, and we will take whatever steps are necessary to protect our songwriters."

Sources say that PolyGram International record executives in London have received aggressive mail from continental Europe, though collecting societies there declined to comment when contacted by Billboard.

The head of PolyGram's legal team, general counsel Richard Constant says that PolyGram's record arm completed one of Europe's first central licensing deals with STEMRA in 1985. He says that at the expiration of each three-year agreement since that time, the company went to the other societies to establish what terms were on offer, "but we stayed with STEMRA because they were always the most flexible and forward-thinking of the societies. This time around, they were not so flexible."

MCPS' Martin will not comment on reports that his society gave the record company 1 million Dutch guilders (\$585,000) to help persuade it to switch.

Martin states, "MCPS has done nothing to escalate the practice of compensating record companies for central licensing deals."

JEFF CLARK-MEADS

ROYALTY FIGHT FORESEEN

(Continued from page 6)

Under the current agreement between IFPI and BIEM, the umbrella group for the publishers, authors, and their societies, mechanical rates are set at 9.304% of published dealer price.

Kreile told the GEMA meeting, "The IFPI partners are not even willing to state that they intend to enter into a new international contract or re-negotiate the all-important [standard] license."

He said the coming discussions "would not be without conflict and injury."

To applause from his 500-strong audience, Kreile added, "Copyrights must not be squandered."

He went on to suggest that Europe's competition authorities should investigate the multinational labels for the manner of their joint negotiation of mechanical fees.

Garnett responds, "I find it difficult to understand why he has made that state-

ment, because we have constantly pointed out that we have to be extremely wary of the competition aspect of the standard contract.

"If what he is saying is that the recording industry involvement with the standard contract gives rise to competition issues, it's a very strange statement to go public on."

Garnett acknowledges that negotiations for a new agreement are not yet under way, despite the impending expiration of the current one. He maintains, though, that this is not a result of any IFPI lack of enthusiasm for talks.

"We have expressed to [BIEM] consistently over the last six months that we are ready to begin these negotiations," Garnett says. "We believe they should begin as quickly as possible."

The stumbling block has been an

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VSDA CONFAB TILTS TO THE SIDE OF SELL-THROUGH

(Continued from page 6)

hordes of retailers all asking, When can they expect it?

The title will be priced to sell, but not until early 1997, according to studio sources. Fox wants to milk the theatrical potential for the movie, which is assured of more than \$200 million in box office receipts.

There's a lot more on the way than "Independence Day," and some of those releases are from unexpected sources and genres. Columbia TriStar, never a leader in sell-through until this year, has repackaged much of its best-selling catalog titles, lowered prices on 200 reissues to \$9.95 suggested list, dipped into its Screen Gems television library, and begun talking about possible direct-to-sell-through distribution of theatrical features including "Multiplicity," "Fly Away Home," and "Matilda" before they've opened.

The studio even decked out its VSDA booth with a fake Christmas tree, the only one at the show. Hung on it were cassette boxes fitted with a hook and packaged with a ribbon and bell for easy gift-giving during the holiday season.

Little of this would have been possible a year ago, according to Columbia TriStar marketing VP Lon von Hurwitz. "We're being very aggressive." Von Hurwitz credits the success of last year's "The Indian In The Cupboard," Columbia's first direct title since "Hook" four years earlier, for the change in strategy. "No product has come back."

Columbia has gained sufficient confidence from subsequent sell-through releases that it's actively courting direct-delivery accounts, bypassing distribu-

tion. "We'll have two or three others this year," in addition to Wal-Mart, and more in 1997, von Hurwitz predicts. Ingram Entertainment continues to service the 2,000-store Walgreen chain, which considers video "the fastest-growing area they've got," he adds.

Meanwhile, the fitness category, largely stagnant since 1994, got a boost at VSDA from two vendors. New York-based PolyGram Video announced that it has acquired rights to a new series from Meridian Films, whose earlier deal with BMG Video turned the Firm from a direct-response success to a retail blockbuster.

The Firm releases ride high on the VideoScan sales charts. PolyGram is hoping for the same result for a Meridian label called Bodylab, aimed at viewers aged 35 and over. In an era of lowered expectations, president Bill Sondheim looks to ship as many as 200,000-300,000 copies per release when the first "Prime Power" tapes arrive later this year or early 1997.

Once upon a time, a supplier of a celebrity-powered release could count on an initial delivery of 700,000-800,000 units and, in some instances, more than 1 million. Sondheim agrees that those days are over, but maintains that PolyGram has the resources that "make us a better sales and marketing organization," capable of maximizing its potential. Sales of his Reebok exercise line are solid, he adds.

WarnerVision, now distributed by Warner Home Video, was largely responsible for the glut of fitness titles and reduced sales goals. Newark, N.J.-

based PPI is trying to replace excess inventory from WarnerVision and other suppliers with an expanded line anchored by its best-selling Denise Austin series.

The company used VSDA to pitch major sell-through retailers on the price and product-dating advantages of a switch. Calling it "Operation Clean Sweep," PPI president Donald Kassen says, "They're going to have us for their basic program. We have something for every demographic."

Target Stores will substitute PPI releases for the competitors' beginning in September, according to Kassen. He adds, "Everybody will be looking." PPI is also venturing into another well-plowed genre, family entertainment. It has joined with the Dove Foundation to distribute a line of movies and nontheatrical programs drawn from the foundation's catalog of 1,600 titles. A portion of the revenues go to Dove.

Independents, well-represented in the catalog, "have trouble placing their product," Kassen notes. "This gives them a fresh look and a shot at outlets they've never had before." Even studios with titles in the Dove library might be interested, he says.

For the first time, the cassettes—retailing for \$7-\$8—will carry the "family-approved" Dove stickers when they're shipped in racks of 24, 48, and 96 units. Previously, retailers have had to affix the labels themselves, which consumed time and limited distribution. Kassen, who has to clear his choices with suppliers, anticipates big supermarket demand.

Hopes High For Sales Of 'Toy Story' Video

BY EILEEN FITZPATRICK

LOS ANGELES—It has been only 18 months since "The Lion King" broke the video record by selling more than 30 million units, but Buena Vista Home Video is preparing for a repeat performance with "Toy Story," due in stores Oct. 29.

Backed by a marketing campaign valued at \$145 million, the title will have six promotional tie-in partners, the most ever for a video.

"Maybe we've carried the marketing a little further for this title than for other Disney releases," says Buena Vista VP of publicity Tania Moloney, "but our intent is to give retailers involved in sell-through a lot to depend on."

When Buena Vista announced "Toy Story" several months ago, most dealers said it could easily meet or exceed sales of "The Lion King."

Moloney says the company is confident that "Toy Story" will sell more than 20 million units.

"Disney is determined to get maximum exposure for 'Toy Story,'" says Tower VP of video John Thrasher. "And they've decided that the title will not be undermarketed."

The combined "Toy Story" offers will enable consumers to receive \$25 in rebates, but collecting all of the proofs-of-purchase will be like a scavenger hunt. Rebates will be available from Kodak, General Mills cereals, Energizer batteries, Oral-B toothbrushes, and Buena Vista.

Burger King will conduct a "Toy Story" premium promotion with its Kids Club Meal, as well as an offer with its Everyday Value Meals. Both offers run from street date until the end of December.

Ocean Spray kicks in a mail-in offer for two free "Toy Story" collector's cups.

Each of the consumer rebate offers requires the purchase of "Toy Story" plus additional products.

In addition, each of the tie-in partners will support the video with an avalanche of on-pack advertising, free-standing newspaper coupon inserts, and television commercials. For example, General Mills will include a "Toy Story" toy in 15 million boxes of "Big G" cereal brands and will sticker another 62 million boxes of its cereal, desserts, and baking mixes with information about the video's availability at retail.

Other dealers say the supplier is marketing the sure-fire hit to the hilt to reclaim its image as the industry's sell-through king.

Although Buena Vista has not dropped from its No. 1 sales position, other suppliers, such as MCA/Universal Home Video, 20th Century Fox Home Entertainment, and Paramount Home Video, have grabbed some of Disney's media exposure.

MCA and Fox have increased their presence in the sell-through market over the past year. MCA's "Casper" and "Babe" sold a combined 20 million units, and Fox topped 30 million units worldwide with the "Star Wars" trilogy set. Paramount also scored big last year, with "Forrest Gump," which sold approximately 15 million units.

Last March, Buena Vista released "Pocahontas," which has sold about 15 million units, according to retail sources. This is well below sales of other Disney animated features, including "Aladdin," which sold about 24 million units, and "Beauty And The

Beast," which sold about 22 million, according to the company.

"Disney has got to pull 'Toy Story' through as a premier title and re-establish its previous sales levels," says Suncoast Motion Picture Co. president Gary Ross. "With this title, they're going to have a wonderful year, next to last year's 'Cinderella,' which was nothing."

Clearly, Buena Vista will cover nearly every class of retail trade with the multiple "Toy Story" consumer offers, which could push the number of stores carrying the title past the 100,000 mark.

The typical Disney title, Moloney says, is carried in a maximum of 100,000 outlets, but with "Toy Story," the supplier may get better penetration via supermarkets and drug stores.

Prior to "Toy Story," Buena Vista will release "Oliver And Company," one of its last animated classics to debut on video.

The title will arrive in stores Sept. 24, priced at \$26.99. "Toy Story" is also priced at \$26.99, and both should be discounted to \$16-\$18 at retail.

"Oliver And Company" is also backed by a Burger King premium promotion, and rebates from Kodak, Con Agra Kid Cuisine, and Buena Vista will total \$15.

Although Moloney would not predict sales for the title, trends on previous titles indicate that 14 million-16 million consumers regularly purchase Disney classics on video.

"From our research, we know that the core audience is somewhere around those numbers," says Moloney. "And when you're measuring sales, you have to refer to that number, but it's not a perfect science."

BMG'S MACARENA FEVER SPREADS AROUND WORLD

(Continued from page 7)

news is that there is more to come. Much more.

Los Del Río's single and new album, "Fiesta Macarena," are being released through BMG Wednesday (24) in South Korea and Japan, where the song has been receiving heavy radio rotation. The album will be released a week or two later in the rest of the Asia-Pacific region, including Singapore, Thailand, Indonesia, the Philippines, Australia, and New Zealand, as well as in South Africa.

The song claims a distinction besides apparent ubiquity: It is the first time since 1990 and the Righteous Brothers' "Unchained Melody" that two versions of a song by the same artist co-exist on the Hot 100. Further, not since April 1977 have three versions of a song appeared on the same chart (Chart Beat, Billboard, July 6).

"This is historic and spectacular for a song that first made the Spanish charts three years ago and is No. 2 on the local singles charts [for the week ending July 6] and is [top five] in the U.S. and still selling 60,000 units a week 18 months after its release," says BMG/Ariola Spain international product manager Laly García. "We are proud of this achievement."

TOPS GLOBAL CHARTS

Sales figures are impressive. BMG says that the single, in its five different forms by Los Del Río, has sold 2.6 million units worldwide and has topped charts in, among other countries, Germany, France, Austria, Switzerland, Israel, Lebanon, the Philippines, the Netherlands, Belgium, and Denmark.

"It has just been released in the very difficult U.K. market, and BMG in London says that its aim is 1 million sales by September," says García.

The single, released on the RCA imprint in the U.K., jumped from No. 74 to No. 11 for the week ending Saturday (20)—the biggest jump in the history of the U.K.'s singles chart.

"We tremble to think what Los Del Río's album 'Fiesta Macarena' will do in Asia," García adds.

BMG says that Los Del Río's albums have sold 1 million units worldwide in the past two years, while 4 million compilations that include "Macarena" have been moved. According to BMG, there are 76 compilations on the market that include "Macarena."

The question remains, Who are the members of Los Del Río and how did all this start? Antonio Romero and Rafael Ruiz, both 48, were born in the southern Spanish town of Dos Hermanas just outside Seville in the flamenco-rich Andalusia region.

"We began performing together at age 14 and released two EPs in 1966," recalls Romero, who looks, talks, and acts as if absolutely nothing special has happened to him. "Since then, we've looked after our mothers and then our families—we're both married with four children—living a life of sacrifice and responsibility."

The two have recorded 31 albums of rumba-based southern Spanish roots music, but until "Macarena," their public was 40-somethings from small towns across Spain. The band had nothing to do with youth culture.

As Javier López, one of the record managers at French-owned megastore FNAC in Madrid, points out, "Their music was becoming almost obsolete in the big cities, and it wasn't until 'Macarena' that they became a youth phenomenon."

Sandro D'Angeli, deputy director at Spain's biggest chart-based radio network, Cadena SER's Los 40 Princi-

pales, agrees. "Until now, Los Del Río was played only on 25-plus demographic stations. Spanish kids barely knew who they were. Suddenly, they have leapt from Spanish roots music to international dance music."

Outside Spain, of course, Los Del Río leapt from nowhere to become a dance sensation, which helps to explain a bizarre paradox: Spain was one of the last countries to be knocked sideways by "Macarena" madness and the quintessentially Spanish Los Del Río.

Romero, who composed "Macarena," explains that he and Ruiz were at a late-1992 party in Caracas, Venezuela, with former Venezuelan President Carlos Andrés Pérez when Romero uttered a flirtatious compliment to a beauty who was dancing flamenco especially well: "Give joy to your body, Macarena, for your body is there to give joy and good things."

Macarena is a neighborhood in Seville and also a revered city virgin, which is why many *sevillanas* bear the name. Romero says thousands of baby girls born in the past few months in countries where the song has triumphed have been christened Macarena.

"Anyway, that was the inspiration for the song, which I wrote that night," Romero says. "In early '93, we recorded it in Spain, and it dominated the famous April Fair in Seville. It was a revolution. Since spring 1993, this whole madness has not stopped."

'WE'RE BEING MOBBED'

Adds Romero, smacking his palm on his forehead, "Hombre, whenever you make a single, you hope that it'll be a big hit, but we never imagined anything like this. After 33 years of relative anonymity, we are now being mobbed!"

To give an idea of how the members of Los Del Río had been seen until now in their own country, 12 years ago the Spanish government paid the duo to tour several countries to play to Spanish emigrants, many of whom had relocated during the Franco dictatorship of the '50s and '60s.

"We played to groups of aging, nostalgic Spaniards in Latin America, Norway, Belgium, the Netherlands, Morocco," recalls Romero. "We're very happy about what has happened with 'Macarena,' but it honestly has not changed us. We will play about 100 traditional gala shows this summer in Spain, then tour Europe and Latin America."

BMG's García recounts the "Macarena" saga. "The original single was released on an indie label called Zafiro that joined BMG in 1994. Zafiro's Jesus Pozo asked a Spanish band called Fangoria to do a remix, which was marketed as 'Macarena River F-Mix.' This is the version that initially sold well in Spain, Latin America, and U.S. Latin markets through '93 and '94," she says.

In early 1995, "Macarena" had a resurgence in Mexico and Miami, where the "Macarena" dance emerged and soon broke world records, with 15,000 people dancing simultaneously to the song in various U.S. cities, such as Dallas and Miami. The "F-Mix" version also rocketed in Canada.

"But the big moment was when a new semi-English-language remix was recorded in Miami by the Bayside Boys with a female voice," says García. "This version entered the Billboard Hot 100 Singles chart in September 1995 and reached No. 45 the first time around."

Also in 1995, two Los Del Río

albums were released: "A Mi Me Gusta," which contains the original nonremix version of "Macarena," and "Macarena Mix," which has all the versions to date. "By this time, I was preparing the single for a European launch and sent it to BMG offices in every territory with a note of advice: 'Open your office door, play the record, and watch the reaction of the staff, watch their feet,'" García says.

The reaction was warm, so BMG asked for a new remix from Buss Bumpers, who worked on Scatman John's "Scatman" single. Buss Bumpers' remix was released in several European territories in February and later in the U.S.

"It rocketed in Germany, where 700,000 units have been sold of an 18-minute single covering five versions: the original, 'F-Mix,' Bayside Boys, and two Buss Bumpers. In France, 400,000 units have been sold," says García. She notes that the Bayside Boys version is the one getting played on U.S. and European radio this summer.

The paradox in Spain is that although the original 1993 version sold well, the "fever" did not really reach the country until the June launch of

the Bayside Boys' version mixed with segments of other mixes. This means that Spanish young people were among the last outside of Asia to discover "Macarena" madness.

The fever is set to last until the fall, at least. In the first week of July, yet another version entered the Billboard Hot 100, at No. 72: "Macarena Non-Stop." And a Canadian imitator of Los Del Río who calls himself Los Del Mar (which means "those of the sea," as opposed to "those of the river") has spent three weeks in the lower reaches of the Hot 100.

Additionally, a new album by Los Del Río entered The Billboard Latin 50 at No. 42. It contains all the versions of "Macarena" and is also called, appropriately, "Macarena Non-Stop."

D'Angeli of Los 40 Principales, which has a daily audience of 4.3 million, says, "This is an extraordinary phenomenon that has come on top of the European dance boom. The song is infectious, with connotations of pure joy. Even so, its international success has come as a surprise. No Spanish single has ever had this effect on the world, and it's the first time in Spain in 33 years that Los Del Río has reached a teenage audience."

FNAC's López reckons that

"Macarena" will not be as huge in Spain as it has been in, say, Finland because of the band's association with an older scene. "But its international success is logical. The video, which received heavy rotation on MTV, is very modern compared to Los Del Río's image in Spain, and the song is nothing if not extremely catchy." However, at FNAC, the single remains on the rumba rack.

And the sports link? The German soccer team returned to Frankfurt the day after its June triumph over the Czech Republic in London's Wembley Stadium and was amazed to see 25,000 fans celebrating in the streets by dancing as "Macarena" played on loudspeakers.

At the Tour de France, many race stages began with the invigorating "Macarena" played on several radio stations at the same time. Some cyclists were seen moving their lips to the song as they pedaled off.

And last year, NBA fans were reported to have replaced the famous Mexico Wave with the "Macarena" dance during rest periods. Meanwhile, football and baseball players reportedly request that the song be played before they walk onto the field.

COLUMBIA'S EASTERN-LEANING KULA SHAKER LOOKS TO U.S.

(Continued from page 8)

that high," admits manager Kevin Nixon, who, like Mills, places much of the credit for the breakthrough with Radio 1. The BBC national rock and pop station has heavily supported "Tattva" for several weeks. "I was surprised when it even got on the B-list there," says Mills. "Half of it's in Sanskrit."

Says Radio 1 producer Chris Whatmough, "Everyone here's waiting for the album. The good thing with Kula Shaker is that Columbia has let their music speak for itself, [and it has] let the act breathe, and at the end of the day, 'Tattva' is a great pop single."

The band's next U.K. single will be the more rocking "Hey Dude," due Aug. 27, but "K" features several other examples of Kula Shaker's mystical leanings, including "Govinda" and "Temple Of Everlasting Light."

"At the beginning, people were saying they wished we'd make up our minds about what sort of band we wanted to be," says Mills. "But all our favorite bands were very eclectic."

Jon Leshay, senior VP of artist development at Columbia in New York, says that the label will take a "softly, softly" approach in breaking Kula Shaker into the U.S. market.

"We've seen the band develop from nothing to what they're currently becoming in the U.K.," he says. "Success stories come and go so fast over there that Americans don't know what to believe and what not to believe about the U.K. But with the single approaching 100,000 [units] there, people will realize this must be pretty strong. We're going to let the fans come back and tell the industry what the demand is on this band."

To that end, Leshay says that Columbia will bring Kula Shaker to the U.S. for a trade convention in September and hopes that it will return in early November for three to five weeks of live work. The label will service only college radio with the album and may service "Tattva" to that and other formats in November.

"We're going to super-serve the indie accounts and get the record in stores, so that the truly passionate people can get the album while the band is on the road,"

says Leshay. "But January is when we're really going to attack the first single; they'll be back in February or March for a second tour, then in June, we'll have them again. The pieces are falling nicely into place."

Kula Shaker's initial steps onto the live circuit were as the Kays, but it was after the name change that the band began to attract A&R interest. "This lineup's been going for three years," says Mills, who is the son of actress Hayley Mills and the grandson of grand English thespian Sir John Mills. "We were gigging solidly, trying to get a deal, thinking we were ready for it before we really were."

The band had two development deals, one with RCA, but no signing resulted. "At the very beginning of 1995, we were living in a house without any heating, we'd lost our development deal, it was really depressing," recalls Mills. "But we didn't give ourselves any alternative. It was either make it in this band or nothing."

I.R.S.' COPELAND TO LAUNCH LABEL

(Continued from page 6)

money to buy I.R.S. back, but Copeland was unable to meet it.

He is said to have found investors at the 11th hour, but the deadline was too close to meet, according to a source close to the discussions.

"They did come up with a package, but the deadline was so tight, and the 60-day due diligence made it too difficult for EMI," the source says.

"I have had a long and fruitful relationship with EMI, which will continue with the announcement next week of our new plans," says Copeland, who created I.R.S. in 1979. "We are mutually working out plans now that won't leave any artist in a lurch or careers in jeopardy. It has been my and EMI's concern that from a staff and artist perspective, the right thing is done by everyone."

The announcement from EMI-Capitol stated that I.R.S.' roster and catalog titles will be integrated into EMI-Capitol's various labels. However, sources say that I.R.S. acts could also end up on

ing."

Nixon recalls that as the band's reputation grew, he was in a position to be selective.

"I don't mind saying, and Paul Burger [chairman/CEO of Sony Music Entertainment U.K.] knows this, that we picked Columbia out because they didn't have anything [like Kula Shaker]. I wanted a label that would make Kula Shaker a priority, because I thought they were good enough."

Both Nixon and Mills speak enthusiastically of the recent changes at the U.K. label, which saw Ged Doherty and David Galmé arrive as managing director and GM/head of A&R, respectively, in May.

Kula Shaker's live engagements include European dates in August and more U.K. outings starting in late September. Says Mills, "We're a band that's never happy unless we're giving 100% and feel we've blown away half the audience, minimum."

Copeland's new, still-unnamed label.

Copeland says his new label will be a much smaller operation than I.R.S., with lower overhead. "It will be a more personal company but with major distribution, so we have the best of both worlds," says Copeland.

EMI declined to comment by press time on Copeland's expected venture.

I.R.S.' roster includes the Buzzcocks, Pato Banton, Squeeze, Gren, dada, and the Tribal dance label. Its catalog includes titles by R.E.M., Black Sabbath, Concrete Blonde, the Alarm, and the English Beat.

As to the future of I.R.S. staffers, Sig Sigworth, VP of international marketing and production at I.R.S., is headed to Virgin Records as director of product management. Bruce Hyslop, I.R.S. manager of royalties, is joining Twisted Records in a similar position. And I.R.S. head of publicity Janeane Ardolino starts at Windham Hill Records in L.A. on Monday (22) as senior manager of publicity.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 282 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	12	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE) 2 wks. (No. 1)
2	2	17	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/VEEG)
3	4	21	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)
4	3	21	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
5	5	25	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
6	6	33	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
7	8	7	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
8	9	14	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
9	7	32	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
10	12	16	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
11	10	20	INSENSITIVE	JANN ARDEN (A&M)
12	20	5	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
13	13	10	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
14	11	15	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
15	14	15	COUNTING BLUE CARS	DISHWALLA (A&M)
16	15	9	JEALOUSY	NATALIE MERCHANT (ELEKTRA/VEEG)
17	16	16	SWEET DREAMS	LA BOUCHE (RCA)
18	17	8	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)
19	23	5	FOREVER	MARIAH CAREY (COLUMBIA)
20	19	42	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
21	18	26	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
22	21	36	WONDER	NATALIE MERCHANT (ELEKTRA/VEEG)
23	22	16	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
24	24	8	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
25	35	8	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
26	30	10	PEPPER	BUTTHOLE SURFERS (CAPITOL)
27	29	11	CHILDREN	ROBERT MILES (ARISTA)
28	38	5	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
29	32	6	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
30	25	21	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)
31	28	38	BE MY LOVER	LA BOUCHE (RCA)
32	26	34	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
33	33	10	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)
34	34	11	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)
35	27	16	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH (ATLANTIC)
36	36	11	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS (ATLANTIC)
37	31	23	CHAMPAGNE SUPERNOVA	LIJKE (EPIC)

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

HOT 100 RECURRENT AIRPLAY

1	2	3	4	5	6	7	8	9	10	11	12	13
1	1	6	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)								
2	3	3	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)								
3	2	22	RUN-AROUND	BLUES TRAVELER (A&M)								
4	—	1	CLOSER TO FREE	BODEANS (SLASH/REPRISE)								
5	5	20	ROLL TO ME	DEL AMITRI (A&M)								
6	6	3	1979	THE SMASHING PUMPKINS (VIRGIN)								
7	4	20	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)								
8	7	22	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)								
9	9	2	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/VEEG)								
10	8	17	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)								
11	10	14	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)								
12	14	12	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)								
13	13	4	DON'T CRY	SEAL (ZTT/WARNER BROS.)								

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

50	100	69	72	14	75	64	11	49	68	36	97	7	21	9	26	61	95	25	16	35	52	30	80	96	39	3	93	98	27	77	2	8	59	28	62	23	17	83	84	22	41	53	32	67	15	76	13																					
TITLE (Publisher - Licensing Org.) Sheet Music Dist.	1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL	AIN'T NOBODY/KISSING YOU (Chyna Baby, BMJ/Jarico Combs, BMJ/EMI Blackwood, BMJ/Ninth Street Turnet, BMJ/Justin Combs, ASCAP/EMI April, ASCAP) HL	AIN'T NO NIGGA/DEAD PRESIDENTS (LiLi Lu, BMJ/Biggie, BMJ/August Moon, BMJ/Harlem, BMI)	ALL ALONG (EMI, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL	ALWAYS BE MY BABY (Sony/ATV Songs, BMJ/ATV, BMI/Rye, BMJ/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WB/MHL	ANGELINE IS COMING HOME (Rastafarian Arrivets, ASCAP/Bretlee, ASCAP)	BACK TO THE WORLD (Full Keel, ASCAP/Jamey Jaz, ASCAP/Ectasoul, ASCAP/Gabrielle, BMI) WB/M	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Realsongs, ASCAP) WB/M	BE MY LOVER (FMP, GEMA/Edison Beam, GEMA/Wamer-Tamerlane, BMJ/Neue Well, GEMA/Mel Thorton, GEMA/Lane McCray, GEMA) WB/MHL	BLACKBERRY MOLASSES (Organized Noise, BMJ/Stiff Shirt, BMJ/Bell Star, ASCAP)	BLUE (Trio, BMJ/Fort Knox, BMI) WB/MHL	CAN'T GET YOU OFF MY MIND (Miss Bessie, ASCAP)	CHANGE THE WORLD (FROM PHENOMENON) (Warner Chappell, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WB/MHL	CHILDREN (Rady, MCPS)	C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMJ/Sa-vette, BMJ/Unichappell, BMI) HL	COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)	COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BMJ/Sony/ATV Songs, BMJ/Fox Film, BMJ/Nippy, ASCAP/Auriana, ASCAP) WB/M	DO YOU MISS ME (Rhythm Vision, BMI)	THE EARTH, THE SUN, THE RAIN (Ekat Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Persa, BMJ/Chrysalis, BMI) HL/WB/M	ELEVATORS (ME & YOU) (Chrysalis, ASCAP/Gral Body, ASCAP)	FAST LOVE (Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Freddie Dee, BMJ/Little Birdie, ASCAP) WB/M	FLOOD (Poggsick, BMJ/Bridge Building, BMJ/Brentwood, BMI) WB/M	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats, ASCAP/Rutle Corp, ASCAP/Wamer Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMJ/New Regency, BMJ/New Enterprises, BMJ/You Sound Bitter, BMI) WB/M	FOREVER MORE (WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BMJ/Ensign, BMJ/Hackley, ASCAP) WB/MHL	FOR THE LOVE OF YOU (Bayton Beat, BMI) HL	GET ON UP (EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP) HL	GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	GUILTY (TVT, ASCAP)	HANG 'EM HIGH (Tex Gram, ASCAP/DC Cowboy, ASCAP/Dusty Fingers, BMJ/Unat, BMI/EMI, BMI)	HAY (Salpax, BMJ/Fict, BMJ/Bridgeport, BMI) WB/M	HOUSE KEEPER (M.O.V., BMJ/Donni, ASCAP/Sweetly Melodies, ASCAP)	HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMJ/Interscope Pearl, BMJ/Wamer-Tamerlane, BMJ/Ain't Nuttin' Goin' On But Fu-kin', ASCAP/Saja, BMJ/Songs Of Lastrada, BMJ/Stonesee, ASCAP/Black/Hispanic, ASCAP) WB/M	I CAN'T SLEEP BABY (IF I) (Zomba, BMJ/R. Kelly, BMJ/Sony/ATV LLC, BMJ/Ecaf, BMI) WB/M	IF I RULED THE WORLD (In Vail, ASCAP/Zomba, ASCAP/12 And Under, BMJ/Slam U Well, BMJ/Jelly's Jams, ASCAP/Jumping Bean, BMJ/Funk Groove, ASCAP/Kuwa, ASCAP) WB/M	I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WB/M	I'LL NEVER STOP LOVING YOU (Diamond Cuts, BMJ/Zomba, BMI) HL/WB/M	I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/Wamer Chappell, ASCAP) WB/M	INSENSITIVE (FROM BED OF ROSES) (PolyGram, BMJ/Frankly Shirley, BMJ/PolyGram Int'l, BMI) HL	IN THE HOOD (Check Man, ASCAP/Tobar, ASCAP/Duck, ASCAP/Ness, Nitty & Capone, ASCAP/Wamer Chappell, ASCAP) WB/M	IN THE MEANTIME (Hog (Space), ASCAP)	IRONIC (MCA, BMJ/Vanhurst Place, ASCAP) HL	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE) (Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMJ/Portrait-Solar, ASCAP) HL	IT'S A PARTY (T'Zah's, BMJ/9th Town, ASCAP)	JEALOUSY (Indian Love Bride, ASCAP)	KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Miac, BMJ/Wamer-Tamerlane, BMI) HL/WB/M	KISSIN' YOU (Jam Shack II, BMJ/Troy III, BMJ/Brsong, ASCAP)	LAKE A WOMAN (1995 Otha Oundsa, BMJ/Stiff Shirt, BMI)	LOUNGIN (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMJ/EMI, ASCAP)	MACARENA (BAYSIDE BOYS MIX) (S.G.A.E, ASCAP/Rightsongs, BMI) WB/MHL	MACARENA (Warner Chappell, ASCAP) WB/MHL	MACARENA (S.G.A.E, ASCAP/Rightsongs, BMI) WB/MHL	MACHINEHEAD (FROM FEAR) (Acme, BMJ/Mad Dog Winston, BMI)	MARIA (Draco Cornelius, BMJ/Sony Latin, BMJ/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP) HL	MINT CAR (Fiction, ASCAP) HL	MISSING (Sony/ATV Tree, BMI) HL	MY BOO (Gnostown, BMJ/Carl Mo, BMJ/Air Control, ASCAP/EMI April, ASCAP)	NEVER TOO BUSY (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Young Legend, ASCAP/Chrysalis, ASCAP) WB/M	NOBODY KNOWS (Oce Shade, BMJ/Stiff Shirt, BMJ/D'Jon, BMI) CLM	OLD MAN & ME (WHEN I GET TO HEAVEN) (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL	ONE BY ONE (PolyGram Int'l, ASCAP) HL	ONE MORE TRY (Champion, ASCAP/BMG, ASCAP/EMI April, ASCAP) HL	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (Badams, ASCAP/Zomba, ASCAP) WB/MHL	ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WB/M	PAPARAZZI (Hennesty For Everyone, BMJ/Westside, ASCAP)	PLEASE DON'T GO (Zomba, ASCAP/Hookman, BMI) WB/M	REACH (Foreign Imports, BMJ/Realsongs, ASCAP) WB/M	REDNECK GAMES (Max Laffs, BMJ/Songs Of PolyGram, BMJ/Virgin Timber, BMI) HL	RELEASE ME (Upstairs, ASCAP/AJ, ASCAP/Saucedo, ASCAP)

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	6	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC (FAT, N. AND JUDY) (DEATH ROW/INTERSCOPE) 3 wks. (No. 1)
2	2	8	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
3	3	47	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
4	4	6	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
5	—	1	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
6	6	3	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
7	10	3	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
8	9	17	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
9	7	13	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
10	11	16	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/VEEG)
11	13	9	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	8	8	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA (ROWDY/ARISTA)
13	12	12	HAY	CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
14	22	2	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
15	5	12	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
16	16	5	I LIKE	MONTELL JORDAN FEAT. SLICK RICK (DEF JAM/MERCURY)
17	14	6	BLUE	LEANN RIMES (CURB)
18	15	9	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLER (MOTHER/ISLAND)
19	24	5	SOMEDAY	ALL-4-ONE (WALT DISNEY/HOLLYWOOD)
20	17	11	TOUCH ME TEASE ME	CASE FEAT. FOXBY BROWN (SPOLED ROTTEN/DEF JAM/MERCURY)
21	21	8	UNTIL IT SLEEPS	METALLICA (ELEKTRA/VEEG)
22	25	11	CHILDREN	ROBERT MILES (ARISTA)
23	18	12	FAST LOVE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
24	20	11	GET ON UP	JODECI (MCA)
25	23	9	IT'S ALL THE WAY LIVE (NOW)	COOLIO (TOMMY BOY/ISLAND)
26	19	15	YOU'RE THE ONE	SWV (RCA)
27	26	18	INSENSITIVE	JANN ARDEN (A&M)
28	29	7	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
29	30	13	TRES DELINQUENTS	DELINQUENT HABITS (PMP/LOUD/RCA)
30	35	4	WHERE DO WE GO FROM HERE	DEBORAH COX (ARISTA)
31	28	17	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
32	27	8	THEY DON'T CARE ABOUT US	MICHAEL JACKSON (EPIC)
33	31	13	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
34	34	3	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE (ELEKTRA/VEEG)
35	32	18	SWEET DREAMS	LA BOUCHE (RCA)
36	45	3	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
37	—	1	YOU LEARN/YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/REPRISE)

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

89	SCARRED (FROM EDDIE) (LGM Deep South, BMI)	40	UNTIL IT SLEEPS (Creeping Death, ASCAP)
42	SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMJ/Sony/ATV Songs, BMJ/Fox Film, BMI) WB/M	71	WAITING FOR WEDNESDAY (Furious Rose, BMI)
31	SOMEDAY (FROM THE HUNCHBACK OF NOTRE DAME) (Wonderland, BMJ/Walt Disney, ASCAP) HL	87	WHERE DO WE GO FROM HERE (FROM ERASER) (One Four Three, BMJ/Peer, BMJ/Brandon Brody, BMJ/Wamer-Tamerlane, BMJ/Silk And Gravel, BMJ/Egg, BMI) HL/WB/M
46	STUPID GIRL (Vibeconsher, BMJ/Inring, BMJ/Deadarm, ASCAP/Inneden, ASCAP/EMI Virgin, ASCAP)	55	WHERE DO WE GO FROM HERE (Warner-Tamerlane, BMJ/Slug Sound, BMJ/EMI Blackwood, BMJ/Deborah Cox, BMI) WB/MHL
24	SWEET DREAMS (Neue Well, GEMA/Songs Of Logic, BMJ/Wamer-Tamerlane, BMJ/PMP, BMI) WB/MHL	44	WHERE DO YOU GO (Far M.V., ASCAP/BMG, ASCAP) HL
10	THA CROSSROADS (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMJ/Bovina, ASCAP/EMI April, ASCAP) HL	65	WHERE IT'S AT (Cyanide Breathnait, ASCAP/BMG, ASCAP/Dust Brothers, ASCAP) HL
37	THAT GIRL (Chrysalis, ASCAP/Max, ASCAP/Notting Hill, ASCAP/Living Sting, ASCAP/Inring, BMI) WB/M	12	WHO WILL SAVE YOUR SOUL (Weggy Tooth, ASCAP) WB/M
33	THEME FROM MISSION: IMPOSSIBLE (Bruin, BMI) HL	18	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (Warner-Tamerlane, BMJ/Bobbie-Loo, BMI) WB/M
58	THEY DON'T CARE ABOUT US (Miac, BMJ/Wamer-Tamerlane, BMI) WB/M	99	WISHES (FROM KAZAAM) (EMI April, ASCAP/Flyte Tyne, ASCAP/Ensign, BMJ/Vanderpool, BMJ/Coblion, BMJ/Ten East, BMJ/Springalo, BMJ/Riche Furay, BMI)
78	THE THINGS THAT YOU DO (EMI Blackwood, BMJ/Rodney Jerkins, BMI) HL	45	WONDER (Indian Love Bride, ASCAP)
70	THIS IS YOUR NIGHT (Shark Media, BMJ/Wamer Chappell, BMI) WB/M	86	WRONG (Sony) HL
38	TONIGHT, TONIGHT (Chrysalis, BMJ/Cunderful, BMI) WB/M	6	YOU LEARN/YOU OUGHTA KNOW (MCA, BMJ/Vanhurst Place, ASCAP/Aerostation, ASCAP)
29	TOUCH ME TEASE ME (FROM THE NUTTY PROFESSOR) (MCA, ASCAP/Chyna Doll, ASCAP/Cummin Al Ya, ASCAP/Wamer Chappell, ASCAP/Zomba, ASCAP/Ness, Nitty & Capone, ASCAP) HL/WB/M	1	YOU'RE MAKIN' ME HIGH/LET IT FLOW (Groove 78, ASCAP/Almo, ASCAP/Ecaf, BMJ/Sony/ATV Songs, BMI) HL/WB/M
48	TRES DELINQUENTS (Memory Lost, ASCAP/Black Wax, ASCAP/Graveyard Shift, ASCAP/Realsongs, ASCAP) WB/M	34	YOU'RE THE ONE (A's Street, ASCAP/Almo, ASCAP/Sailandra, ASCAP/One Ole Ghetto Ho, ASCAP/WB, ASCAP/Wonder Woman Sings, ASCAP/Wamer Chappell, PRS) WB/M
57	TUCKER'S TOWN (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL	74	YOU STILL TOUCH ME (Reggatta, BMJ/Inring, BMI) HL
5	TWISTED (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep	60	YOU (Soul On Soul, ASCAP/EMI April, ASCAP/Three Boyz From Newark, ASCAP/Burrell, ASCAP/Wamer Chappell, ASCAP)

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

HIGH TIME: Considering the smashing success of Toni Braxton's self-titled debut album, it's hard to believe that prior to this week, she hadn't reached No. 1 on the Hot 100 Singles chart. Braxton did, however, top Hot 100 Airplay in 1994 with "Breathe Again." She makes up for lost time this week, as steady airplay pushes "You're Makin' Me High"/"Let It Flow" (LaFace/Arista) past 2Pac's single to the top of the chart.

YOU LEARN, YOU KNOW: Hot Shot Debut honors go to Alanis Morissette's two-sided single "You Learn"/"You Oughta Know" (Maverick/Reprise), which bows at No. 6. The B-side, an acoustic version of the song recorded at this year's Grammy Awards, was heretofore commercially unavailable as a single. "You Learn"/"You Oughta Know" enters Hot 100 Singles Sales at No. 37. In addition, with 206 of 282 monitored stations spinning "You Learn," the song retains its No. 1 rank on Hot 100 Airplay for a second week.

GRIDLOCK ALERT: Due to Morissette's high debut and the 9-6 jump by Eric Clapton's "Change The World" (Reprise), two titles in the top 10 were pushed back despite gains that warrant bullets: R. Kelly's "I Can't Sleep Baby (If I)" (Jive), 7-8, and Quad City DJ's "C'mon N' Ride It (The Train)" (Quadrasonic/Big Beat/Atlantic), 8-9. Backward bullets are not common, but each of these titles post point gains exceeding 10%.

OUTKASTS NO MORE: With more than 60,000 units sold in its first week, Outkast's "Elevators (Me & You)" enters Hot 100 Singles Sales at No. 5. On the strength of these sales, "Elevators (Me & You)" debuts on the Hot 100 at No. 16, Outkast's best showing on that chart. With airplay being detected at only eight monitored stations, 97% of Outkast's Hot 100 chart points are from sales. The single is the best-selling title in 17 SoundScan markets. Break-out sales markets include Dallas, Atlanta, and St. Louis. In addition, at WJMH Greensboro, N.C., the LaFace/Arista single is ranked No. 6, with 57 detections.

GAINING AND GAINING: For its consistent substantial audience growth, Donna Lewis' "I Love You Always Forever" has won the Hot 100's Greatest Gainer/Airplay honors for the fifth consecutive week. The Atlantic single moves 31-23 on the Hot 100. This is Lewis' debut single, but her rapid acceptance at radio seems to indicate that we will be hearing a lot from this Welsh singer/songwriter in the future. Lewis recently completed a major-market radio tour and will travel to Europe in August to promote her release there.

ON THE REBOUND: With audience impressions of "This Is Your Night" by Amber (Tommy Boy) doubling, the song rebounds 83-70 on the Hot 100 and enters Hot 100 Airplay at No. 73. Also, "The Things You Do" by Gina Thompson (Mercury) bounces back 100-78 on the Hot 100, due to sales of a newly released cassette single. "Things" was previously available only on 12-inch vinyl.

ON AIR: Three songs are making their first appearances on the Hot 100 Airplay chart. Joining the radio pack are "Hit Me Off" by New Edition, No. 60 (MCA); "Loungin" by L.L. Cool J, No. 67 (Def Jam/Mercury); and Amber's aforementioned "This Is Your Night."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	15	3	THINGS WE DO FOR LOVE	HORACE BROWN (MOTOWN)
2	5	14	I'LL BE ALLRIGHT	MTS (SUMMIT)
3	3	8	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)
4	19	2	SHOW ME HEAVEN	TINA ARENA (EPIC)
5	7	6	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
6	—	1	PO PIMP	DO OR DIE (RAP-A-LOT/NOO TRYBE/VIRGIN)
7	11	4	DJ GIRL	KATALINA (THUMP)
8	—	1	AQUA	S'AIN'T JOHN (GOSSIP/STRICTLY RHYTHM)
9	9	5	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)
10	14	3	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)
11	—	1	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
12	10	6	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
13	4	3	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)

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

PGD Sued Over Source-Tagging Cho. Retailer, Anti-Theft System Maker Seeking Injuncti

BY DON JEFFREY

NEW YORK—The long-awaited source-tagging of recorded music product has hit another snag.

A major retailer and the manufacturer of an electronic anti-theft system for retail have filed separate lawsuits against PolyGram Group Distribution (PGD) to prevent the shipment of CDs containing electronic tags installed by PGD and manufactured by a competing electronic security company.

Target Stores, operator of 688 discount department stores that sell CDs, and Checkpoint Systems, manufacturer of an anti-theft system that employs radio frequencies, filed suit in U.S. District Court for the Eastern District of Pennsylvania, charging PGD with violating antitrust law. They are seeking an injunction to stop PGD from placing on CDs electronic tags developed by Sensormatic Electronics.

The Target suit also names the National Assn. of Recording Merchandisers (NARM) as a defendant because the music retail trade organization rec-

ommended the use of Sensormatic's acousto-magnetic technology for the source-tagging of CDs.

Alan Malasky, an attorney with Arent Fox Kintner Plotkin & Kahn representing NARM, says, "NARM's position is that the Target lawsuit is totally without merit. NARM will vigorously defend that lawsuit, as it will defend a previously filed Checkpoint lawsuit, which we also believe is totally without merit."

PolyGram is being sued because it was the first of the major music distributors to announce that it would source-tag CDs. It began shipping a selected number of CDs with Sensormatic tags for retail sale July 16. A spokeswoman for PolyGram says the company has "no comment on pending litigation."

A source says the PGD shipments are likely to continue unless the court prohibits them.

Target, in its lawsuit, says that it uses Checkpoint technology in its stores and that changing over to the Sensormatic system would require "substantial expenditures." It also

charges that PGD's decision to increase the wholesale price of CDs by 8 cents to cover source-tagging costs is unfair to retailers who do not use the Sensormatic system.

Target also charges that the NARM selection process was "dominated" by retailers who use Sensormatic technology. Malasky responds, "That's false."

Checkpoint, which has a smaller share of the retail music business than Sensormatic, named only PGD in its suit because it filed a complaint against NARM earlier this year. The recent Checkpoint suit, virtually the same as Target's, charges that PGD's source-tagging with Sensormatic places Checkpoint at "a significant competitive disadvantage."

Four of the six majors—WEA, Sony Music Distribution, Uni Distribution, and BMG Distribution—previously indicated that they expect to meet NARM's mid-August target date for beginning to source-tag.

NARM released its initial recommendation of Sensormatic at its annual convention in 1993.

ARISTA EARNS HIGHEST REVENUES EVER

(Continued from page 6)

Some of Arista's best-selling recordings have been from its joint ventures, particularly those with R&B producers, such as Babyface and L.A. Reid (LaFace Records), Dallas Austin (Rowdy Records), and Sean "Puffy" Combs (Bad Boy Entertainment).

TLC's second album on LaFace, "CrazySexyCool," has sold more than 10 million units in the U.S., and LaFace had shipped more than 1 million units of Toni Braxton's second album, "Secrets," at fiscal year's end. Rowdy has a rising star in singer Monica. And Bad Boy, executives point out, has a five-for-five success ratio: Each of its first five releases scored at least a gold record. Its acts include the Notorious B.I.G. and Faith Evans.

Arista Nashville, the country division, has had chart-toppers in the last year with Alan Jackson's "The Greatest Hits Collection" and Brooks & Dunn's "Borderline."

In pop and rock, Arista got a platinum record for Annie Lennox's second solo effort, "Medusa," and saw a resurgence in sales during the last holiday season for the year-old multiplatinum Kenny G album, "Miracles."

"The goal of the past five years has been to constantly spread the breadth of this company," says Lott.

Well-represented in R&B, pop, and country, Arista's goal this year is to develop its rock roster. Davis says the effort "really has just begun," with the hiring of additional A&R and promotional staffers. The Arista staff now numbers about 250.

Another Arista joint venture, Time Bomb Records, focuses on rock music and has released two albums so far, by Elevator Drops and No Knife. Davis says Time Bomb founder Jim Guerinot is preparing to sign "one or two" more acts.

One of Arista's highest-profile rock releases recently is the new album by Patti Smith, "Gone Again," which has won strong praise from critics. In addition, the label has an agreement with Grateful Dead Records to distribute some of the Dead's catalog, with a best-of release planned for Sept. 17.

Other releases to come this year include an as-yet-untitled studio album by Kenny G on Sept. 17; the soundtrack to the new Houston film "The Preacher's Wife," which will include nearly all new

songs by the singer, in the fall; albums by Jackson and Crash Test Dummies in October; new recordings by Lisa Stansfield and Real McCoy; and reissues by Graham Parker, the Box Tops, and the Thompson Twins.

New artists the label expects to break this year include Robert Miles; No Mercy; Qkumba Zoo, a South African band described by Lott as "'90s alternative dance pop"; and For Real, a female R&B group on Rowdy.

ROYALTY FIGHT FORESEEN

(Continued from page 101)

IFPI-produced "memorandum of understanding" stating that the labels and the publishers should work to protect each other's rights in the face of piracy and bootlegging. IFPI wants the document to be signed before negotiations begin; BIEM negotiators want discussions about the memorandum to be part of the wider talks on mechanical rates.

As to what those rates should be, the record companies and publishers are already taking different stances.

In his address Kreile argued that authors' bodies such as GEMA have a duty to protect not only the commercial value of members' copyrights but the cultural value. That may mean, he said, opposing those business practices of the labels that issue discounted records.

For the labels, Garnett says, "these will be very tough negotiations. The current rate does not reflect market realities."

Though a lower mechanical rate would alarm publishers and writers, Kreile raised a larger specter at the GEMA meeting. He said that he believed the potential for major labels to settle accounts directly with their sister publishing companies would undermine the

collecting societies' ability to protect their writers and publishers.

Such an internal transfer of funds from one arm of a multinational corporation to another would not be subject to outside scrutiny, Kreile argued.

He said, "The collection societies do not go so far as to claim that direct accounting procedures which record companies want to practice with publishers who are members of the same group is partly piracy. Yet the collection societies are coming out strongly in saying, 'Trust is good; checking is better.'"

These checks can be performed only by an independent organization controlled by composers, lyricists, and their publishers, Kreile maintained.

"Together with the other continental collection societies, GEMA claims to be the guarantee of effective protection of copyright holders' rights, transparency, and maximum efficiency," he said. "And thus, we face the coming disputes with plenty of self-confidence, although we are all aware of the need for talks in good faith between all copyright holders, and that includes the multinationals and the collection societies" (see story, page 56).

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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
JULY 27, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	—	2	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
2	3	2	57	ALANIS MORISSETTE ▲ ¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	1
3	2	1	6	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
				HOT SHOT DEBUT		
4	NEW ▶		1	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	4
5	4	3	22	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
6	5	4	4	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
7	6	7	51	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
8	9	8	18	CELINE DION ▲ ¹ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
9	7	6	35	TRACY CHAPMAN ▲ ² ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
10	8	5	3	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
11	11	10	28	NO DOUBT ● TRAUMA 92580/INTERSCOPE (10.98/15.98) [CS]	TRAGIC KINGDOM	10
12	10	9	6	SOUNDTRACK DEF JAM 53191*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
				GREATEST GAINER		
13	28	—	2	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	13
14	17	18	41	OASIS ▲ ¹ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
15	15	12	11	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
16	16	16	72	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98) [CS]	THE WOMAN IN ME	5
17	12	—	2	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
18	19	15	8	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
19	18	13	12	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82863*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
20	22	21	41	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
21	20	14	13	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
22	23	24	12	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
23	26	22	4	BECK DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
24	14	11	7	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
25	27	28	40	GARBAGE ● ALMO SOUNDS 80004*/Geffen (10.98/16.98) [CS]	GARBAGE	25
26	NEW ▶		1	♂ WARNER BROS. 46317 (10.98/16.98)	CHAOS AND DISORDER	26
27	25	25	13	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
28	21	19	8	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
29	33	26	18	"WEIRD" AL YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
30	29	27	11	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
31	30	30	22	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) [CS]	PIECES OF YOU	27
32	34	35	38	THE SMASHING PUMPKINS ▲ ⁶ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
33	38	32	79	BUSH ▲ ³ TRAUMA 92531/INTERSCOPE (10.98/15.98) [CS]	SIXTEEN STONE	4
34	32	39	6	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
35	13	—	2	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
36	NEW ▶		1	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	36
37	36	34	22	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
38	41	41	9	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRIC LARRYLAND	38
39	53	54	4	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (7.98 EQ/11.98)	ROCKET	39
40	24	20	6	JIMMY BUFFETT MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
41	43	40	35	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
42	35	29	9	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
43	39	—	2	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	39
44	42	37	36	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
45	62	65	19	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	45
46	37	23	3	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
47	40	31	6	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
48	47	38	16	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
49	44	36	9	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
50	48	—	2	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
51	52	47	30	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [CS]	JARS OF CLAY	46
52	51	44	25	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
53	49	42	56	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	31	—	2	NEIL YOUNG WITH CRAZY HORSE REPRISE 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
55	46	—	2	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
56	50	33	4	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
57	45	17	3	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
58	56	62	3	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	56
59	59	60	257	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
60	55	43	26	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
61	58	56	38	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
62	70	68	34	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
63	54	49	7	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
64	63	55	105	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) [CS]	CRACKED REAR VIEW	1
65	65	52	6	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31
66	66	59	22	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
67	86	113	11	MINDY MCCREADY BNA 66806 (10.98/16.98) [CS]	TEN THOUSAND ANGELS	67
68	57	46	3	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
69	61	53	12	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
70	71	66	6	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
71	64	45	8	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	41
72	69	58	35	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
73	85	—	2	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	73
74	60	—	2	SPONGE COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
75	67	48	9	SOUNDTRACK ● MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
76	73	61	10	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
77	89	107	52	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
78	72	57	7	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
79	82	80	24	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
80	88	104	4	VARIOUS ARTISTS MADACY 6802 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	80
81	74	64	3	CHER REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
82	78	69	17	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
83	77	77	83	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
84	79	73	18	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
85	68	50	4	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
86	76	71	26	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
87	80	76	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
88	107	139	4	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	88
89	96	88	34	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
90	83	70	7	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
91	91	95	3	WADE HAYES COLUMBIA 67563 (10.98/15.98)	ON A GOOD NIGHT	91
92	81	82	13	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
93	75	63	3	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
94	94	91	52	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
95	124	75	3	DEAD CAN DANCE 4AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
96	95	85	47	JOAN OSBORNE ▲ ³ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) [CS]	RELISH	9
97	108	100	18	JANN ARDEN A&M 540336 (10.98/15.98) [CS]	LIVING UNDER JUNE	93
98	105	106	90	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
99	98	97	51	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
100	103	89	39	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) [CS]	AMERICAN STANDARD	24
101	93	67	24	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
102	84	74	8	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
103	151	163	3	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) [CS]	HIGH/LOW	103
104	110	93	10	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) [CS]	MAXWELL'S URBAN HANG SUITE	93
105	117	124	8	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) [CS]	FIZZY FUZZY BIG & BUZZY	105
106	102	84	106	SEAL ▲ ⁴ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
107	104	83	48	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) [CS]	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
108	99	108	88	EAGLES ▲ ⁶ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1

○ 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. [CS] 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	106	109	20	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	106
110	97	78	5	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
111	112	117	93	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
(112)	126	135	11	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	106
113	90	86	11	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
114	101	81	29	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
115	114	105	87	TLC ▲ ¹⁰ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
116	122	120	47	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
117	115	96	85	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
(118)	156	166	5	★★★ PACESETTER ★★★ PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	118
119	92	72	14	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
(120)	138	137	21	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
121	113	103	36	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
122	100	79	10	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
123	121	121	38	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
124	109	—	2	VARIOUS ARTISTS SURFDOG 90062/INTERSCOPE (10.98/16.98)	MOM — MUSIC FOR OUR MOTHER OCEAN	109
125	125	112	10	THE CURE ● FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
126	116	102	6	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
127	131	116	7	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	116
(128)	137	119	17	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
129	129	101	8	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
(130) NEW ►			1	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	130
131	120	111	32	ENYA ▲ REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
132	118	99	9	DEF LEPPARD ● BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
133	132	129	16	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
134	127	114	70	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
135	87	51	3	VARIOUS ARTISTS ELEKTRA 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	51
(136) NEW ►			1	SOUL COUGHING SLASH 416175*/WARNER BROS. (10.98/15.98) HS	IRRISISTIBLE BLISS	136
137	119	110	16	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
138	111	98	18	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	89
139	142	133	87	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
140	134	123	18	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
141	128	130	22	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
142	140	125	34	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
(143) NEW ►			1	ELECTRONIC WARNER BROS. 45955 (10.98/16.98) HS	RAISE THE PRESSURE	143
144	153	143	43	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
145	141	138	92	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
146	146	132	13	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
147	136	128	32	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
148	147	—	8	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
149	139	118	6	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	74
150	123	87	4	PATTI SMITH ARISTA 18747 (10.98/16.98)	GONE AGAIN	55
151	149	115	3	4 HIM BENSON 4321 (10.98/15.98) HS	MESSAGE	115
152	155	141	6	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	102
153	159	155	37	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
154	135	131	54	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 37	Tracy Chapman 9	Kirk Franklin And The Family 87	Kiss 57
311 45	Cher 81	Fugees 5	KMFDM 188
4 Him 151	Terri Clark 169	Kenny G 195	Korn 158
Abba 139	Collective Soul 134	Garbage 25	La Bouche 60
Bryan Adams 65	Harry Connick, Jr. 43	Geto Boys 166	Kenny Lattimore 197
Rhett Akins 152	Coolio 44	Vince Gill 78	Tracy Lawrence 52
Alice In Chains 121	Cowboy Junkies 159	Goldfinger 192	Donna Lewis 200
Tori Amos 163	The Cranberries 30	Goo Goo Dolls 116	Live 175
Jann Arden 97	Crucial Conflict 17	Gravity Kills 138	LL Cool J 62
The Beatles 128	The Cure 125	Andy Griffith 173	Lost Boyz 47
Beck 23	D'Angelo 154	Wade Hayes 91	Lyle Lovett 56
Blues Traveler 55, 117	DC Talk 142	Heltah Skeltah 85	Luke 170
Bone Thugs-N-Harmony 7, 156	De La Soul 35	Faith Hill 180	Marilyn Manson 101
Tracy Bonham 119	Dead Can Dance 95	Hootie & The Blowfish 19, 64	Master P 92
Paul Brandt 118	Def Leppard 132, 153	Enrique Iglesias 168	Dave Matthews Band 15, 111
Toni Braxton 6	Delinquent Habits 149	The Isley Brothers 49	Maxwell 104
Brooks & Dunn 27	Celine Dion 8, 186	Alan Jackson 61	Neal McCoy 70
Garth Brooks 83, 89	Dishwalla 112	Jars Of Clay 51	Mindy McCready 67
Jimmy Buffett 40	Eagles 108	Jay-Z 46	Tim McGraw 144
Bush 33	Electronic 143	Jewel 31	Men Of Vizion 194
Busta Rhymes 137	Enya 131	Quincy Jones 157	Natalie Merchant 53
Butthole Surfers 38	Gloria Estefan 34	Toby Keith 146	Metallica 3, 59
Tevin Campbell 68	Everclear 114	R. Kelly 41	George Michael 42
Mariah Carey 20	Everything But The Girl 102, 178	Sammy Kershaw 183	Monica 94
Celly Cel 113	Jeff Foxworthy 77		Monifah 129

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155	130	90	12	SOUNDTRACK ▲ ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
156	157	152	88	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
157	133	127	36	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
(158)	169	151	49	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
159	164	145	20	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
160	168	169	139	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
(161)	191	—	2	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	161
162	158	153	66	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
163	144	122	25	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
164	154	140	12	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
165	152	—	2	SOUNDTRACK EMI 52498 (10.98/16.98)	STRIPTease	152
166	148	126	15	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
167	163	148	22	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
168	172	150	8	ENRIQUE IGLESIAS ● FONOVI 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	150
169	160	149	41	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
170	143	136	9	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
(171) RE-ENTRY			37	SOUNDTRACK ● CAPITOL 32617 (10.98/16.98)	CLUELESS	49
(172)	182	—	2	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (10.98 EQ/16.98)	SUMMON THE HEROES	172
173	161	142	15	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
174	170	171	66	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
175	175	161	116	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
(176)	185	177	243	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
177	167	144	44	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
178	166	154	30	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
179	181	183	198	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
180	176	156	46	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
181	180	181	4	SOUNDTRACK CAST WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME SING-ALONG	180
182	173	158	47	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
183	190	192	10	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
184	150	94	13	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
185	162	134	3	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98) HS	DUST	134
186	178	164	125	CELINE DION ▲ ⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
(187) NEW ►			1	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	CLUB CUTZ	187
188	145	92	3	KMFDM WAX TRAX! 7242*/TVT (10.98/16.98)	XTORT	92
189	195	187	51	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
190	174	146	13	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
191	188	188	239	PEARL JAM ▲ ⁸ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
192	171	147	12	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98) HS	GOLDFINGER	110
193	187	167	12	THE SMASHING PUMPKINS ● VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
194	186	—	3	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98 EQ/15.98) HS	PERSONAL	186
195	183	186	191	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
196	177	159	27	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
197	197	—	2	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	197
(198) NEW ►			1	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	198
(199) NEW ►			1	VARIOUS ARTISTS BMG LATIN 31388 (8.98/11.98)	MACARENA MIX	199
(200) NEW ►			1	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	200

Lorrie Morgan 126	Collin Raye 182	The Hunchback Of Notre Dame 24	VARIOUS ARTISTS
Alanis Morissette 2	Red Hot Chili Peppers 177	Independence Day 73	America Is Dying Slowly 135
N.W.A 50	The Refreshments 105	Mission: Impossible 75	Club Cutz 187
Nada Surf 103	The Tony Rich Project 86	Now And Then 109	Club Mix '96 Volume 1 79
NAS 1	Lionel Richie 190	The Nutty Professor 12	Dance Mix U.S.A. Vol. 4 82
Me'Shell Ndegeocello 93	Ricochet 127	Phenomenon 13	Jock Jams Vol. 1 99
Nirvana 176	LeAnn Rimes 4	Pulp Fiction 145	Macarena Mix 199
The Dixons 140	Linda Ronstadt 110	Striptease 165	Mom — Music For Our Mother Ocean 124
No Doubt 11	Adam Sandler 66	Sunset Park 155	MTV Buzz Bin 164
Oasis 14	Screaming Trees 185	Twister 76	Waiting To Exhale 72
Joan Osborne 96	Seal 106	SOUNDTRACK CAST	The Hunchback Of Notre Dame
Ozzy Osbourne 123	Bob Seger & The Silver Bullet Band 98	Sing-Along 181	Sponge 74
Pantera 122	Seven Mary Three 100	Sting 84	Slabbing Westward 120
Pearl Jam 191	Kenny Wayne Shepherd 196	Stone Temple Pilots 48	George Strait 22
Tom Petty & The Heartbreakers 160	The Smashing Pumpkins 32, 193	Keith Sweat 10	SWW 69
Porno For Pyros 90	Soul Coughing 136	Johnnie Taylor 198	TLC 115
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Maxi Priest 130	SOUNDTRACK	Shania Twain 16	
Primitive DJ's Gods 39	Bed Of Roses 148		
† 26	Braveheart 147		
Quad City DJ's 58	The Cable Guy 71		
Queen 179	Clueless 171		
Rage Against The Machine 21	Dangerous Minds 189		
	Friday 174		

COLLECTABLES BOXED SET SHEDS LIGHT ON THE SUNRAYS

(Continued from page 8)

version of the group's sole album, "Andrea," released in 1965 by Capitol's Tower Records subsidiary.

Collectables product coordinator Mike Stefanik says, "I always remembered it as a great album... I had put in for that, and what [Capitol] gave me was the mono tapes. I was under the assumption that the stereo tapes had not existed, because at the time they said, 'We can't locate them.' I knew through Rick that it had been reissued in Canada in stereo."

Henn, who says he was unhappy with the sound and presentation of the mono "Andrea," contacted Collectables.

RED ANT

(Continued from page 6)

majors because of severe bottom-line pressures.

"Focus has been lost on artist careers," he says. I'm very concerned about the long-term perspective. That's how you build great catalog. Young bands are doing it by themselves, creating and marketing the product by themselves. It all reflects the frustration with label structure.

"Large companies are confronted with quarterly analysis and putting numbers on the board," Teller adds. "The pressure to deliver quickly and squeeze the last sale has taken too much precedence. [At Red Ant], we can have a more thoughtful perspective. We won't mind leaving sales on the table to get [acts] to grow."

Teller contends that he can avoid the financial stresses of the majors. "Obviously, we have a business plan we're working against. But the difference is that we're privately funded and don't have to deal with the public markets, trying to persuade analysts, among others," he says. "It's easier to have a financial dialog and make changes with a much greater level of flexibility."

Before leaving his post late last year following MCA Inc.'s acquisition by Seagram, Teller made a number of deals with new label entities, including Bob Krasnow, Doug Morris, and the Dream-Works/SKG Records operation founded by Steven Spielberg, Jeffrey Katzenberg, and David Geffen.

W. Townsend Ziebold, chairman of Wasserstein Perella Group Inc., says of the new venture, "On the heels of our acquisition of IMAX, this transaction reinforces [our] record in select entertainment investment."

Beyond label activities, Teller will put the new venture's resources to work on other music-related projects, including the formation of a music publishing company, acquisition of other labels, the creation of what he terms "a major music enterprise" on the World Wide Web, and the financing and production of music-intensive films.

Teller is said to have made MCA Music Entertainment into the most profitable company within the MCA fold. In 1994, the last full year under Teller's aegis, gross revenues were \$1.25 billion. During his tenure, Teller acquired the Geffen and GRP labels and developed the multinational clout of the label, expanding its reach in 25 countries over a two-year period.

Before joining MCA, Teller served as president of CBS Records (now Sony) from 1985-88 during a second stint at the company, which he originally joined in 1969. He was president of United Artists Records and Windsong Records in the '70s and returned to CBS in 1981 to serve as president of Columbia Records. He joined MCA in 1988 as president of MCA Records and VP of MCA Inc. He was named chairman of the company's music group in 1993.

Henn recalls, "I said, 'Hey, guys, I've got a full set of liner notes written by an expert, Stephen McParland. I've got photos, I've got acetates, dubs, rare things. Let me help you do the right package.' And Mike was so cool. He said, 'Great, we'll redo it in stereo.'"

The "lost" stereo masters didn't prove elusive. Henn says, "I had been talking with [EMI tape archivist] Ron Furmanek, and he said, 'OK, I'll make a call to the guy in the vault,' and the guy said, 'It's sitting right next to the mono [master].'"

The project evolved into far more than a stereo version of the album, after Stefanik learned from Henn that the musician had a mountain of previously unreleased material on hand.

The first disc in "Vintage Rays" collects early material by the band, which was formed in 1959 by Henn, then a 12-year-old student at Corpus Christi Parochial School in L.A.'s Pacific Palisades. The group, originally known as the Renegades, included fellow students Eddy Medora on sax and Marty DiGiovanni on piano; bassist Vince Hozier and guitarist Byron Case (who replaced original guitarist Steve O'Reilly) joined later.

"We were like the definitive garage band for west L.A. when there weren't a lot of garage bands," Henn says. "We weren't a surf band. Our roots came from James Brown & the Famous Flames, from John Lee Hooker, from Ray Charles, B.B. King, and Ben E. King."

The first CD, which contains material released by Challenge and Chatahoochee labels, contains feisty Renegades versions of Willie Dixon's "Seventh Son," Don & Dewey's "Justine," and Jimmy Forrest's "Night Train." It also contains trend-hopping singles, recorded as "the Dirt Riders," "the Snow Men," and "the Rangers," many of which were produced by L.A. producer/scenester Kim Fowley.

"When it came around, we were eager to jump on any bandwagon we could to find stardom," Henn says.

In 1964, Carl Wilson, a classmate of the Renegades at Hollywood Professional School, brought the group to the attention of his father, who had ended his managerial work for his sons' band after a confrontation with Brian.

Murry Wilson became manager and producer of the band, redubbed the Sunrays, and brought it to fledgling Capitol imprint Tower. Under Wilson's tutelage, the group assumed the Beach Boys' harmony-drenched sound and cut its best-known songs, the anthem "I Live For The Sun" (which peaked at No. 51 on Billboard's Hot 100 Singles chart in 1965) and "Andrea" (which rose to No. 41 in 1966). These and other released and unreleased Wilson-produced tracks make up most of the set's second and third discs.

Henn believes that Wilson, who played an integral role in developing the early Beach Boys sound, did what came naturally with the Sunrays.

"I don't think he was saying, 'Rick sound like [Beach Boys drummer] Mike Love,'" Henn says. "He never said that to me, or 'Sound like Brian.' But I think that was there. I'm the first to admit that 'I Live For The Sun' is derivative of the Beach Boys sound. But as you listen to the evolution on the box, you'll see us trying to go to something that was the Sunrays."

"We weren't doing what Gary Usher was doing, or let's say, the Fantastic Baggys or even Jan & Dean. If you listen to that stuff, there's a lot more soul influence in a lot of the cuts. We were across the board—there's a country thing, a pop thing, soul things. That was probably part of our demise."

Still, Wilson used the same vocal approach—and, on some sessions, the same top studio sidemen—on the Sunrays' records that the Beach Boys utilized on their hits of the era.

Henn says, "I'll never forget the 'I Live For The Sun' session. It's the Wrecking Crew [with drummer] Hal Blaine. We're with [engineer] Chuck Britz at United Western [Studios]. I walk in, and being the dumb 17-year-old kid that I am, I sit right down on [Blaine's drum] set. And I turn around, I'm used to counting 'em out, I go, 'One! Two! Three!' [Guitarist] Tommy Tedesco falls in, [bassist] Ray Polman falls in—all these guys fall in. I'm beating away, and then I see Hal's over in the corner, putting a little percussion thing together so he can play... We were just too stupid to know what was happening. Hal never played another session for us after that."

In Henn's reminiscences in the boxed set's liner notes, Murry Wilson is seen in a singularly softer light than that in which he is often portrayed.

Henn says, "He was a veritable detonator to my creativity. He inspired me, as well as the rest of the group. I just wanted to share that with whoever's interested in listening."

"Vintage Rays" contains the rare song "Our Leader," a heartfelt homage to Wilson that the band cut as a Christmas present for him in 1966.

"I was so grateful for what he had done," Henn remembers. "I sat down and wrote the tune, knocked it out, and we went into United Western, all spent about 50 bucks out of our pocket, and in two or three hours knocked out the tracks and did the vocals and pressed up only five dubs. I have one of the only dubs in existence, and that's what you hear."

The Sunrays broke up in 1967; Wilson's failing health, the band's limited commercial dividends, and Henn's desire to return to school contributed to the group's end. Though it never attained great national success, the band is fondly remembered by surf connoisseurs, who are welcoming the Collectables box.

"It's the ultimate," says Allan Ostrow, owner of the surf-oriented retail outlet Go Boy Records in Redondo Beach, Calif. "It lets you know that there's much more to the Sunrays than the two songs everybody's heard... They kind of evolved and followed the trends successfully."

Collectables, which is known primarily for compilations of classic R&B, doo-wop, and rock'n'roll, is distributing "Vintage Rays" via its wholesale operation, Gotham Distributing, and a network of U.S. independents. (Due to its cross-licensed nature, the box is unavailable internationally.)

"We already cater to approximately 2,000 mom-and-pop stores, who receive our fliers on a weekly basis and who we regularly keep hitting," Stefanik says. "We literally saturate everybody. If Gotham doesn't hit a store with the news in some way, then these other distributors pick up where we lay off."

The label plans to advertise the set, which was issued in late June, in such collector-oriented publications as Discoveries and Goldmine.

Henn also is deeply involved in promoting the box. "He knows all the surf magazines. He knows all the key disc jockeys who have a surf show," says Stefanik. "He knows everybody. [So I've given Rick] over 100 copies of this box as promos to send to all the key, key people."

Henn says, "We've been talking to a publicist about doing the promotion... I'm going to be promoting it to college radio, sending a lot of boxed sets to people who love surf shows, who are playing this West Coast style of music. We'll

be hitting oldies radio to try to get 'I Live For The Sun' and 'Andrea' in rotation."

The reformation of the Sunrays may be the key promotional tool. Most of the members remain active in music: Henn directs the 30-piece orchestra for Laguna Beach, Calif.'s Pageant of the Masters; Hozier plays lead guitar for the Portland, Ore.-based blues band Jimmy Lloyd Rea & the Switchmasters; and Case plays bass for the Vipers, a Eugene, Ore.-based unit that also features Henry Vestine of Canned Heat. Medora is national account manager for Walt Dis-

ney Records in Burbank, Calif.

Henn says, "We're getting called by a lot of promoters to do these festivals—the Oceanfest in Huntington Beach [Calif.] and this and that and the other thing, and possibly a tour in Japan and Australia—of course, 'I Live For The Sun' was an anthem down there. We're talking about getting together, the business aspects of regrouping to play."

He adds with a laugh, "This can't really be a comeback, because we were never really there in the first place."



by Geoff Mayfield

POST-HOLIDAY BLAHS: The sales charts in last week's Billboard reflected activity from the tracking period that included the July Fourth holiday, which was a four-day weekend for many U.S. consumers. It follows that the charts in this issue chronicle a nonholiday week, so most of the albums on The Billboard 200 post lower unit sales than they did last week. Although some music sellers say that the July Fourth weekend did not pull the traffic they had hoped for, the fact that only 20 of the albums on last week's list show gains over prior-week sums proves that the holiday indeed had a positive impact on that week's sales. To a lesser extent, the Eastern storm known as Bertha also dampened this week's numbers, as folks throughout Florida and the eastern side of the Carolinas had things other than shopping for music on their minds.

While numbers in virtually every sales category are down from the prior week, the bright silver lining is that with the exception of album-length cassettes, figures are up over the comparable 1995 week (see Market Watch, page 110).

THE WEEKS THAT WERE: One need not have a graduate degree in marketing to discern that the reason this week's chart is so much healthier than that of a year ago has to do with the availability of new hot sellers, led handsomely by teen sensation LeAnn Rimes, who grabs Hot Shot Honors on both The Billboard 200 (No. 4) and Top Country Albums (No. 1), with a first-week blast of 124,000 units. Also entering the top 50 are the new set by ♪ (No. 26) and the various-artist title "MTV Party To Go, Vol. 9" (No. 36), which combined account for roughly 60,000 units of new business. By contrast, the Hot Shot Debut in the July 29, 1995, issue was Shaggy's "Boombastic," at No. 42 with 24,000 units. The only other top 50 bow that week belonged to Bushwick Bill, who clocked in at No. 43 with 23,000 units.

The top of The Billboard 200 is also more vibrant than it was last summer. Even with a second-week decline of 40%, the 161,000 units rung by rapper Nas is greater than the 144,000-unit sum that placed Hootie & the Blowfish on top of the heap during the comparable 1995 week. Likewise, the top seven titles move more than 100,000 units each, while only four hit that mark on last year's July 29 chart.

UP WITH THE DOWN STROKE: The drop from prior-week volume prompts us to adopt very liberal bullet criteria for the week. In fact, if you see a title move to a higher Billboard 200 rank without a bullet, you can assume that album actually sold less than it did last week but with smaller sales erosions than other albums in that part of the chart, a phenomenon I refer to as "falling upward."

Aside from this week's Greatest Gainer, the soundtrack from "Phenomenon" (28-13 with a 50% sales increase), no album posts a gain that exceeds 30%. Paul Brandt (156-118) fetches the Pacesetter, with a 29.3% boost. (In a week when the title with the largest unit gain also has the chart's biggest percentage gain, the Pacesetter is awarded to the album with the second-largest percentage increase.)

Only two other titles that were on last week's chart see gains of 20% or more, and the soft climate means that each of those sees healthy climbs. Moving 62-45 is 311 (22%), while a 29% uptick has Nada Surf vaulting 151-106.

SERIES STAR: The aforementioned "MTV Party To Go" title is noteworthy because it posts the highest Billboard 200 and Top R&B Album debuts in the history of this series. The previous record on the big chart was the No. 67 debut scored by "Vol. 7." On the R&B list, this week's No. 35 bow eclipses the No. 45 entry notched by Vol. 3.

PRICE CHECK: During the past year, \$16.98 has become the predominant price point for CDs on The Billboard 200. In last year's July 29 issue, 101 titles carried a list or equivalent price of \$15.98, while 71 titles bore a \$16.98 tag. On this week's chart, that higher price is worn by 115 titles, and there are only 56 \$15.98 entries. Thus, it is not surprising to see the number of titles bearing the premium \$17.98 tag double, from six a year ago to 12 now. The number of titles priced at less than \$15.98 (this includes EPs and full-length albums by developing artists) has dropped slightly, from 17 to 13. Four current entries are priced at more than \$17.98, compared to five on the comparable 1995 chart.

MALAYSIA'S M. NASIR MELTS TRADITION, TREND

(Continued from page 1)

while navigating the rocks between art and commerce, it just might be Mohd Nasir Bin Mohamed.

Professionally known as M. Nasir, he dominates the Malaysian music industry with a principled advocacy of the country's traditions and an unerring sense of what is popular. He talks about (and uses) such musical instruments as the kompang and the rebab as comfortably as he discusses American blues and folk. And he has quite a line in metaphors: "Musically, Asia is strange. It's like 'Mary Poppins' done in Japanese." He adds, "I've actually seen that!"

Nasir, 39, has credentials as a painter, singer, composer, lyricist, record producer, actor, and—lately—film director. Little wonder that David Loiterton—regional director of BMG Music Publishing Asia, which represents Nasir's publishing company, Luncai Emas, for the world outside Malaysia and Singapore—calls him a renaissance man.

Just a few weeks ago, the Malaysian government called him trouble. After a newspaper claimed that he had made a casual remark ("Who is Mahathir?") about the country's prime minister, Datuk Seri Dr. Mahathir Mohamed, the Information Ministry banned his works, including songs written for others, from TV and radio.

The blackout was eventually lifted, but the accompanying media fuss was a reminder that the music markets of Asia are quite different from those of the West and have their own social, political,

and cultural nuances. "We are a developing country," says Nasir, although he maintains a discreet silence about the ban itself. "We are still trying to understand art and commerce."

He prefers to talk about what motivates him. "I'm trying to call it 'Malay music.' That's the kind of music I'm trying to create. A bit of fusion, a bit of world music—changing Malay music, I guess."

"The Malay culture is already a mix of so many cultures, but we try to make it something new and something on its own. It's difficult: Every time I start something, it sounds like it has already been done. Peter Gabriel, you know, he has done it all."

Still, Nasir has done plenty. Born in Singapore (but now a Malaysian citizen), he began his career in arts and music after securing a diploma from Singapore's Nanyang Academy of Fine Arts in 1978. He was involved in drama and acting, but while singing with a local band, he caught the attention of Wan Ibrahim, a local producer. "I suggested that I write some lyrics for him," Nasir explains. "So he offered me a job as a producer at PolyGram [Singapore]. They asked me to write the lyrics for the act they were producing at the time, the Alleycats."

"So my first experience was as a lyric writer. But I also helped with production. The Alleycats were not Malay [they came from Penang], so they had some problem with diction; I helped them. Afterward, I started the group Kembara and started writing about different things."

At a time when three-chord, squealy Malay rock was the mainstream, the three-piece Kembara married emotive vocals with orchestral/traditional sounds, while keeping an electric base. It also set itself apart with observant lyrics, sung in Malaysia's Bahasa dialect, on the country's society, rather than straightforward love songs.

"I listened to a lot of topical lyrics," says Nasir, "and tried to change the idea of songs—not just pop, not just 'I'm so in love with you'—and did it in Malay. I don't know if I was the first, but I just did it." Moreover, his work has kept that theme. "What I started writing for Kembara and what I'm still writing about is this: What the hell is going on?"

Kembara (the name means "to wander") recorded seven albums for PolyGram between 1981 and 1986 that sold 15,000-25,000 copies each in a market then plagued with severe piracy. The country has no singles business, but radio programmers popularized a number of the band's songs, including "Express Rakyat" from the self-titled debut album, which was adopted as a theme by Malaysian Railways; "Kolar Biru" (Blue Collar) from 1983's "Generasi Ku" (My Generation), which was considered a statement for Malaysia's working class; and "Cetak Rompak" (Music Piracy) from the fifth album, 1985's "Seniman Jalanan." The following year, Kembara, which by then featured Nasir and an evolving lineup of musicians, recorded the soundtrack for a movie about music

pirates, "Kembara Seniman Jalanan" (the Wanderings of a Busker), which marked his debut as an actor. Subsequently, the band broke up.

Nasir continued to write songs, while developing his versatility. He produced albums for Norma Johari, the Ideal Sisters, Mazuin Hamzah, and Raffi Hussein, among others, then acquired a reputation in rock by overseeing an album for Search, the genre's most popular band in Malaysia, and for another outfit, Wings. "Nasir is the only producer who makes music tailored to the artist," says Awie, the former lead singer of Wings, now a solo performer. "As for his own style, it has always leaned to the experimental. His lyrics are very mystical: They speak more about God than about the world."

Wira Manja—head of Malay music programming at Time Highway, Malaysia's only "private" (the government owns a share) national radio station—says, "The sheer volume of his work makes him extraordinary. He's not afraid to experiment and then go on. He changes styles every three months." Gary Thanesen, an air personality at national Radio Muzik, adds, "He's definitely innovative. I suppose he spends a lot of time thinking about improving Malaysian music."

Testimony to that is the series of solo albums Nasir began recording for BMG Music (Malaysia) from 1990 onward, when he set the three-minute pop song to traditional textures. For instance, his first BMG release, "Solo," included "Mustika" (Precious Stone), notable for its use of gamelan. "People think gamelan is an instrument," says Nasir, "but gamelan is an orchestra: drums and strings and chimes."

The musician admits that he is afraid of calling anything traditional—he suggests that the word is "abused"—but employs such instruments as the kompang ("a drum, Middle Eastern in origin, like a tambourine but without cymbals"), the sape ("a stringed instrument, one or two strings, with a soundbox—it's like a sitar, made of wood"), and the rebab ("also a stringed instrument, like a banjo, made of leather wrapped around wood").

He continues, "The origins of the instruments, you can argue about that. But there are distinct Malay melodies and rhythms. The Middle Eastern influence came from religion, from Islam. But before the religion came, there were distinct tribal styles of music, like the Asli melody, tribal, indigenous melodies."

"When the colonists—in our case, the British—came, they introduced all kinds of music, Western music. The West brought music that was already developed to the highest level." The result, Nasir says, has long influenced Asian musicians and, more recently, the Asian music industry. "The Asian people are always trying to break in the West. But they will not succeed if what they want to do is make blues or R&B."

He adds, "What's happening now is not the Eastern people developing, but a Western person like Peter Gabriel developing what is called 'world music.' But they do so with all the technical know-how and good production, good marketing strategies. They've covered the world already. Try to market your music against that."

Then again, Nasir appears to know about commerce. "From a purely commercial and A&R standpoint," says Beh Suat Pheng, managing director of EMI Malaysia, "he has a good track record for hits."

Aziz Bakar, GM of BMG Music (Malaysia), who signed Nasir to the label, adds, "He created a mass market for Malay music and gave the industry a shot in the arm. He has written for as

many as 50 artists, and has probably written more than a thousand songs—dozens of which were hits."

Nasir's overarching contribution to the Malaysian music industry made the recent broadcasting ban on his work all the more ironic. "It's like banning a poet," says BMG Music Publishing's Loiterton. "He's an artistic figure, as opposed to a pop star." As a rule, the executive says, the government supports the industry. "OK, when you're talking about death metal, then they lose patience. But this was a storm in a teacup, and we're glad it has been settled with no loss of face."

Nevertheless, one comment during the furor was telling. Deputy information minister Datuk Suleiman Mohamed was quoted as saying the blackout was necessary because of Nasir's standing as a role model for the young. "We have these values, these norms and values of our society here, Islamic and Eastern values, which we want to maintain," declared Suleiman. "We do not want the new generation... to be influenced by countercultures."

Darren Childs, Hong Kong-based director of business development at Channel V, the pan-Asian music TV network, adds, "The whole ethos of rebellion, particularly rebellion by the kids, simply doesn't exist here."

No rebellion, perhaps, but there is self-confidence—and again, Nasir serves as a role model for others in the Asian music industry. He owns his own 24-track recording studio along with his 6-year-old Luncai Emas company, and a label, Mendonan, which has three acts under contract. He is also VP of a local artists' association, PAPITA. Later this year will be the release of his first movie as a director, "Merah" (Red), following a number of TV roles.

Nasir's other preoccupations have kept him from making a studio album over the last couple of years; his last, "Canggung Mendonan" (the name of a Malay folk dance), sold more than 100,000 copies for BMG and was named best traditional album at Malaysia's annual AIM Awards. Earlier this year, the label issued "Akar" (Root), a concert recording of Nasir's hits, which sold around 40,000 copies.

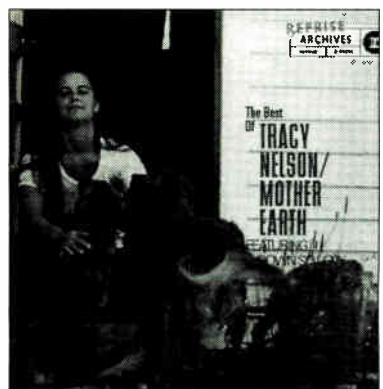
Now, the "renaissance man" is preparing to record once more. "I've not really got the material yet," he admits, "but I'm going to try and do what I've [always] set out to do: make Malay music."

WARNER, REPRISE BRING BACK CLASSICS

(Continued from page 7)

success. That led to a couple of meetings with Mo Ostin, who was interested in getting to know me and coming to understand what I was doing. The success of 'Storyteller' opened some eyes here—that there was some business to be done with boxed sets and reissues."

While part of Geller's job is to determine what treatment an artist deserves—should an album be reissued or is the act better served by a compilation or boxed set?—he has to be prepared to seize immediate opportunities.



Shortly after he started at Warner Bros., the "Sleepless In Seattle" soundtrack on Epic Records was becoming popular. "The soundtrack included two cuts by Jimmy Durante that Warner Bros. licensed to Sony, so we decided it might make sense to make a Jimmy Durante release available on Warner Bros. proper," he says.

The resulting Durante set and Boots Collins' collection have been Warner Archives' top single-disc sellers, with each moving approximately 100,000 units, according to Geller. When considering what projects to do, Geller says there is no "hard and fast [sales] rule, but general thinking is that if I can do 10,000 units, I'm fine. Sometimes it's less than that, and sometimes it's more."

The crown jewel during Geller's

tenure is the 20-CD Frank Sinatra package released in 1995 to commemorate Ol' Blue Eyes' 80th birthday. The collection, which retailed for \$499.98, covered Sinatra's entire Reprise output. The Sinatra collection was issued as a limited edition of 15,000 numbered sets. Sinatra received No. 1; Geller received No. 14.

Since Warner Bros. was founded only in 1958, Warner Archives doesn't have the depth of catalog that a Sony Legacy or Capitol reissue program has at its disposal, but for the same reason, it doesn't have the problem of tape depreciation that many of the older companies have.

"At Warner Bros., there are not as many tapes to deal with, and they have been very well maintained and well ordered," Geller says. Additionally, Geller has the luxury of having Lee Herschberg, an engineer who worked on many of the original recordings, around to remaster the reissues.

Already on the docket for 1987 are a Harper's Bizarre compilation; a reissue of Rickie Lee Jones' "Girl At Her Volcano," possibly with additional material; and an Ambrosia set.

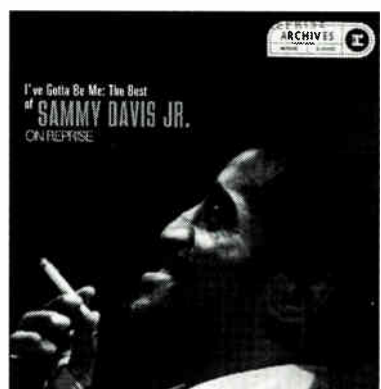
While Harper's Bizarre never had a tremendous amount of commercial success—its biggest hit was a remake of "59th Street Bridge Song (Feelin' Groovy)" that reached No. 13 in 1967—the group was remarkable for the people associated with it. Onetime Warner Bros. president and current DreamWorks president Lenny Waronker produced the act; producer Ted Templeman (Doobie Brothers, Van Halen) was one of the lead singers; Leon Russell, Randy Newman, Harry Nilsson, and Van Dyke Parks wrote and/or arranged material for the band; and players/singers included Parks, Glen Campbell, Geffen A&R honcho Roberta Peterson, and former EMI chief Joe Smith.

"Lenny and I have been really involved in picking the songs for the reissue," says Templeman. "It will include a song called 'Poly High,' written by Nils-

son, that was never on any of the albums. Some of the stuff is really interesting for its time. It was completely Lenny's brainchild."

With his arrangement of Cole Porter's "Anything Goes," a modest hit from the act's second album, Parks gave Harper's Bizarre a retro spin.

With tongue planted firmly in cheek, Parks recalls, "Lenny had this group that had no distinction that I could find other than a willingness to develop. So with their goodwill and with Lenny's general



autonomy as a new member of Warner Bros.' A&R staff, I took a Pygmalion attitude toward this nonentity in bringing to them a sense of time, in terms of a reference to the '30s. To tell you the truth, [it was] to get my penchant for that era of great songwriting into their repertoire."

For Geller, reissuing Harper's Bizarre's music is a way of spreading the story of Warner Bros.' varied history. "The archival side is just as important as making money. When all is said and done, a record company is masters. People come and go, generally, the companies get bought and sold, [but] what remains constant is the masters, so a company's archives are its greatest asset. If we can perpetuate the music, we're enhancing the assets of the company."

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Billboard's 1995 Music Yearbook

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The complete chart data (debut date, peak position, weeks charted, etc.) of every title that first appeared on the charts in 1995 is supplemented by yearly rankings. No. 1 hits sections and other special features. The book provides No. 1 hits from 19 other charts including Dance, Rap, Blues, Reggae, Latin, and Jazz. As a special bonus Billboard's Top Videocassette Rentals and Top Videocassette Sales charts are also included.

Billboard's 1995 Music Yearbook is available for \$34.95 from Record Research Inc.

For more information or to order a copy of the book, call Kim Bloxdorf at 414-251-5408.



PERSONNEL DIRECTIONS

Jack Fulmer, most recently an MCA regional alternative marketing/promotion manager, returns to Airplay Monitor as an account manager for Top 40 and Rock Airplay Monitors. He replaces Andrea Thompson.



FULMER

Fulmer, Airplay Monitor's West Coast representative in 1994-95 before leaving for MCA, has been an account executive with KROQ Los Angeles as well as rival KFI/KOST. Fulmer is based in New York and will cover accounts east of the Mississippi.



NUELL

Gary Nuell, most recently national director of sales development for Billboard Music Group publication Amusement Business, returns to Airplay Monitor in Los Angeles as an account manager. As part of the sales team that launched Airplay Monitor in 1993, Nuell is a veteran of music industry sales, having also spent four years selling for Billboard magazine. He'll be responsible for all West Coast record-label advertising in Top 40 and Rock Airplay Monitor.

Dates 'n Data

Billboard LIVE opening • Sunset Blvd., Los Angeles • Aug. 4

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.

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e-mail: vbeese@billboard-online.com

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	337,256,000	356,068,000 (UP 5.6%)
ALBUMS	290,112,000	295,259,000 (UP 1.8%)
SINGLES	47,144,000	60,809,000 (UP 29%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	185,046,000	210,476,000 (UP 13.7%)
CASSETTE	104,619,000	84,016,000 (DN 19.7%)
OTHER	447,000	767,000 (UP 71.6%)

OVERALL UNIT SALES THIS WEEK

13,058,000

LAST WEEK

13,727,000

CHANGE

DOWN 4.9%

THIS WEEK 1995

11,889,000

CHANGE

UP 9.8%

ALBUM SALES THIS WEEK

10,637,000

LAST WEEK

11,231,000

CHANGE

DOWN 5.3%

THIS WEEK 1995

9,919,000

CHANGE

UP 7.2%

SINGLES SALES THIS WEEK

2,421,000

LAST WEEK

2,496,000

CHANGE

DOWN 3%

THIS WEEK 1995

1,970,000

CHANGE

UP 22.9%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,554,000	7,997,000	DN 5.5%	6,487,000	UP 16.4%
CASSETTE	3,062,000	3,210,000	DN 4.6%	3,420,000	DN 10.5%
OTHER	21,000	24,000	DN 12.5%	12,000	UP 75%

ROUNDED FIGURES

FOR WEEK ENDING 7/14/96

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

SoundScan®

Hot 100 Makes Lisa Loeb's Day

WE'VE BEEN WAITING FOR a "Wednesday" song for a long time, so the new single by Lisa Loeb & Nine Stories is appropriate. "Waiting For Wednesday" (Geffen) bullets 93-87, but even when it debuted last week, it was the highest-charting song with "Wednesday" in the title in the rock era. The previous mark for a Hump Day title was set by the Royal Guardsmen, of "Snoopy Vs. The Red Baron" fame. Their Laurie single simply titled "Wednesday" peaked at No. 97 in September 1967. Loeb's new single is only the second song with "Wednesday" in the title to chart; Matt Monro didn't reach the Hot 100 with "Wednesday's Child," a 1967 release, and Elvis Costello's "Wednesday Week" was not a single.



by Fred Bronson

EXHALE AGAIN: After a 10-week run of rap singles at No. 1, there's a change at the top of the Hot 100. That's good news for Toni Braxton, who achieves her first No. 1 pop single, the two-sided hit "You're Makin' Me High"/"Let It Flow." As the LaFace single replaces 2Pac's "How Do U Want It"/"California Love" at pole position, it's the first time in the rock era that two twosided hits have been No. 1 consecutively. We came close in 1970, when Ray Stevens' "Everything Is Beautiful" hit the top after the Guess Who's "American Woman"/"No Sugar Tonight" and right before the Beatles' "The Long And Winding Road"/"For You Blue."

Braxton's move to No. 1 means that a second single from the "Waiting To Exhale" soundtrack has reached the top of the Hot 100, after Whitney Houston's "Exhale (Shoop Shoop)." "Let It Flow" is the fifth single from the movie to reach the top 10, and four of those peaked in the top two. And the "Exhale" run isn't over: Houston's "Why Does It Hurt So Bad" debuts at

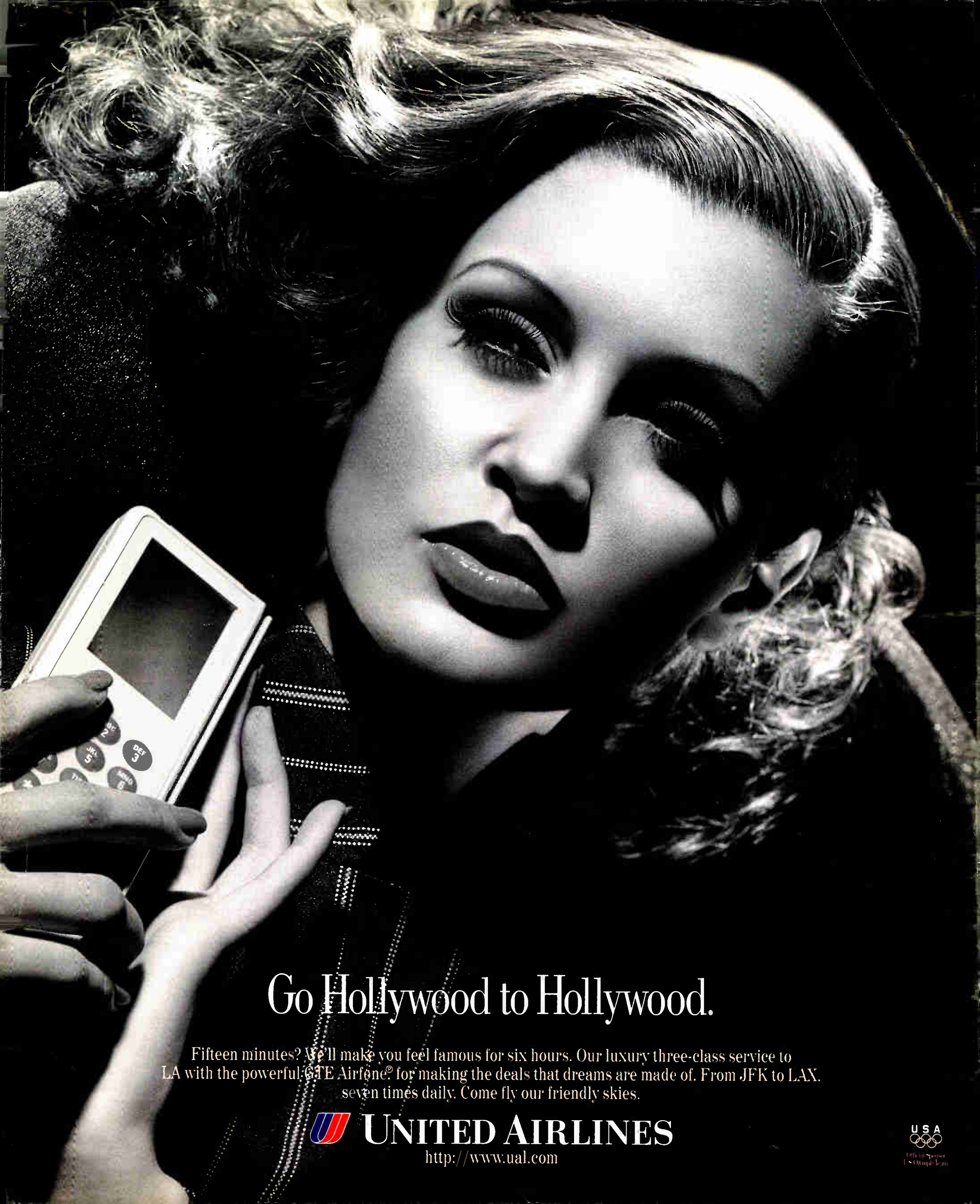
No. 25 on the Adult Contemporary chart and should be on the Hot 100 soon, and over on Hot R&B Singles, Aretha Franklin is doing well with "It Hurts Like Hell."

WE'RE OUT OF THAT: As the chief songwriter and sometimes lead vocalist for U.K. group Take That, Gary Barlow knows what it's like to be No. 1. Now he's out on his own, and his first solo single, "Forever Love," enters the U.K. singles chart at—where else?—No. 1.

Elsewhere on the British chart, "Macarena" is finally making an impact. The Los Del Rio single soars 74-11, the biggest one-week move in the history of the 75-position chart, reports Alan Jones of Music Week.

In the U.S., the biggest one-week jump on the Hot 100 was scored by Jeannie C. Riley, who moved 81-7 the week of Aug. 31, 1968, with "Harper Valley P.T.A." The second-biggest one-week jump occurred just five weeks ago, when 2Pac's "How Do U Want It"/"California Love" leapt 64-6 in its second chart week.

RIMES WITH EVERYTHING: It's a mighty impressive debut for teenager LeAnn Rimes on The Billboard 200. Her first album, "Blue" (Curb), enters at No. 4 on the strength of the title track. How does Rimes' chart position compare with the woman for whom "Blue" was written three decades ago? Only one Patsy Cline album charted in her lifetime: "Patsy Cline Showcase" on Decca went to No. 73. Her highest-charting album was the soundtrack "Sweet Dreams—The Life And Times Of Patsy Cline," which peaked at No. 29 in 1985. Jessica Lange starred in the movie, but Cline's original vocals were heard on the soundtrack.



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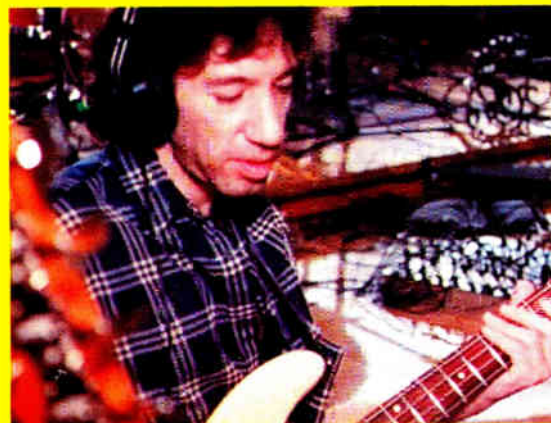


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