Billboard NEWSPAPER®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 30, 1996

IN MUSIC NEWS

Atlantic Has Big Hopes For 'Tiny' Stone Temple Pilots Set

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ADVERTISEMENTS

Power Restored In Polydor's Cast

This story was prepared by Carrie Borzillo in Los Angeles and Jeff Clark-Meads in London.

The potential of British pop act the La's was never fully realized due to their abrupt breakup in 1991. Now, however, their bassist, John Power, is mining similar musical terrain with his new, like-minded group, Cast.

CAST

The La's received critical acclaim for their self-titled 1990 Go! Discs/London

(Continued on page 143)

4AD's Scheer Cuts Into Pop

■ BY KEN STEWART

DUBLIN—Scheer, the fast-rising alternative rock quintet from two small towns in Northern Ireland, makes its album debut with "Infliction" on 4AD/Warner Bros. in the U.S. April 19 and in the U.K. and continental Europe May 27.

SCHEER

Scheer, whose guitar-driven, heavy melodic music has been described as "pop metal," "Black Sabbath meets Blondie," "energy pop," "Bjork fronting Fugazi," "Red Hot Chili Cranberries," and "Pantera in

(Continued on page 159)

CD Single Sales Spurred By Addition Of Nonalbum Cuts

■ BY CRAIG ROSEN

LOS ANGELES—While the U.S. resurgence of CD single sales can be attributed largely to a low price point on two-track discs, label executives and retailers say that the release of maxi-singles with nonalbum material is also driving sales, particularly with modern rock artists.

SMASHING PUMPKINS

FOO FIGHTERS

According to SoundScan, the U.S. sales of two-track CD singles exploded to 7.1 million units in 1995, from 1.9 million in 1994, a 271% increase (Billboard, Feb. 17).

That sales boost can certainly be traced to a drop in the price of the two-song CD single to $3.49 by several major labels. However, the more expensive maxi-singles, or CD-5s, which usually list for $6.49, actually outsold two-track discs in 1995, with a total of 10.9 million units moved. In 1994, 9.4 million CD maxi-singles were sold, according to SoundScan.

Although the two-track discs are leading the way this year, with sales of 2.4 million, compared to 1.6 million

(Continued on page 158)

Record Clubs: An Inside Look At An Evolving Enterprise

This is the second in a two-part series examining the record-club industry.

■ BY ED CHRISTMAN and DON JEFFREY

NEW YORK—From 1988 through 1994, record clubs showed significant strength. Their U.S. market share increased 6.8%-15.1%, but in the last 15 months, some cracks have appeared in their armor.

In 1995, club sales declined to 14.3% of the total U.S. music market, according to the Recording Industry Assn. of America. Moreover, sources suggest that because of rising paper costs, increased competitiveness between the clubs, and larger advances required to lure labels to sign up, both of the major clubs may have lost money last year for the first time in recent memory.

At the end of 1995, the clubs were successful in inducing both PolyGram and EMI Music to sign up again, but sources say those deals required advances three times larger than were paid in the past.

(Continued on page 146)

Nonesuch's Adams Strikes New Note

■ BY BRADLEY BAMBARGER

NEW YORK—Writing a violin concerto is a daunting prospect for any contemporary composer—even one as successful as John Adams. The form is fraught with the weight of history: No less than Beethoven and Brahms made some of their most enduring statements with violin concertos, and, significantly, each master saw fit to compose

ADAMS

(Continued on page 159)

Newest 'Aladdin' Disney's 3rd Wish

■ BY EILEEN FITZPATRICK

LOS ANGELES—Walt Disney Home Video is expecting direct-to-video magic to strike twice when it premieres "Aladdin And The King Of Thieves," the latest installment in the "Aladdin" trilogy, in retail stores this summer.

WILLIAMS

ALADDIN

Direct-to-video was once thought of as a way to salvage movies that weren't good enough for a theatrical run. However, "The Return Of Jafar," the first video-exclusive "Aladdin" sequel, changed the rules when it was released

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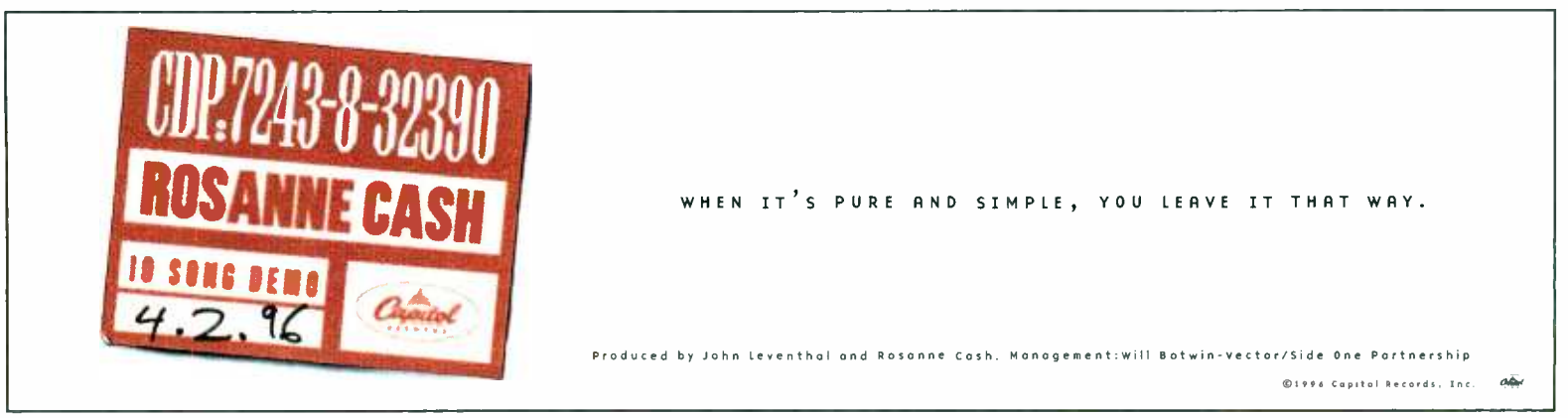

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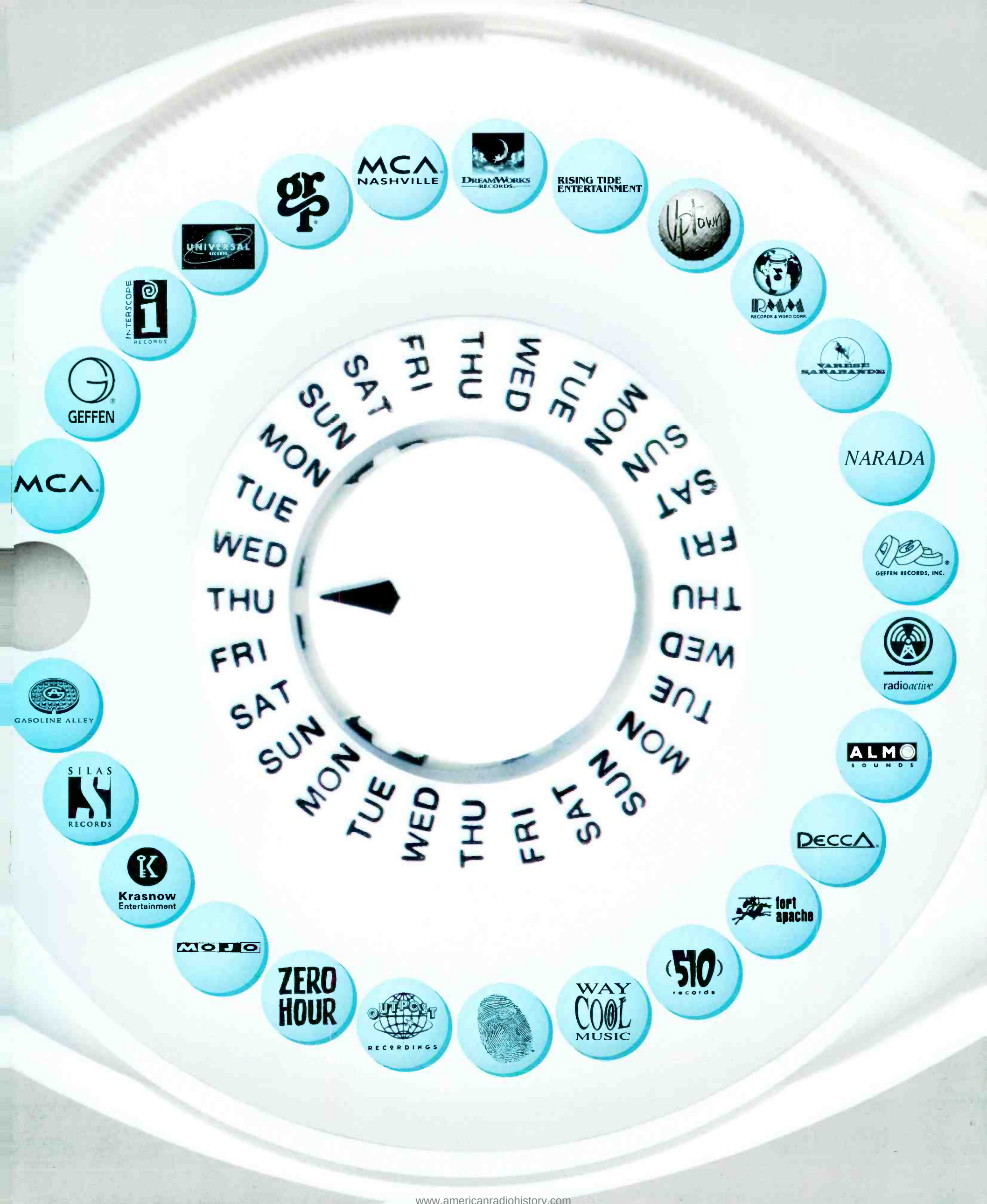

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Wal-Mart, Blockbuster Top Vid Sales

'95 Holiday-Season Report Good News For Vendors

■ BY SETH GOLDSTEIN

NEW YORK—Wal-Mart and Blockbuster were the big winners during the holiday season, according to Alexander & Associates' analysis of video sales from Nov. 15, 1995, through Jan. 9.

Consumers bought more videocassettes from those retailers than from any other, including Kmart, Best Buy, and Target stores, and their total purchases were 13.5% ahead of those of the previous year, says the New York-based consulting firm.

Finishing second to Wal-Mart is a major achievement for Blockbuster, which had been unable to get a grip on sell-through titles comparable to the 15%-20% rental share it holds year-round. Alexander's latest data indicate that Blockbuster has succeeded, at least during the period covered.

The holiday season was also happy for vendors, such as Columbia TriStar and LIVE Home Video, which reaped the benefits from well-financed promotions of titles repriced from rental to sell-through and from the lack of category killers, such as 1994's "Jurassic Park" and "Snow White And The Seven Dwarfs." This time, the biggest hits left room for retailers to stock reissues.

Disney took the first two spots on the top 10 lists with "The Santa Clause" and "Cinderella." Warner Home Video's "Batman Forever" finished third, followed by MCA/Universal's "Apollo 13" and "Casper," FoxVideo's "Miracle On 34th Street" and "Mighty Morphin Power Rangers," Warner's "Free Willy 2," Fox's "Star Wars" trilogy, and MCA's "Land Before Time III."

Alexander's Arin Wolfson estimates that consumers purchased more than 1 million cassettes of two Columbia reissues, "Legends Of The Fall" and "Little Women." LIVE, meanwhile, did well with "Stargate." All three titles placed in the top 20.

Columbia, which had long been an also-ran during the busiest time of the year, "got their foot in the door," says Wolfson. "They would have been totally out of the market otherwise." He expects the trend to continue.

20th Century Fox Home Entertainment proved itself a master of repromotion last year with "Star Wars," which finished in ninth place, the only reissue to place that high. Wolfson was more impressed that the studio's "Miracle On 34th Street" took sixth. "It was a pretty good job on FoxVideo's part," says Wolfson, noting that the movie failed at the box office in late 1994. "It took a gamble."

FoxVideo priced "Miracle" at $14.98 suggested list, the least expensive of Alexander's best-selling features. Data indicated strong support for budget nontheatrical titles also, such as Disney's "Colors Of The Wind" sing-along and LIVE's Christmas perennial "Rudolph The Red-Nosed Reindeer."

According to Wolfson and Barbara McNamara, manager of Alexander's VideoFlash service, the latter releases filled the niche vacated when McDonald's ceased to offer videos for $6 with purchases. Titles included in previous Happy Meal Thanksgiving promotions sold 7 million-8 million units and always ranked in Alexander's top 20. As a result, the fast-food sector shrank from a 6%-7% share of Alexander's 1994-95 season to .5% in 1995-96.

McDonald's disappearance was one reason video stores' share rose 8.3%, to 22.3%, while Wal-Mart climbed nearly 20%, to 23%. Supermarkets, considered the final frontier for sell-through vendors, were up 19.3% for a 6.8% share.

Alexander ranks the top holiday retailers in the following order: Wal-Mart, Blockbuster, Target, Kmart, Sam's, Best Buy, Price/Costco, and Wherehouse. Combined, they moved the bulk of the 142.7 million cassettes sold during the six weeks, 13.5% more than they sold in the same period in 1994-95.

The gain is down from the 18% registered in the 1994-95 survey, reflecting a gradual deceleration of sales growth. "You can't keep growing at 20%," Wolfson says.

New BMG Vid Label Launches Firm Into Rental, Theatrical

■ BY EILEEN FITZPATRICK

LOS ANGELES—BMG Video has created a rental label that will get the company's feet wet in the theatrical film market.

The label, BMG Independents, will release 12-24 videos to the rental market and will co-market films for theatrical release.

"This is a conservative entry, and we won't be in the production game," says BMG Video GM Joe Shults. "We feel we can make money on these types of films."

BMG Independents' inaugural slate will include the June 4 release of "Tie Died: Rock 'N Roll's Most Dedicated Fans," a documentary about a group of Deadheads that follows the Grateful Dead during the band's 1994 summer concert tour.

On July 2, the label will release the well-publicized "Heidi Fleiss: Hollywood Madam," a tongue-in-cheek account of Fleiss' rise and fall by British director Nick Broomfield.

The film, which BMG co-distributed with New York-based InPictures, was released in New York and Los Angeles in February. "Heidi Fleiss" will be distributed to 25 additional markets by the time it is released on video.

August titles include the urban coming-of-age drama "Lottoland" and "The Quarrel."

Additionally, in conjunction with Canadian film distributor CFP, BMG will theatrically release the comedy "The Pompatus Of Love" this summer. The title will be released on video in the first quarter of 1997.

Despite a drop in the rental market, Shults says, independent films are making a comeback, driven by the success of Miramax Films and such directors as Quentin Tarantino.

"There's always a market for intelligent films," he says, "and now there's a renaissance for independent films."

Future co-distribution film deals will be considered on a "case-by-case" basis, Shults says. BMG Independents, however, will search various film markets and festivals to acquire product for its video pipeline.

"We're taking a long-term view," says Shults. "Filmmakers and creators know we're a solvent company but that we're not encumbered by a big corporate structure."

Shults says BMG will add three regional sales reps to handle the new video product line. The company currently has seven sales staffers.

Although BMG has concentrated on consumer marketing for its sell-through releases, such as the exercise series "The Firm," trade efforts will be increased to launch the rental line.

(Continued on page 153)

THIS WEEK IN BILLBOARD

A SLUMP IN SPAIN

After 10 years of constant growth, the Spanish record market fell last year, with CD unit sales down for the first time. Correspondent Howell Llewellyn reports from Madrid. **Page 51**

NOT JUST A QUICK HIT

Records that weren't chart successes after their initial release are finding renewed life at top 40 radio stations, a trend that has labels realigning their promotion schedules. Top 40 Airplay Monitor Kevin Carter reports. **Page 139**

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Italian Gov't Under Fire By IFPI For Ongoing Piracy

■ BY MARK DEZZANI

MILAN—International labels body IFPI sent its big guns to lobby the Italian government for tougher action against music pirates.

At a press conference in Rome March 15, top international and Italian music-industry executives called on the government for stricter implementation of existing laws and to introduce more stringent penalties against pirates.

Sources say Italy is expected to be given priority status on the U.S. Trade Representative's piracy watch list, to be released April 30. Italian state-owned authors' rights body SIAE, meanwhile, claimed that the piracy issue was a wider European and global problem.

MCA Italy managing director Piero La Falce, who is also president of Italian anti-piracy confederation FPM, says that music piracy has a devastating effect on Italy's domestic market and its image abroad.

"We are unwelcome and uncomfortable lodgers in the European house," says La Falce. "Fifteen million bootlegs were exported by Italy last year, while the British Phonographic Industry reports that 95% of illegal product found in the U.K. derives from Italy. One-third of music product on Italy's domestic

(Continued on page 153)

MTV Expanding Its Global Initiatives

Regionalization To Enhance Cultural Focus

■ BY JEFF CLARK-MEADS and BRETT ATWOOD

LONDON—MTV is going regional in a bid to boost its global audience. The station is using new technology to introduce services better focused to individual cultures and tastes and is using its planetwide presence to present those cultures and their music to the world.

The company says, though, that its enhanced focus on specific territories is not a reaction to the success of regional rivals, such as Germany's Viva or the Hong Kong-based Channel V, which broadcasts to Southeast Asia. Rather, MTV says, this is a development of its original operating strategy.

The practical effects of MTV's initiative are threefold. MTV Europe's pan-European signal will be regionalized into north, south, and central segments from May 1. Further, in October, MTV Latin America will split into three services: for Brazil, for the territory north of Mexico City, and for that south of Argentina. Finally, MTV Mandarin will, according to the company, "greatly increase its local production and programming and add local marketing and sales offices throughout its regional offices in Taipei [Taiwan], Hong Kong, and Beijing."

Tom Freston, chairman/CEO of MTV Networks, says, "This is not about MTV becoming a localized service. It is about our ability to enhance our global presence.

"We will still be in touch with the global youth culture, but now we'll be able to report about what is going on closer to our viewers' neighborhoods."

One country where MTV's service will not be regionalized, however, is the U.S. "We've thought about it, but it's not actively on the drawing board right now. We're looking at a second service there instead," he says.

Freston says the U.S. will likely soon get MTV2, a spinoff to its present music video service (Billboard, Feb. 10). MTV2, which is expected to be announced later this year, will consist of commercial-free clip programming that complements MTV and its adult-skewed, music-themed companion, VH1.

Elsewhere in the world, MTV's initiatives will result in expanded production facilities in Milan, Taipei, Hamburg, and Bombay, India, and new infrastructures in Mexico City and the Indian cities of New Delhi, Bangalore, and Calcutta.

President of MTV Networks International Bill Roedy says the new regionalized services will have three elements. Using MTV Europe as an example, he defines them as "local, original programming and music; pan-regional; and international programming largely from the States but not necessarily so. There may be programs from Asia, for example."

He says proportions for services will be "50% local and 50% pan-regional/international."

Roedy maintains that MTV is uniquely able to both cater to local cultures and present those cultures to a worldwide audience through show-

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Burpee Named Billboard's Far East Bureau Chief

Reaffirming its commitment to thorough, insightful editorial coverage of Asian music markets, Billboard has appointed Geoff Burpee as Far East bureau chief, effective immediately. He succeeds Mike Levin, who is relocating to Canada.

BURPEE

Based in Hong Kong, Burpee is responsible for overseeing the magazine's coverage of the region and for working with correspondents in Taiwan, South Korea, Malaysia, Singapore, and the Philippines.

He will also be appointing new Billboard correspondents in Thailand and Indonesia, among other territories, and working closely with Billboard's Japan bureau chief, Steve McClure.

For the past two years, Burpee has been an editor at Emphasis/Time

(Continued on page 148)

Immature's Got It. MCA Records act Immature, which is currently on the charts with the album "We Got It," teamed with Brandy to perform a benefit concert that raised more than $25,000 to offset the medical costs of the mother of Immature member Marques "Batman" Houston. The vocal trio's current single, "Please Don't Go," was written by Batman in honor of his mother, who is battling cancer. Pictured, from left, are manager Chris Stokes, MCA Records president Jay Boberg, Batman, Immature member Romeo, MCA executive VP Abbey Konowitch, and Immature member LDB.

Music Licensing Bill Introduced

'Fairness' Issues To C'right Office

■ BY BILL HOLLAND

WASHINGTON, D.C.—A bill has been introduced that would effectively kill the pending Fairness in Music Licensing Act.

The bill, introduced March 15 by Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, would take the debate over fee exemptions for establishments using background music out of the halls of Congress.

The new bill, the Music Licensing Act S. 1619, would also effectively expand the role of the Register of Copyrights, giving that office the authority to determine fee-exemption qualifications based on such considerations as the size of commercial establishments involved and the type of background music playback equipment.

It would give the Copyright Office the authority to resolve arguments over reasonable access to the repertoire of the music licensing groups. In addition, the bill would give the Copyright Office the authority to develop a "code of conduct" to govern licensing negotiations and practices that have long rankled not only restaurant owners but religious broadcasters, which have joined in the debate over fees and costly per-program licenses.

The move caught industry insiders here by surprise.

The feud between restaurant and bar owners and the performing right societies over music licensing-fee exemptions reached an impasse late last year (Billboard, Nov. 25, 1995). The Fairness in Music Licensing Act S. 1137, offered by Sen. Hank Brown., R-Colo., has not been voted out of committee. That bill and the House version, H.R. 789, are opposed by the performing right groups.

According to Hill insiders, the Hatch bill, if it gains support from the Judiciary Committee, could be offered as a substitute amendment when the copyright-extension bill is brought to a markup session this spring, with the probability of moving both issues closer to solution.

The rights groups and other music-industry organizations have been awaiting a markup and passage of the copyright-extension bill, which would give copyright protection for life of the author plus 70 years. This is fast becoming the

(Continued on page 146)

Canadian C'right Act Is Target Of Industry Report

■ BY LARRY LeBLANC

TORONTO—A 150-page report commissioned by the Canadian government, "A Time For Action, Report Of The Task Force On The Future Of The Canadian Music Industry," was issued here March 8.

The report, commissioned in December 1992 by Perrin Beatty, Canada's former minister of communications, was compiled by 11 Canadian music-industry executives at a cost of $200,000 Canadian. It calls for a federal-government-based strategy for strengthening Canadian-owned record companies and recommends several changes to the Canadian Copyright Act.

The task force was co-chaired by

(Continued on page 23)

Michael DeLorenzo To Host Billboard Latin Music Awards

■ BY JOHN LANNERT

Actor Michael DeLorenzo, star of the Fox TV series "New York Undercover," will host Billboard's third annual Latin Music Awards May 1 at the Gusman Center for the Performing Arts in Miami.

An avowed fan of Latino sounds, DeLorenzo appeared in the Latino-themed film "Mi Familia," in addition to a dozen other movies, including "A Few Good Men" and "Fame." He previously starred in the television series "Head Of The Class" and has made guest appearances on episodes of "A Different World" and "Miami Vice." An aspiring recording artist, the Bronx, N.Y., native is cutting demos in a New York studio.

During the Latin Music Awards, famed singer/songwriter Jose Feliciano will receive a lifetime achievement trophy, dubbed "El Premio Billboard," which is given annually to Latino artists who have helped expose Spanish-language music to the general market.

A six-time Grammy winner, Feliciano is the only recording artist to have received Grammys in both the Spanish- and English-language pop categories. The Puerto Rico-born, New York-reared performer reached No. 3 on the Billboard 100 in 1968 with a bolero cover of the Doors rock anthem "Light My Fire." He also wrote the holiday evergreen "Feliz Navidad," among other career highlights.

DeLORENZO

Feliciano, who has just inked a recording deal with PolyGram Latino, will perform at the awards show.

Pop superstar Gloria Estefan will receive the inaugural Spirit of Hope Award. Created in memory of slain Tejano/pop idol Selena, the award honors Hispanic recording stars who partici-

(Continued on page 152)

PolyGram Expected To Promote Exec

Ames Would Run Global Music Operations

LONDON—Roger Ames, chairman/CEO of PolyGram U.K., is widely expected to be named head of PolyGram's worldwide music operations.

Anticipation of the pending move has been widespread in the U.K. for a number of weeks. The Wall Street Journal, furthermore, reported in its March 20 issue that Ames' promotion is imminent, allowing current worldwide president/CEO Alain Levy to concentrate on PolyGram's growing activities in the film market. It is understood that Ames would report to Levy.

Asked about the reports, a PolyGram spokesman declined comment.

Trinidad-born Ames has headed PolyGram U.K. since the departure of Maurice Oberstein in 1993. Prior to that, he was managing director of London Records here.

Should Ames be promoted, it is expected that John Kennedy, long-serving record industry lawyer and attorney for the Cranberries, would replace him at the British company. Neither Ames nor Kennedy could be reached for comment at press time.

JEFF CLARK-MEADS

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Billboard Music Group

Commentary

Don't Rush To Judgment On Enhanced CD

By Kevin Conroy, BMG Entertainment; Fred Ehrlich, Sony Music Entertainment; Larry Kenswil, MCA Music Entertainment Group; Joe Kiener, EMI-Capitol Music Group; Jim McDermott, PolyGram Group Distribution; and Chris Tobey, Warner Music Group.

It has been more than three decades since Bob Dylan plugged in and "went electric," triggering a tidal wave in popular music that reverberates to this day. Not surprisingly, it was Dylan who, in 1995, became one of the first artists to release both a CD-ROM and an enhanced CD, the latter of which combines music playable on a standard audio CD deck with multimedia material accessible via a computer's CD-ROM drive.

For his '60s critics, who had difficulty accepting innovation and yearned for a return to the status quo, Dylan titled his 1965 tour film "Don't Look Back." Ever since, whenever music and technology collide, there are those who need to be reminded that technology is a one-way street and that street only goes straight ahead.

The passionate level of discourse surrounding the emergence of enhanced CD is reminiscent of musical debates of the past. Enhanced CD presents the music industry—record companies, artists, developers, and retailers—with a great challenge. But it's one they have to meet. Thanks to almost 1½ decades of MTV and its offspring, the aural and visual aspects of music have been symbiotically linked, and there's no retreat from that reality.

Enhanced CD evolved naturally from this new environment and will continue to do so over time. Let's not rush to judgment about the new format after just one holiday season in-store. After all, who would have predicted after watching the first videos on MTV that the medium would eventually change the way we experience music?

While on the surface the SoundScan sales numbers for enhanced CDs released to date seem small, they actually represent a higher sell-through percentage than was forecast by many labels. And in fact, the first generation of enhanced CDs did a great job of introducing the consumer and the retailer to a new form of multimedia products. No one ever expected them to sell like Nintendo games right away.

Each label is developing its own marketing and retailing strategies for its own enhanced CD titles—so while it is possible that some releases may carry a higher price, owing to the label's investment in multimedia development, there may be a substantial number of titles offering free multimedia content.

Artists, consumers, and retailers alike are already familiar with enhanced CD's hot selling points: music and multimedia content, which can range from musical notation, lyrics, notes, and credits to more interactive elements, such as live performance, interviews, videos, and documentary footage. Content is evolving along with the medium, and more exciting and dynamic features are just a short way down the road.

Here is the multimedia platform that has finally given popular, affordable definition to the term "audio-visual" as it applies to today's MTV-bred, digitally fed generation.

But the enhanced CD is more than just an idea whose time has come—it's a classic example of our industry's ability to adapt to the changing lifestyle of the consumer. According to San Francisco-based research firm Odyssey, in July 1994, only 6% of U.S households had a CD-ROM. In a study done in January 1996, 15% had CD-ROM drives—an increase of 150% in just 19 months! In fact, 27% of U.S. households with personal computers bought their first computer in the last two years. At the same time, the amount of PC households with more than one computer has risen to 28%.

In a separate study, Forrester Research of Cambridge, Mass., has predicted that the installed base of multimedia home computers in the U.S. will grow from 8.6 million in 1994 to 33.2 million in 1999.

'No one ever expected them to sell like Nintendo games right away'

The writers are members of the Recording Industry Assn. of America's New Technology and Multimedia Committee.

The recording industry has already felt the sting of consumers whose limited leisure-time focus has shifted from TV and stereo to the entertainment center of the future, the PC. Effectively competing in this environment means becoming an indispensable part of those consumers' expanding world.

With that in mind, the so-called "first generation" of enhanced CDs was shipped in late fall 1995 in limited amounts for a short selling season in a highly competitive marketplace. It was a first step fraught with controversy. Lack of consumer and retailer awareness created a significant challenge.

Many retailers valiantly took advantage of every merchandising tool that came their way, and buyers, if a bit skeptical, still managed to find their way to the party. Issues of premium pricing and dual SKU (release of separate enhanced and "nonenhanced" versions of the same title) muddled the picture; the absence of a distinctive package turned out to be another hurdle.

Also of concern were technological difficulties experienced by some consumers who attempted to access the multimedia material via their computers. As we continue to work closely with the computer hardware and software industries to come up with a product that is as universally compatible as possible, these technological glitches will eventually fade away.

The bottom line is that the industry remains committed to enhanced CDs and is taking positive steps to address these early criticisms.

The commitment to proceed stems from a variety of reasons, not the least of which are the artists themselves, especially new and developing acts who are increasingly interested in positioning themselves as multimedia artists as well as musicians. Those who are able to take advantage of the medium for its extra entertainment potential will discover an exciting new dimension, a different outlet for their creativity, and an instant means by which they and their fans will be able to access each other. If we do not take the lead in this area, we can be sure that our artists will push us there.

1996 promises to be a tremendous breakthrough year for enhanced CD, but only if we pull ourselves together and look to the future with positive solutions. Evolving, bringing the music and art to the next step, is all it takes. And three words of advice: Don't look back.

LETTERS

GIVING REGARDS TO BROADWAY

I was very glad to see Irv Lichtman's article in the March 23 issue about the current interest in Broadway recordings ("Show Tunes Find New Life On CD," Songwriters

& Publishers). I want to let you know how much I (and other fans of the music) appreciate your continued focus on Broadway. You are doing a great service for your readers.

Max O. Preeo
Show Music
Las Vegas

RICHIE SALES SPEAK LOUDER THAN WORDS

I would like to correct the impression you left in the Lionel Richie article last week ("Mercury Set Marks Return Of Classic Lionel Richie Sound," Billboard, March 16). It is true that the 1992 album "Back To Front" only reached No. 19 in the U.S., but in the world as a whole it spawned two massive hit singles and album sales in excess of 7 million units. Lionel Richie is a global artist for whom the U.S. is an important, but single, market. There's a wide world out there, and "Back To Front" was a worldwide hit.

David Munns
Senior VP, pop marketing
PolyGram International Ltd.
London

THEY WANT THEIR MTT!

You've helped propel MTT to heights we thought existed only in our dreams. Heidi Waleson's front-page article (Billboard, March 2) on Michael Tilson Thomas and his debut release, Prokofiev's ballet "Romeo & Juliet," just put us over the top and conspired to create a highly successful launch of the record. Our favorite street-date anecdote: When the phone rang at the Virgin store in San Francisco, they simply answered, "Yes, we have MTT."

Thanks again for your great support of MTT and of classical music—the entire March 2 issue was fabulous.

Malanne Mueller
Manager, media relations
BMG Classics
New York

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'Tiny Music . . .' Big News For STP

Atlantic Act's Third Set Most Diverse Yet

■ BY CRAIG ROSEN

LOS ANGELES—Stone Temple Pilots are the Rodney Dangerfields of rock. The group's two albums have sold more than 3 million copies each, and STP has been one of the most successful acts of the '90s at modern rock and album rock radio. Yet the band has had a hard time earning respect from critics.

With the Tuesday (26) worldwide release of "Tiny Music . . . Songs From The Vatican Gift Shop," the band's third Atlantic album and its most diverse to date, STP may finally get their critical due.

The album, produced and mixed by Brendan O'Brien (who also worked on the band's first two albums), ranges from the Beatlesque chorus of "Lady Picture Show" and the instrumental "Daisy" to the glam-slam of "Big Bang Baby" and lounge-like textures of "And So I Know."

Even if "Tiny Music . . ." fails to receive critical acclaim, it's likely that STP's triumphs at radio and retail will continue and that some of the band's more pop-leaning material may help it win fans.

Atlantic senior VP Vicky Germaise says, "There are a couple of songs that can take them to the next level, but there is great hard stuff on the album as well, so it won't disenfranchise those people who are fans of the previ-

ous STP records."

"Big Bang Baby," the first track from the album to be released to radio, debuted at the top of Rock Airplay Monitor's the Big Picture chart, which combines airplay on mainstream, modern, and triple-A rock stations, for the week ending March 10. (The track debuted at No. 4 on Billboard's Album and Modern Rock Tracks charts.)

Modern rock WBRU Providence, R.I., PD Alexa Tobin says anticipation is high for "Tiny Music . . .," as "Big Bang Baby" has been generating a strong response at the station. "It was No. 3 in phones last week, and it sounds terrific on the air," she says. "It's interesting, because it doesn't sound like anything they've done before."

Although "Big Bang Baby" started out slow at album rock WTFX Louisville, Ky., PD Michael Lee says the track is picking up steam. "It started nowhere, but now it's top five in requests. After a good pounding for about a week, it's really starting to kick in."

Both stations planned on running a world premiere special on March 20, syndicated by the Album Network.

"Core," the band's 1992 debut, reached No. 3 on The Billboard 200 and has sold more than 4 million copies, according to SoundScan. "Pur-

(Continued on page 148)

Herb Alpert Blows In With Almo Debut, 'Second Wind'

■ BY CHRIS MORRIS

LOS ANGELES—Herb Alpert is blowing his own horn again. On April 23, the trumpeter will release his aptly titled all-instrumental album "Second Wind," his first album in four years and his first on his Geffen-distributed label, Almo Sounds.

ALPERT

Alpert will promote the jazz-oriented release, which he co-produced with keyboardist Jeff Lorber, with a series of small-club dates in May. The shows, Alpert's first since a major tour eight years ago, could presage a longer run of gigs in intimate venues.

Almo GM Paul Kremen says of the album, which will have a simultaneous worldwide release, "It's a really mature effort on his behalf, and I think it's really musical, melodic, and yet maintains certain aspects of that pop thing that he developed that are still present in his music."

Alpert's last album, "Midnight Sun," was issued in 1992 on A&M, the label he and partner Jerry Moss sold to PolyGram in 1989 for $500 million. The two executives subsequently departed the company they founded in 1962 and built on Alpert's success with the Tijuana Brass, and launched Almo Sounds in 1994.

"I wanted some space between me

(Continued on page147)

'97 Grammy Awards To Return To New York

NARAS: Arena Venue Will Retain 'Intimate Environment'

■ BY MELINDA NEWMAN

NEW YORK—After a two-year absence, the Grammy Awards will return to New York in 1997. However, instead of taking place in its usual Big Apple home of Radio City Music Hall, the ceremony, slated for Feb. 25 or 26, will move to Madison Square Garden.

"We've had a 4,000-person waiting list for the awards show for the last few years," says Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences. "We have more than 10,000 members, and tickets have been on a first-come, first-serve basis. They've been grumbling about it. I've had nominees in the balcony for years."

Madison Square Garden will be pared down to 12,000 seats, roughly twice the number available at Radio City Music Hall. While the use of a larger hall may allow some members of the public to attend the show, Greene says, the majority of the increased seat allotment will go to people in the industry. "If we do open it up to the public, which I think we will to some degree, I'm hoping to get some of the music institutions and associations in first," he says.

Greene notes that because so many people will be seated so far from the stage, the Grammys will offer different pricing tiers depending on location.

NARAS began looking at moving the Grammys to a bigger venue a few years ago but was temporarily thwarted after MTV's Video Music Awards

(Continued on page 153)

Gotee's Christafari Seeks To Bridge Reggae, Christian Fans On 'Valley'

■ BY DEBORAH EVANS PRICE

NASHVILLE—While the term "Christian reggae" may seem like an oxymoron, Gotee Records act Christa-

CHRISTAFARI

fari is winning over mainstream reggae devotees and contemporary Christian audiences with a sound that is building bridges between music communities.

Appearances last year on the reggae Sun Splash tour as well as opening dates for top Christian rockers DC Talk put the band in front of both audiences. And Gotee executives are hoping that its new album, "Valley Of Decision," due out April 23, will garner sales from the two camps and beyond.

Christafari members say that their music is palatable to both audiences and that Christian reggae isn't a contradiction in terms. "Years ago, they said the exact same thing [about] Larry Norman, Stryper, and all the pioneers of Christian rock," vocalist Erik Sundin says. "We are a reggae band. We do what we do for Jesus. We believe that music is a very creative thing, and we believe we get our creativity from God.

(Continued on page 152)

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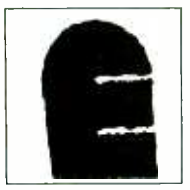
Epitaph Suing Offspring

Suit Claims Band Owes 3rd Album

■ BY CARRIE BORZILLO

LOS ANGELES—Epitaph Records has filed a lawsuit against the members of highly successful punk band the Offspring and is requesting that the court determine whether the band is obligated to deliver the last album in its three-album deal with the label.



In the suit, filed March 20 in Los Angeles Superior Court, the label also requested that the act's royalties, which will be held by the court in an escrow account, not be delivered to the band until it provides its last album to Epitaph.

The suit asks that the royalties revert back to the label "as a set-off against damages that may be sought" if the Offspring fails to deliver a third album to Epitaph.

The Offspring and its manager, Jim Guerinot, have maintained that the band does not owe a third record.

Guerinot and the band's attorney, Peter Paterno, were unavailable for comment at press time.

The yearlong battle over the band's recording contract came to a head in February, when Paterno sent a letter to Epitaph stating that the Offspring wanted to get out of its deal with the label because Epitaph breached its contract with the band (Billboard, March 16).

The band's members—Bryan Keith Holland, Craig Kriesel, Kevin Wasserman, and Ron Welty—are named in the suit.

RCA Celebrates Elvis' 1956 Classics With Reissue Album, Single, Video

■ BY PAUL SEXTON

LONDON—RCA Records U.K. is preparing to introduce a new generation to Elvis Presley as he sounded and looked at his peak—and celebrate a major anniversary at the same time.

The label is offering marketing details on "Elvis 56," a major reissue project that includes an album, single, and video based on Presley's epoch-making first year of recording for the label (Billboard, Oct. 14, 1995).

The "Elvis 56" album will be released in the U.K. May 6. The 22 tracks include such classics as "Blue Suede Shoes," "Hound Dog," and "Don't Be Cruel," as well as alternate takes of "Heartbreak Hotel" and "Shake, Rattle And Roll."

Whether or not a young audience is persuaded to enter the Kingdom, images of the young Elvis are about to be everywhere. Introducing the campaign on April 29 is a single reissue of "Heartbreak Hotel." Elvis' first 45 for RCA, it went to No. 1 in the U.S. on April 21, 1956, and stayed there for eight weeks, becoming his first million-seller. In Britain, the song charted May 11 that year, reaching No. 2 in a 21-week run.

PRESLEY

Also on April 29, BMG Video U.K. will release "Elvis 56," an hourlong sell-through documentary narrated by Levon Helm that was previously available via PolyGram.

The project's promotional material will include Alfred Wertheimer's book of Presley photographs from 1956; images from the book are featured throughout the album art and accompanying 24-page booklet.

RCA product manager Dave Pittman, who was overseeing the "56" project before his departure last week for Virgin Records, was involved in 1994's "Essential Collection" album. According to the label, that career retrospective sold almost 500,000 copies in the U.K., and the label's experience with it, notes Pittman, has informed this project.

"We did so much research for that album," says Pittman, "and we realized that nobody wants to remember Elvis as a burger-eating nightmare from hell. They want to remember him as a sexy icon, the inventor of rock'n'roll, if you like."

Remembering him that way hasn't been easy. Images of the "Vegas" Elvis have become entrenched in the popular consciousness in recent years, thanks to films, such as "Honeymoon In Vegas" starring Nicolas Cage, and

(Continued on page 145)

RCA Nashville, Kmart Team As NASCAR Sponsor

■ BY CHET FLIPPO

NASHVILLE—In what all parties involved call a win-win situation, RCA Records Label Group Nashville is getting into NASCAR racing in a big way via a partnership with Kmart.

The label and retailer have teamed to sponsor the Kranefuss/Haas Racing Team, with driver John Andretti, for the 1996 National Assn. for Stock Car Auto Racing Winston Cup season.

Noting that this is the first time that a record label has become an associate NASCAR sponsor, RCA Label Group senior VP/GM Randy Goodman says, "This is the big opportunity in racing that we had been looking for. I know that [recording artists] David Lee

(Continued on page 148)

Bells Of Gold. "The Bells Of Dublin" rang gold for Irish band the Chieftains. The holiday album was certified gold by the Recording Industry Assn. of America after it sold more than 500,000 copies in the U.S. Shown with gold albums, from left, are Guenter Hensler, president, BMG Classics; Steve Macklam, the Chieftains' manager; and Derek Bell, Paddy Moloney, and Martin Fay, band members. In the second row, from left, are Steve Gates, product and A&R manager, RCA Victor; Nicole Dean, marketing, RCA Victor; Samuel L. Feldman, Chieftains management; Kevin Conneff, Matt Molloy, and Sean Keane, band members; Marilyn Egol, senior director, publicity, RCA Victor; Steve Vining, VP/GM, RCA Victor; Grace Newman, marketing manager, RCA Victor; and Cor Dubois, senior VP, worldwide marketing, BMG Classics.

Settlement Reached In C'right Case

RIAA Wins Damages In Send-A-Song Suit

■ BY BILL HOLLAND

WASHINGTON, D.C.—Nine members of the Recording Industry Assn. of America have reached a $200,000 settlement in a civil copyright-infringement action against Send-A-Song Corp. of Vienna, Va.

Send-A-Song operates a commercial service for customers who order particular recordings to be played over the telephone; the orders are accompanied by a personal message in the form of an "aural greeting card."

The company made copies of the plaintiffs' sound recordings without consent, stored them in computers, and transmitted the copies over the telephone to customers.

Under the terms of the settlement, Send-A-Song has acknowledged that its unauthorized activities infringed upon the rights of the copyright-owner labels and has agreed to stop the activities.

The RIAA filed the suit in February 1995 on behalf of Arista Records Inc., Atlantic Recording Corp., BMG Music, Capitol Records Inc., Elektra Entertainment Group, Motown Record Company L.P., Sony Music Entertainment Inc., Virgin Records America Inc., and Warner Bros. Records Inc.

No settlement has been reached with the other defendant in the case, Call Interactive, a telecommunications firm that processed orders for the Send-A-Song service.

Although the settlement did not involve interactive digital transmissions, the RIAA is using the announcement as a warning shot to the online arena: "I want to emphasize that the copyright principles upheld

(Continued on page 148)

EXECUTIVE TURNTABLE

STEFFEN

PACHECO

ROSENBLATT

WHITE

GALUTEN

KLEIN

CANNON

LIPKIN

RECORD COMPANIES. David Steffen is appointed senior VP/GM of GRP Recording Co. in New York. He was senior VP/GM of BMG Video.

Arista Records in New York appoints **Gary Pacheco** senior director, special projects, and **Lauren Haspel** associate director, special projects. They were, respectively, senior director at Legacy Records and manager, ancillary licensing.

Capitol Records in Los Angeles promotes **Steve Rosenblatt** to VP field sales and **Michael White** to national director, field marketing. They were, respectively, director, field sales, and director, urban sales.

Albhy Galuten is appointed VP, interactive programming, for MCA Music Entertainment Group in Los Angeles. He was VP, technology, at Ion. **Troy Marshall** is promoted to director, field promotion, Black Music Collective, at MCA Records in Los Angeles. He was product coordinator, R&B promotion.

Jon Klein is named head of marketing for Maverick Records in Los Angeles. He was senior director, video promotion, at Arista Records.

Rhino Records in West Los Angeles appoints **Tracey New** national manager, media relations. She was a freelance writer for Paramount Digital Entertainment.

Jo Lenardi is named senior VP/GM, A&R, at Reprise Records in Burbank, Calif. She was VP, alternative marketing.

Zoo Entertainment appoints **Ray Gmeiner** VP of promotion in Beverly Hills, Calif.; **Doug Ingold** senior director of alternative promotion in Beverly Hills; **Jeff Dodes** senior director, marketing and A&R, in New York; **H.M. Wollman** manager, marketing and artist development, in New York; **Stephanie Pensyl** Midwest regional promotion/marketing manager in Chicago; **Michael Rich** marketing and A&R representative in New York; and **Marnie Nieves** staff attorney in Los Angeles. They were, respectively, VP, rock promotion, for Zoo; national director, alternative promotion, at Relativity Records; associate director of college and alternative marketing at BMG Distribution; marketing manager for Geffen Records; personal assistant to Smashing Pumpkins' Billy Corgan; marketing representative at BMG Distribution; and attorney at Lacher & Lovell-Taylor.

PUBLISHING. Fred Cannon is named VP, government relations, at BMI in New York. He was legislative liaison.

RELATED FIELDS. Peter Lipkin is named VP sales at PolyGram Merchandising in New York. He was senior director of sales at Applause Inc.

Paula Batson is named VP at Network Ink Public Relations in Nashville. She was senior VP/public relations and special projects at MCA Entertainment Group.

Donna Chavous is promoted to manager of SLBG in Los Angeles. She was a motion picture agent.

Bill Robison is named senior VP, sales, for Benson Music Distribution in Nashville. He was VP, sales, for Unison Music Distribution.

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Cure Captures 'Wild Mood Swings'

Alternative Staple Back With Elektra Set

■ BY PAUL SEXTON

LONDON—On May 7, the band that's older than the modern rock format itself returns to once again confound its naysayers.

What's more, the Cure's "Wild Mood Swings" album, due in stores that day on Elektra, is described by bandleader Robert Smith as "the best album we've ever made."

SMITH

Produced by Steve Lyon, it's the British band's first studio set since 1992's "Wish," which became the Cure's first No. 1 album in its home country and went on to sell 1.1 million units in the U.S., according to SoundScan.

That set was followed, in the unorthodox career path of the veteran alternative band, by two live albums released within a few weeks of each other in 1993, the two-disc "Show" and single album "Paris," neither of which came close to making the usual retail impression of Cure records. "Show" has sold 213,000 units in America, while "Paris" has sold 95,000 units, according to SoundScan.

Since then, the Cure has endured more of its now-customary split rumors, and "Wild Mood Swings" finds the band with a new lineup. Drummer Jason Cooper makes his studio debut, and keyboardist Roger O'Donnell, a member of the group between 1987 and 1990, has returned. They join Smith, bassist Simon Gallup, and guitarist Perry Bamonte in a band rejuvenated by a positive, yearlong recording sojourn at a country house in Bath in western England. But Smith admits to some dark days prior to that, when even he wondered about the Cure's future.

"I knew Porl [Thompson] was leaving, which was why we did the 'Show' film and album," says Smith. "In fact, Simon left at the same time, very briefly, because he felt he was upsetting everyone. There was a moment which I remember distinctly, with Perry and me sitting in a room. We were supposed to be doing demos; we had no bass player, no drummer, no one to play keyboards . . . and I thought, 'Maybe this is it, it is going to end just with a whimper.'

"I had a break from it for a few weeks and thought about whether I wanted to invest the energy into starting the beast up again. But because I'd got some songs written, I just wanted to record them, and I needed people to record with."

Hence the year living "communally" in Bath, which produced 25 songs, of which 14 are slated for inclusion on the album, with three more on each of the planned singles from "Wild Mood Swings." The first single, the unusual, brass-filled "The 13th," goes to alternative, triple-A, and college

(Continued on page 41)

Lust For Lustre. A&M execs meet with new signees Lustre after the Charlotte, N.C.-band's show at the Troubadour in Los Angeles. Scowling in front is Lustre's John Ray. In the back row, from left, is Ann Lewis, A&M; Will Marley, Lustre; David Anderle, A&M; Debbie Southwood-Smith, A&M; and Greg Clayton, Lustre. Lustre, formerly known as Shiner, appeared in Continental Drift, Billboard's column on unsigned bands, in the June 18, 1994, issue. The band's self-titled A&M debut album was released March 5.

Capitol's Butthole Surfers Journey Into 'Larryland'

■ BY CHRIS MORRIS

LOS ANGELES—There was a time when just the name Butthole Surfers spelled difficulties for the maverick Austin, Texas, band. But, according to Capitol Records senior director of marketing Clark Staub, those days are over.

BUTTHOLE SURFERS

"Since their last record," Staub says, "we are very aware that the name Butthole Surfers isn't going to be as much of a problem as it was last time, thanks to 'Beavis & Butthead,' among other things."

The band, which enjoyed surprising sales with its 1993 Capitol label debut, "Independent Worm Saloon," is upping the ante with its new release, "Electriclarryland," due May 14.

Of course, the rigorously confrontational group never makes things easy for itself: Capitol had to delay the release of the album in order to change the record's title at the last minute, after the Rodgers & Hammerstein Organization objected to the original title, "Oklahoma!"

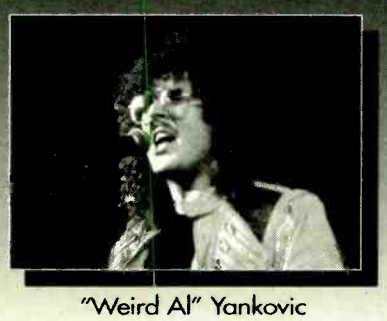
"It's a shame that we're so retarded that we think we can get away with that," says Surfers guitarist Paul Leary, who is joined in the group by vocalist Gibby Haynes and drummer King Coffey.

The making of "Electriclarryland" was not an easy process. Leary says it followed "a two- or three-year period of hell," during which there was what he refers to as "kind of a health problem in our band."

The Surfers—who cut "Independent Worm Saloon" with ex-Led Zeppelin bassist/keyboardist John Paul Jones—began making their new album with producer Steve Thompson, who, with partner Mike Barbiero, had previously worked with such major acts as Metallica, Guns N' Roses, and Whitney Houston. But the group

(Continued on page 41)

SHURE MICROPHONES



"Weird Al" Yankovic

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BMG's Vining To Climb Windham Hill; Summer Tours Stuck In A Time Warp

the BEAT™

by Melinda Newman

WINDS OF CHANGE: Look for BMG Classics VP/GM **Steve Vining** to take over as president of Windham Hill Productions later this summer. He replaces **Anne Robinson**, who started the label in 1976 with **Will Ackerman.** She will continue to consult for the label. Earlier this year, BMG acquired the 50% of the company that it did not already own. Menlo Park, Calif.-based Windham Hill Productions includes the Windham Hill and High Street imprints.

WHAT YEAR IS THIS? I submit to you that time is actually moving backward. Why else would two of the summer tours generating the most talk be by bands evoking the spirit of the '70s? **The Sex Pistols**, with original members **Johnny Rotten, Steve Jones, Paul Cook,** and **Glen Matlock** (who was eventually replaced by the dearly departed **Sid Vicious**), will kick off a world tour June 21 that will come to the States in late summer (see story, page 17). A live album, recorded at one of the early gigs, will be released on Virgin. **Kiss** returns to its '70s heyday when it performs in makeup and costumes this summer for the first time since going *au naturel* in the early '80s.

My question, perhaps naive, to both endeavors is, Why? The Sex Pistols' tour is clearly for the money and is one that I predict won't be nearly as big a success stateside as the band would like. Kiss, on the other hand, certainly stands to make some bucks with the gazillion members of the Kiss Army salivating to see the band in full regalia again, but the timing for such a gimmick seems a little strange, since the band is receiving strong reviews for its stripped down "Unplugged" performance, which was just released by Mercury. The band performed acoustically during its Kiss convention and tour last summer, but the time seems right to continue the emphasis on music and not on Halloween get-ups.

MEDICINE MAN: Kevin Patrick, owner of the Medicine label, is jump-starting the imprint as a stand-alone indie after parting with Giant last fall. Its first 1996 release will be "Tremble Under Boom Lights" from hot New York band **Jonathan Fire*Eater.** The April 23 release will be distributed by Alternative Distribution Alliance. After seeing the band play at Maxwell's, Patrick asked its members to open five fall '95 tour dates for **the Cramps,** also a Medicine act. By then, several majors were courting the band, but it decided to put out an EP through Medicine before proceeding.

At the same time Patrick was out on the road with the Cramps, Giant, now known as Revolution, was starting its long restructuring. Unsure of the company's direction, Patrick decided to strike out on his own, although he notes, "[Revolution head] **Irving Azoff** has always been very great to me."

In addition to running Medicine, Patrick is talking with several majors about coming aboard as a senior A&R exec, similar to the role he served at Island and Elektra. The deal would include funnelling at least one longtime Medicine act, **Green Apple Quick Step,** through the major.

UPDATE: After being heavily wooed by 550 Music, A&R exec **Tim Sommer** has decided to stay with Atlantic. Sommer was lured to 550 by the prospect of working with label head **Polly Anthony,** with whom, Sommer says, he has always wanted to work. However he's staying with Atlantic because, he says, "I believe in the artists at Atlantic and the music at Atlantic and in [GM] **Ron Shapiro** and [co-chairman/co-CEO] **Val Azzoli** and in the respect they have for me." Sommer wouldn't discuss his new contract, but word has it that he will be upped to VP and, more importantly, will become the first Atlantic A&R exec to get points on projects . . . **Dana Millman,** formerly with Gold Mountain Management, is at Mercury in an A&R capacity.

DEADHEADS REJOICE: Dick's Picks, **the Grateful Dead's** mail-order label that releases 2-track live concerts recorded at the soundboard through the years, has just released what many Deadheads consider one of the Dead's finest: the band's Feb. 13, 1970, show at New York's Fillmore East. The three-CD set sells for $18.50 and is the fourth release put out by the label, which is named after **Dick Latvala,** a Dead tape collector who has become the band's de facto archivist. In what Dead spokesman **Dennis McNally** is calling "an experiment," the first Dick's Pick release, which came out three years ago, is now being offered at retail by Arista. Vault Records, another concert-only Dead label run by bassist **Phil Lesh,** already goes through Arista.

LOOSE ENDS: Producers **Glen Ballard** and **David Foster** and McCaw Cellular Communications co-founder **John McCaw** have formed a film production company, Intrepid Entertainment. "Clubland," written by Ballard, will begin shooting this fall. Ballard is also producing the soundtrack . . . **God Street Wine** will perform at four in-stores April 2, the day its new Mercury album, "Red," arrives at retail. The group starts with a midnight performance at the downtown Manhattan Tower store and ends one radio station and three stores later with a surprise concert at a New York club.

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GREAT JOB...

I would like to extend my thanks to everyone who helped make "Christmas in the Aire" a success in 1995. This includes the tireless staff at American Gramaphone and Sound Trak, Inc., all of the tour promoters, radio promoters and radio programmers, retail record outlets, gift stores, publishing partners, booking and publicity agents, and our team of independent distributors, who remain "...as close to branch as you can get without going out on a limb!"

Because of your hard work and commitment, "Christmas in the Aire" was certified triple platinum in its first year, bringing the combined total of the Mannheim Steamroller Christmas Series to 13 million!

Chip

LET'S PARTY!

New from the Day Parts Series, *Party 2* is the follow-up to the very successful *Party* album and features many of the same popular artists – including Mike Post, Checkfield and Mannheim Steamroller's founder Chip Davis.

The May 7th street date happily coincides with the beginning of the biggest ongoing party in America, the outdoor barbeque season. In many markets, Chip Davis will be cross-promoting *Party 2* with his popular food products: Bry "Brushless Baste," Cajun Bry, Steak Salt and Bry-B-Que.

"Enchanted Evening" by Mike Post will be the first single from *Party 2*. Going for Adult Contemporary adds on April 22nd.

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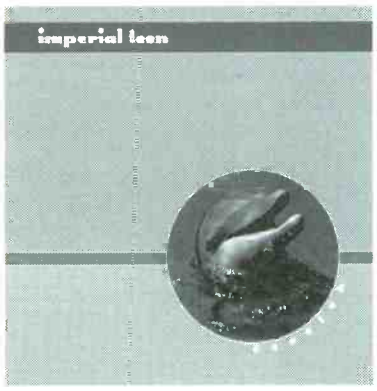
Slash's Imperial Teen In Motion With 'Seasick'

■ BY STEVEN MIRKIN

NEW YORK—With many bands taking two or three years between albums, it has become common for musicians to take on side projects that exist as separate but equal entities, such as Mark Arm of Mudhoney with Bloodloss, Matt Sharp of Weezer with the Rentals, John Reis of Rocket From The Crypt with



Drive Like Jehu, and Mike Patton of Faith No More with Mr. Bungle. Roddy Bottum, Patton's Faith No More bandmate, takes the plunge with his new band, Imperial Teen, whose Slash/London album "Seasick" hits stores May 7.

Unless listeners know of Bottum's involvement, most will be hard-pressed to recognize the album's Faith No More pedigree—its breezy, mordantly humored pop, which Slash president Bob Biggs characterizes as "human-scaled," is miles away from the pomp and power of Bottum's better-known band.

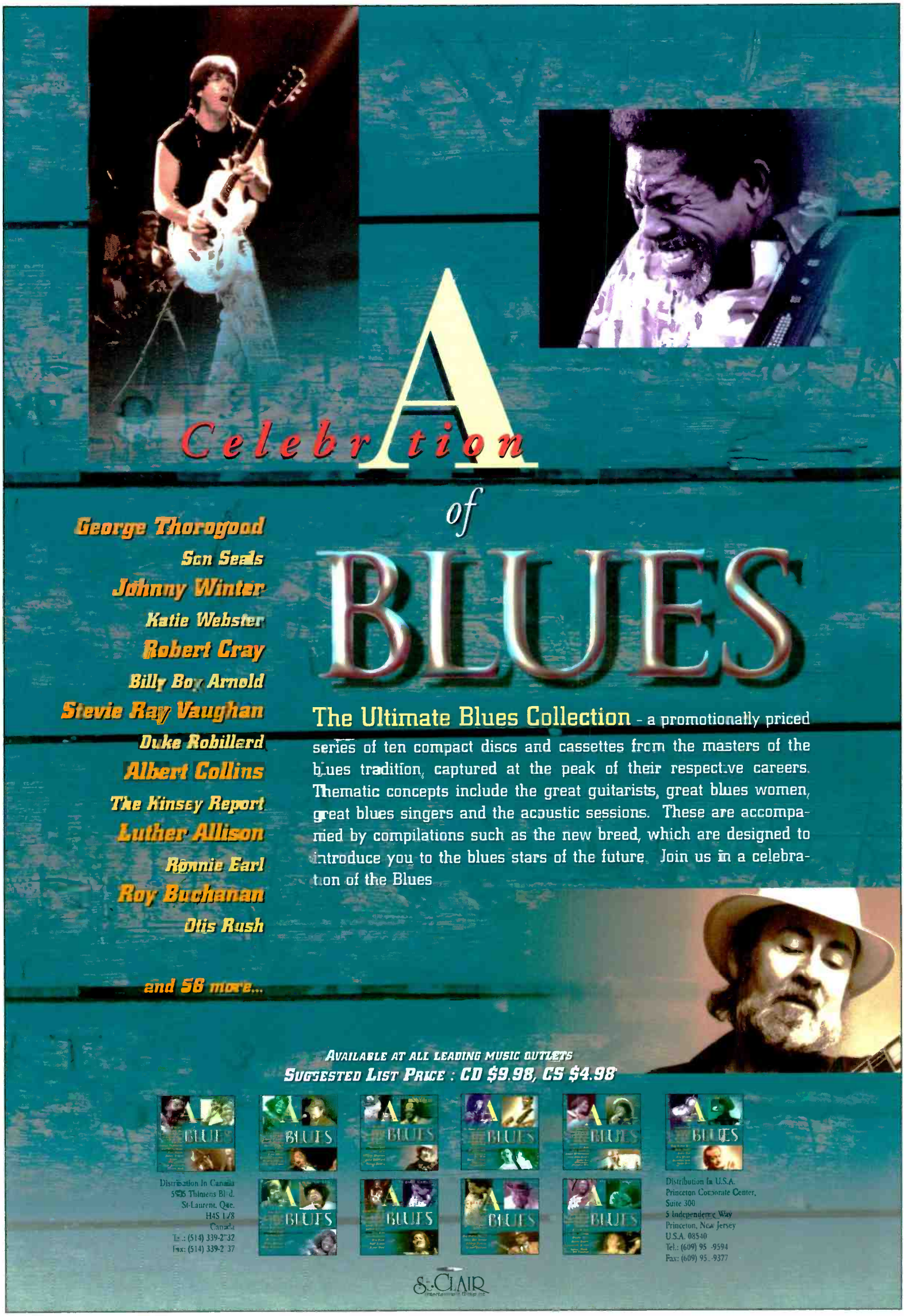
Biggs sees Imperial Teen as Bottum's "release valve" and is not counting on Faith No More fans to spring for "Seasick" at retail record counters. While Bottum comes to the defense of Faith No More fans, saying that they have "wide or diverse tastes," he admits that he did not record "Seasick" for them.

"We wanted to do something we have never done before," Bottum says, "and we wanted to capture it in its early stages." To that end, the band recorded "Seasick" only five months after its members got together, and not one plays his or her primary instrument, although all sing. On "Seasick," Bottum plays guitar and drums; former Sister Double Happiness member Lynn Perko, bass and drums; Jone Stebbins, bass and guitar; and Will Schwartz, guitar. The album was recorded in what Biggs calls "a casual manner," with Redd Kross' Steve McDonald producing.

"It's definitely not a side project," says Guy Leger, manager of artist development at London. Although he feels that sales to Faith No More fans are possible, most listeners, he says, "will discover the band and then make the Faith No More connection. But it's definitely Imperial Teen first." Promotional material will neither play up nor diminish Bottum's Faith No More affiliation, although Leger is much more interested in creating word-of-mouth excitement through the band's music than through Bottum's reputation.

Advance cassettes have been sent to taste-makers (press, retail, industry, and nonmusic retail, such as clothing stores).

(Continued on page 23)



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Capricorn's Straw Makes 'War And Peace'

■ BY CHRIS MORRIS

LOS ANGELES—Capricorn Records VP of sales and marketing Jeff Cook acknowledges that there is a glut of female vocalists in the market today, but he says the label's first female solo act, Syd Straw, has something special.

Cook says, "We just felt that there was a timeless quality to what she did—that no matter what's in vogue or what's happening now or in six months, this will continue to be valid. She strikes me as a classic female voice—a great Kitty Wells or Patsy Cline kind of singer."

Straw's Capricorn bow, "War And Peace," is set for a May 7 release. It is the vocalist's first album since her 1990 Virgin set, "Surprise."

Straw—noted for her stint as a member of New York's Golden Palominos and her work with such varied musicians as Rickie Lee Jones, Leo Kottke, Vic Chesnutt, Wilco, and Evan Dando—took a different tack in making her new record.

While the recording of "Surprise" was a protracted process that had Straw visiting studios all over the world, she cut all of "War And Peace" in a homey Springfield, Mo., studio operated by bassist Lou Whitney, whose band the Skeletons provided support on the album.

The irrepressible Straw says she first saw an early incarnation of the roots-rock band, then called the Morells, at a show at New York's Peppermint Lounge in the late '70s.

She recalls, "I said, 'Nothing really gets better than this.' I didn't get to see the Rat Pack in their prime."

Straw reconnected with the Skeletons at the urging of her manager, Tony Margarita. "He knew I loved them," she says, "and they had come to Chicago [Straw's home base] a couple of times, and we had kicked up some dust. And he just said, 'Look, why don't we give this a shot?'

STRAW

"I was like, 'Yeah, it's gotta be great. They're already great; they have a vibe, I have a vibe, let's get together and get really vibey.'

"We just decided to go down there and make the record," Straw adds. "I'm not kidding. I was just thinking, 'How much money do I have? How much money is in the pipeline? Look, I'm just gonna do the record. I probably should have done that five years ago, but since I didn't, I might as well do it now.' We put the first couple of sessions on Tony's credit card."

Straw confesses that her decision to record in Missouri was the result of some alterations in her priorities.

"I said, 'One location this time, and let's find a good place and some great players, and we've got this little stockpile of songs. You've got to stay in one place for a minute and put it on tape.'

" 'Surprise' I made difficult, because I used it as my passport to just have a great time all over the world . . . I wanted this to be more rooted."

Sessions for the album proceeded in a very relaxed fashion at Whitney's studio.

"It's very fancy, in a one-room kind of way," Straw says. "You walk in off the street. You can also have wedding

(Continued on next page)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOB SEGER JOHN HIATT	Palace of Auburn Hills Auburn Hills, Mich.	March 10, 12, 14	$1,681,715 $30/$25	57,918 three sellouts	Cellar Door Belkin Prods. Blackbird Prods. Ltd
GARTH BROOKS	Omni Atlanta	March 13-17	$1,556,138 $19	83,293 five sellouts	Varnell Enterprises
ALLMAN BROTHERS BAND	Beacon Theatre New York	March 1-3, 4-6, 8-10, 12-13, 15-17	$1,494,390 $50/$35	39,432 13 sellouts	Delsener/Slater Enterprises
K.D. LANG	Radio City Music Hall New York	March 7-9	$832,415 $75/$60/$50/$40	13,753 17,949, three shows, one sellout	Radio City Prods.
BOB SEGER JOHN HIATT	Gund Arena Cleveland	March 6	$585,670 $30/$25	20,549 sellout	Belkin Prods.
GEORGE STRAIT TERRI CLARK	Kiel Center St. Louis	March 8	$467,222 $23	20,825 sellout	Varnell Enterprises
AC/DC POOR	Madison Square Garden New York	March 15	$461,770 $35/$25	13,656 sellout	Delsener/Slater Enterprises
REBA MCENTIRE BILLY DEAN	Orlando Arena Orlando, Fla.	March 12	$431,176 $40/$28	15,174 sellout	Starstruck Promotions
BOB SEGER JOHN HIATT	Maple Leaf Gardens Toronto	March 8	$425,808 ($582,590 Canadian) $40/$30	14,966 sellout	MCA Concerts Canada
REBA MCENTIRE BILLY DEAN	Greensboro Coliseum Greensboro, N.C.	March 14	$422,086 $40/$28	14,842 15,500	Starstruck Promotions

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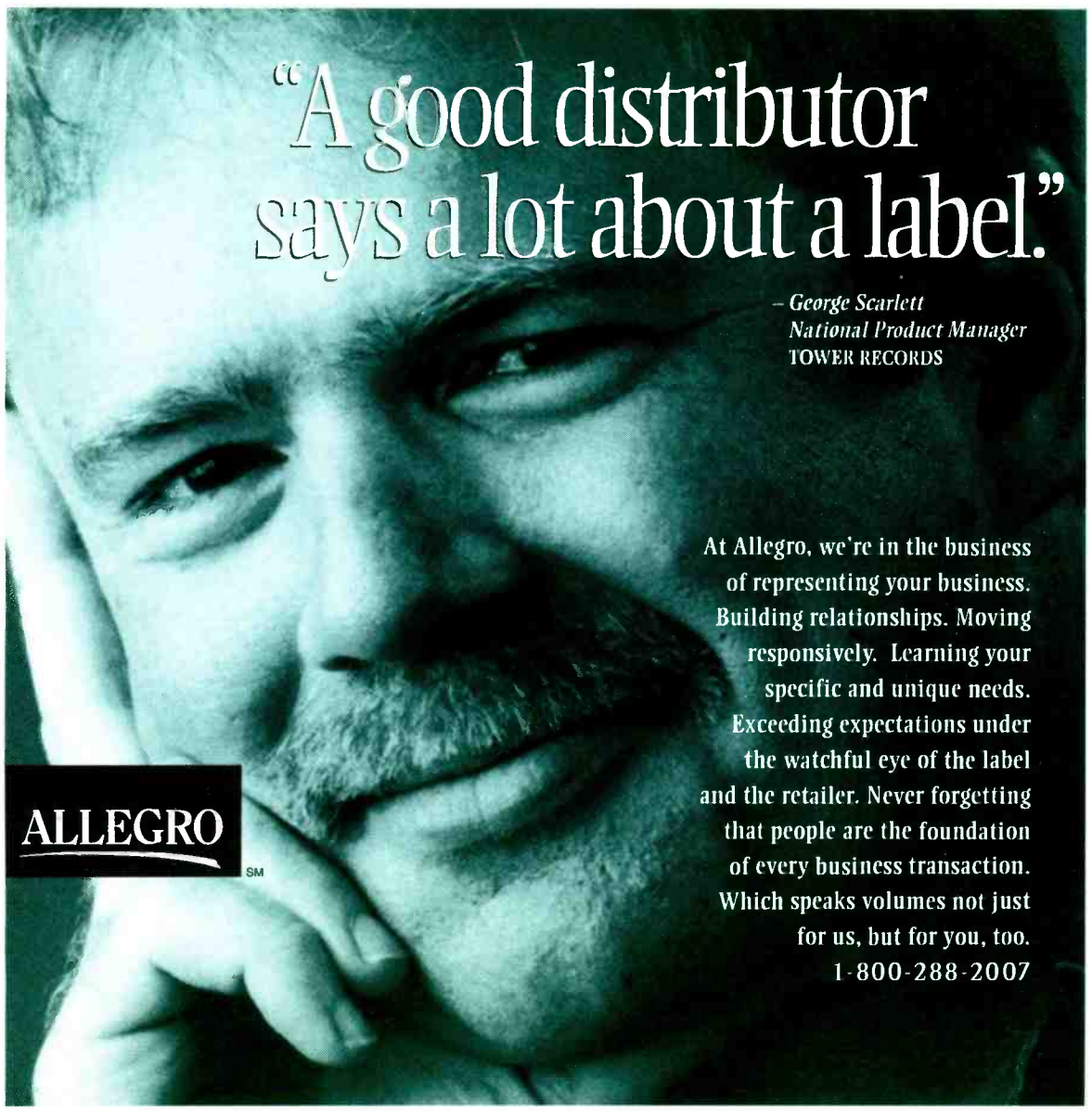

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CAPRICORN'S STRAW MAKES 'WAR AND PEACE'

(Continued from preceding page)

pictures taken there in the studio, so it's really a handy place. We'd roll in, drink some coffee, [and say,] 'OK, I think we're gonna do this one now.' "

The original material on the record, published by Strawsongs (BMI), ranges from such hooky numbers as the first single, "Love And The Lack Of It," to the more eccentrically realized "Black Squirrel."

Straw says of the latter track, "You know what my ambition is for that song?—and I picture it when I play it—I want to see Spinal Tap get together and record it and make a video in big black squirrel costumes, and they come out of these big walnuts in the beginning."

Capricorn—which signed Straw after the singer sent a tape of the finished album to label president Phil Walden—plans to issue "Love And The Lack Of It" to triple-A and modern rock radio April 9.

Cook says, "She was at the cutting edge of the alternative scene from the beginning, in terms of doing things that were left of center from what mass-appeal radio was doing. We celebrate that fact . . . I believe we can cross her to pop radio at some point."

The second week in March, Capricorn issued an advance CD of "War And Peace" to radio, press, and retail.

"Our attack will be a full-frontal attack at radio and the store and club level," Cook says. "We feel strongly that this is where the music will be embraced early on, by retailers hearing it, and they will spread the word for us. They'll play it in stores. They will champion this record."

He adds that the label is exploring the possibility of making a promotional CD with Straw interviewed by Hilly Kristal, owner of CBGB, the New York club where Straw developed her career in the '70s and '80s. "War And Peace" contains a song about the venue.

On Monday (25), Straw embarks on a brief radio and press promotional jaunt that will begin in Chicago and then take her to Denver, San Francisco, and L.A.

Straw, who is booked by the Agency Group U.S. in New York, has no firm tour dates yet, but Margarita says the singer will tour with the Skeletons this year.

SLASH'S IMPERIAL TEEN IN MOTION WITH 'SEASICK'

(Continued from page 21)

Leger thinks the album's cover art should make a splash. The brightly colored design, with a photo of a dolphin (the band insists it is Flipper) will be blown up into posters, and the picture of the dolphin will be reproduced on 25,000 stickers. In keeping with what Leger calls the album's "summery" music (a theme that carries over to the band's publicity photos, which feature the members around a swimming pool), the label is considering producing promotional beach balls, banners, and towels.

Currently on the road playing clubs, Imperial Teen will start a tour opening for the Amps in late April. Toward the end of the school year, the band will play colleges, as part of what Leger calls a "major, full-thrust" college campaign. The first single, "You're One," will go to college radio first, with commercial alternative to follow, although Leger sees crossover to mainstream and triple-A as a possibility, adding that it's "an accessible, fun, across-the-board record." To demonstrate the band's wide appeal, Leger cites early press support from such diverse magazines as Interview, Elle, and Huh.

Retail will also be an across-the-board campaign. "I don't think you have to play games to bring the indies or the chains involved," Leger says. "This is not an album you can pigeonhole." To introduce shoppers to the band, Leger says, a listening-booth campaign will kick in while the group is on the road.

"Seasick" has received an enthusiastic response in foreign territories, Biggs says, adding that "it will be a priority there." Even though Slash has done well in those markets in the past, the label's new deal with London brings its foreign and domestic distribution together under the PolyGram umbrella. This will result in what Biggs calls a "less bifurcated effort." The labels will now be "on the same track" and will be better able to coordinate singles and videos, he says. Slash was previously distributed through Warner Bros. and WEA (Billboard, the Beat, March 25, 1995).

For Bottum, however, what matters most right now is playing with his new band. "This is emphatically not a side project," he says. "They're a really important band."

CANADIAN COPYRIGHT ACT IS TARGET OF REPORT

(Continued from page 10)

Brian Robertson, president of the Canadian Recording Industry Assn., and Brian Chater, president of the Canadian Independent Record Production Assn.

Task force members include David Basskin, president of the Canadian Musical Reproduction Rights Agency; Paul Spurgeon, chief legal counsel of SOCAN; Serge Turgeon, president of Union des Artistes; Claudette Fortier, director of the Society for Reproduction Rights of Authors, Composers and Publishers in Canada; Jason Sniderman, VP of Roblan Distributors; Robert Pilon, VP of public Affairs for ADISQ; Gisèle Fréchette, president of Guilde des Musiciens du Quebec; Rosaire Archambault, president of Musique Archambault; and Michel Sabourin of Fogel Sabourin Productions.

Chater calls the report "a bargaining chip" for ongoing negotiations with the government over Copyright Act issues. "What we had been getting from the government before was [that the music industry] didn't have [statistical] numbers or know what the policy alternatives are. Now, we've got a report with industry statistics."

Basskin agrees. "In the continual battle between those in the [Canadian Radio-television and Telecommunications Commission], the music industry, and the Department of Canadian Heritage, you've got to have something to throw back at them. In Ottawa, if you don't have a study, you're not in the game."

Key among the report's 34 recommendations are that Canadian-owned companies be given a tax credit, representing 25% of qualifying expenditures, to stimulate the manufacturing of new Canadian-content master tapes and music videos, and that the government substantially increase funding to its 10-year-old Sound Record Development Program, from $4.5 million Canadian to $10 million Canadian.

The Sound Record Development Program provides funding for sound recordings, music video production, and international tours for Canadian artists.

The report also recommends that a long-awaited Phase II revision of the Copyright Act, expected to be introduced by the federal government in the House of Parliament this year, should include steps to enhance the financial viability of producing recordings.

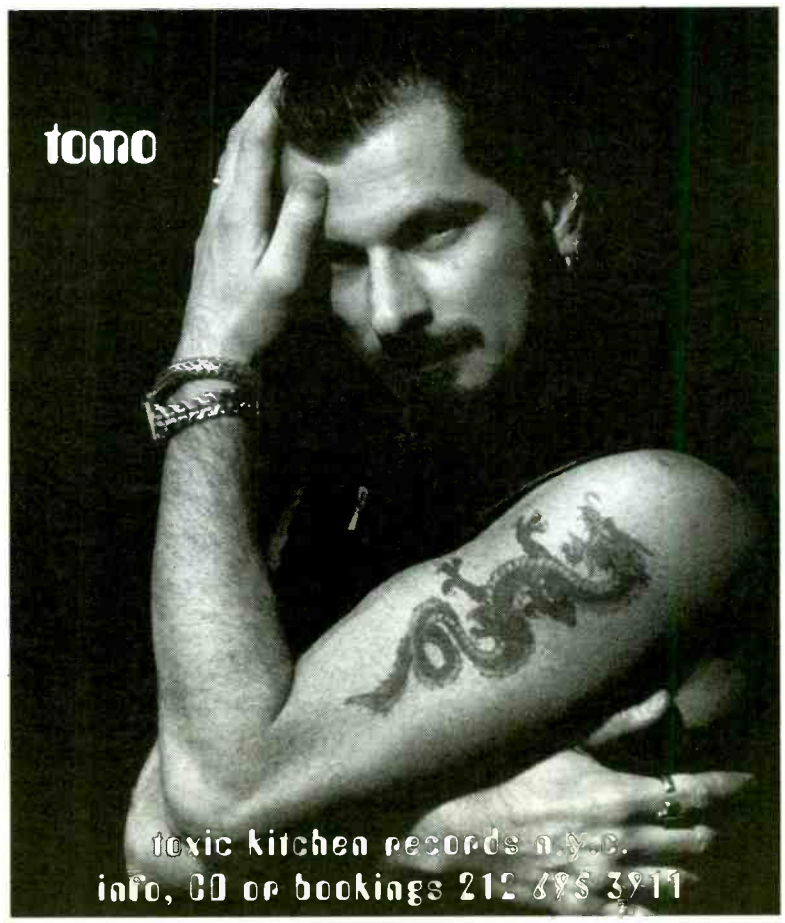
These steps would include such long-discussed and expected legislation as a home-taping levy and neighboring rights, as well as broader issues not likely to be included in the current copyright revision. These include prohibiting the importation into Canada of any consumer device for playing or making digital audio recordings that does not incorporate the Serial Copy Management System; extending the criminal-offense provisions to include infringement of the rental right for sound recordings; and allowing compulsory licensing of works for online use.

About the immediate need for a dialog on the broader Copyright Act issues, Chater says, "There's obviously going to be [future] Phase III revisions, and we're telling the government these things should be part of ongoing discussions and there should be an ongoing review committee able to make [Copyright Act] amendments."

The report also asks the government's broadcasting agency, the CRTC, to conduct a detailed study of the percentage of Canadian music aired by English and French radio during peak listening hours (see story, page 53). It also calls on the federal government to immediately raise Canadian content regulations to 35% for "the majority of English-language AM and FM stations."

Additionally, the report says, the CRTC should impose additional but unspecified domestic-content quota increases for Canadian videoclips and French-language videoclips on Canadian music services.

Public Hearing. Elektra act Johnny Q Public takes a break after a performance at New York club Brownies. The band's label debut, "Extraordinary," will be out in July. Shown, from left, are manager Mike Dixon; band member Stretch; Joey Elwood, president of Gotee Records; band members Shawn Turner and Dan Fritz; Derek Oliver, Elektra VP of A&R; and band members Brian Duvall and Oran Thornton.



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BILLBOARD'S HEATSEEKERS® ALBUM CHART

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

FOR WEEK ENDING MARCH 30, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	4	8	**STABBING WESTWARD** COLUMBIA 66152 (9.98 EQ/15.98)	WITHER BLISTER BURN + PEEL
2	2	5	**2 UNLIMITED** RADIKAL 15446/CRITIQUE (10.98/15.98)	HITS UNLIMITED
3	—	1	**CHANTAY SAVAGE** RCA 66775 (10.98/15.98)	I WILL SURVIVE
4	6	5	**DOG'S EYE VIEW** COLUMBIA 66882 (7.98 EQ/11.98)	HAPPY NOWHERE
5	3	9	**LONESTAR** BNA 66642/RCA (9.98/15.98)	LONESTAR
6	7	19	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
7	5	31	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
8	8	19	**KENNY WAYNE SHEPHERD** GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
9	10	23	**DEBORAH COX** ARISTA 18781 (10.98/15.98)	DEBORAH COX
10	9	2	**CASSANDRA WILSON** BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
11	—	1	**BILL WHELAN** CELTIC HEARTBEAT/ATLANTIC 82816/AG (11.98/17.98)	RIVERDANCE
12	13	6	**THE NIXONS** MCA 11209* (9.98/15.98)	FOMA
13	34	22	**THE CORRS** 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
14	23	25	**JEWEL** ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
15	16	3	**JANN ARDEN** A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
16	12	2	**GRAVITY KILLS** TVT 5910 (10.98/16.98)	GRAVITY KILLS
17	17	12	**SON VOLT** WARNER BROS. 46010 (10.98/15.98)	TRACE
18	14	10	**RUBY** CREATION/WORK 67458/COLUMBIA (10.98/15.98)	SALT PETER
19	19	25	**JIM BRICKMAN** WINDHAM HILL 11164 (9.98/15.98)	BY HEART
20	18	3	**SUBDUDES** HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
21	25	13	**LEE ROY PARNELL** CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
22	27	3	**GARY CHAPMAN** REUNION 16200/ARISTA (9.98/15.98)	SHELTER
23	30	4	**STEVE GREEN** SPARROW 51490 (9.98/13.98)	THE LETTER
24	22	7	**LINDA DAVIS** ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
25	24	14	**JERALD DAEMYON** GRP 9829 (9.98/16.98)	THINKING ABOUT YOU

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	21	3	**GEORGE HOWARD** GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
27	20	23	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
28	31	9	**ENRIQUE IGLESIAS** FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
29	15	3	**SKINNY PUPPY** AMERICAN/REPRISE 43057/WARNER BROS. (10.98/16.98)	THE PROCESS
30	29	21	**FROST** RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
31	—	1	**SMOKIN' ARMADILLOS** MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
32	11	2	**LUSH** 4 AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
33	35	18	**DARYLE SINGLETARY** GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
34	37	41	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
35	28	5	**MAD SKILLZ** BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)	FROM WHERE???
36	—	25	**LOREENA MCKENNITT** WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
37	26	3	**SUGA T.** SICK WID' IT 41578/JIVE (10.98/15.98)	PAPER CHASIN' (4 EVA HUSLTIN')
38	—	18	**MANDY PATINKIN** NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
39	42	33	**THE IMMORTALS** VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
40	43	2	**CRAIG CHAQUICO** HIGHER OCTAVE 7084 (9.98/14.98)	A THOUSAND PICTURES
41	36	8	**JUNIOR BROWN** MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
42	33	2	**SALT** ISLAND 524198 (8.98/14.98)	AUSCULTATE
43	45	30	**POINT OF GRACE** WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
44	39	5	**RICOCHET** COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
45	38	18	**TERRY ELLIS** EASTWEST 61857/EEG (10.98/16.98)	SOUTHERN GAL
46	32	7	**LA MAFIA** SONY 81722 (8.98 EQ/13.98)	UN MILLON DE ROSAS
47	—	1	**ANOINTED** WORD 67051/EPIC (9.98/15.98)	THE CALL
48	40	3	**V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR** VERITY 43014/JIVE (10.98/15.98)	STAND!
49	48	5	**KILO** WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
50	44	4	**NICK CAVE & THE BAD SEEDS** REPRISE 46195/WARNER BROS. (10.98/15.98)	MURDER BALLADS

POPULAR•UPRISINGS™

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

VOODOO EN ESPAÑOL: Punk label Epitaph is venturing into the Spanish-language market.

Riverside, Calif., punk/ska band **Voodoo Glow Skulls**, which features Mexican/American members, have rerecorded their Epitaph debut, "Firme," with vocals sung in Spanish. The midline-priced set is due Tuesday (26).

Experience This. After 10 years of touring and recording, the members of the Mr. T Experience have finally quit their day jobs in order to tour with Green Day in Europe through May. The band tours the U.S. this fall. The punk gem "Ba Ba Ba Ba Ba," from its seventh album, "Love Is Dead," on Lookout!, is being reserviced to modern rock radio this week.

Joshua Rosenblatt, marketing manager at Epitaph, says that the band's "almost Deadhead-like" legion of fans will pick up the set for its novelty value and that the label hopes to crack the Spanish rock marketplace.

The band will grace the cover of the April issue of La Banda Elastica, an international *rock en español* fanzine.

Rosenblatt says the label has a slew of marketing plans for the release, even though it was recorded because it was "fun and a cool thing for [the band] to do."

Epitaph is mapping out the details of a radio promotion in which 12 low-rider bicycles (the type featured on the album cover) will be given away. In airplay markets, hip local retailers will display the bike.

In April, the label is going for Spanish and modern rock radio airplay with the Spanish and English versions of "Fat Randy." A separate video was made for each version of the song.

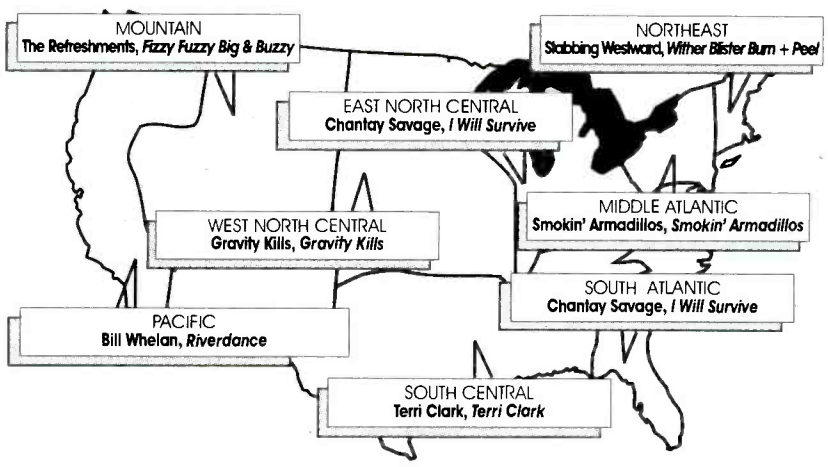
The label is also creating a tongue-in-cheek Spanish TV commercial à la the K-tel spots, which will air in April on Univision and public-access stations in Spanish markets. The spot will also run on such regional rock video shows as Portland, Ore.-based "Bohemia After Dark" and Denver-based "Music Link."

The English-language version has sold 27,000 units, according to SoundScan, since its October 1995 release.

Select retail stores will give away a limited-edition 4-by-4-foot poster with the purchase of both the English- and Spanish-language versions of "Firme."

Faithful Fans. Babbie Mason's sixth album, "Heritage Of Faith," on Word Records, bowed at No. 7 in the Northeast Regional Roundup for the week ending May 23. The gospel/Christian artist has a 50-city tour ahead of her, including dates with Larnelle Harris and Helen Baylor.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Chantay Savage I Will Survive	1. Chantay Savage I Will Survive
2. Stabbing Westward Wither Blister Burn + Peel	2. Kilo Get This Party Started
3. 3T Brotherhood	3. Stabbing Westward Wither Blister Burn + Peel
4. Kenny Wayne Shepherd Ledbetter Heights	4. Lonestar Lonestar
5. Lonestar Lonestar	5. Deborah Cox Deborah Cox
6. The Nixons Foma	6. Dog's Eye View Happy Nowhere
7. Dog's Eye View Happy Nowhere	7. Terri Clark Terri Clark
8. Terri Clark Terri Clark	8. Jerald Daemyon Thinking About You
9. The Corrs Forgiven, Not Forgotten	9. D.J. Kool I Got Dat Feelin'
10. 2 Unlimited Hits Unlimited	10. 3T Brotherhood

AUSSIE SUCCESS PART II: Starting out much in the same way that Epic's **Silverchair** did, labelmate and fellow Aussie **Ammonia** is beginning to make some waves on modern rock radio.

"Drugs," the first single from its Murmur/Epic debut, "Mint 400," released March 19, was picked up by WNNX (99X) Atlanta PD **Brian Philips** from the import single. (Philips got the ball rolling with Silverchair's "Tomorrow" as well.)

This week, the song debuts at No. 40 on the Modern Rock Tracks chart.

As with "Tomorrow," Epic gave away a few thousand copies of the import single of "Drugs" to key retail outlets after 99X started playing the song. **Ross Pira**, Ammonia's product manager at Epic, says 34 of the 45 singles given to Tower in Atlanta and 42 of the 50 singles at the 13-store Newbury Comics chain based in Boston have already sold.

David Massey, the senior VP of A&R at Epic who signed Silverchair and Ammonia, says the reception to "Drugs" when it was performed at a showcase in Atlanta was "a momentous thing."

Ammonia is on the road April 14-May 10.

COPYING CALVIN: Pansy Division had some fun with a promotional item for its new album, "Wish I'd Taken Pictures," released Feb. 9 on Lookout!

The band is featured in a set of baseball-style collectors' cards in poses similar to those in the controversial Calvin Klein underwear ads. The band's clip for "I Really Wanted You" airs on MTV's "120 Minutes" on Sunday (24).

Heating Up. Marry Me Jane's self-titled 550 Music debut bows at No. 24 in the Northeast Regional Roundup and at No. 25 in the Middle Atlantic Regional Roundup this week. Ten of the album's 12 tracks are in the movie "If Lucy Fell," starring Sarah Jessica Parker.

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R&Bin' Trio. R&B Foundation co-founder Bonnie Raitt, center, is flanked by Johnny "Guitar" Watson, left, and Bobby Womack during the foundation's Pioneer Awards show, which was held at the Palladium in Los Angeles. Watson and Womack were among the 1996 Pioneer Award honorees.

Ann Nesby Makes Solo Sounds

Perspective Set Expands Singer's Audience

■ BY J.R. REYNOLDS

In an effort to quickly capture as broad a consumer base as possible for Perspective/A&M artist Ann Nesby's solo debut, "I'm Here For You," the label is releasing to radio and retail a three-track single, dubbed a tripack.

Perspective co-founder Terry Lewis says the goal of the tripack is to establish Nesby as an album artist, as opposed to a singles-driven act. "Ann is so multidimensional, it's hard to identify her exact target market," says Lewis. "We need to pull in various markets at the same time. To section one [market] off and leave the others behind is a big mistake."

NESBY

"I'm Here For You" is composed of 13 songs from a variety of genres and features such noted musicians as guitarist Paul Jackson Jr., saxophonist Gerald Albright, bassist Freddie Washington, and drummer Ricky Lawson.

Producers of the project include Steve "Silk" Hurley, Jimmy Jam and Terry Lewis, Jimmy Wright, and Joe Powell.

The album utilizes the Perri Sisters for background vocals, as well as former Mercury vocalist Jamecia, who is Nesby's daughter.

The tripack features the gospel track "Lord I Need You," dance tune "A Witness," and R&B ballad "I'll Do Anything For You." It will be serviced to radio and retail April 16.

"I'm Here For You" arrives in domestic stores May 7. An international date has yet to be announced.

The Minneapolis-based artist wrote or co-wrote every song on "I'm Here For You" and says lyrics are a key component in her music. "This album is about relationships: emotional, physical, and spiritual," says Nesby, whose songs are licensed through New Perspective Music.

Nesby has also penned titles for Sounds Of Blackness, Patti LaBelle, and Gladys Knight. She is managed by husband, Tim Lee.

In keeping with the set's positive theme, a portion of the sales proceeds from "I'm Here For You" will benefit a yet-to-be named AIDS organization.

"It's our way of helping to give back to the community," says Nesby.

Despite the perception among many consumers of Nesby as a spiritual-only artist—the result of being the lead vocalist of the Grammy-winning Perspective act Sounds Of Blackness—Nesby says there's more

(Continued on page 27)

Solo's Success Puts It In Class By Itself; More Loud-ness; Code Blue's 'Prisoners'

IN DEMAND: Perspective act **Solo** has come up a winner with its self-titled debut set (Billboard, Aug. 5, 1995), which has sold 380,000 units, according to SoundScan. The group is part of a wave of young R&B acts that are mining the classic soul sound, and "Solo" is the only debut nominated for a Soul Train Award in the album of the year category.

Sets by **Jodeci, Xscape,** and **TLC** round out the nominees.

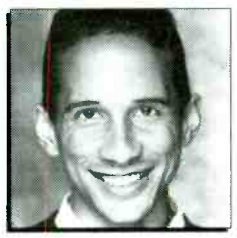
"Solo" has been on the Top R&B Albums chart for 26 weeks; this week, it is No. 11.

Consumers are not the only ones to notice the act's talent. Columbia crooner **Michael Bolton** was apparently so impressed with Solo that he invited the group to open for him on his European tour, which runs Feb. 28-Tuesday (26).

Upon completion of its international gigs, Solo will hook up with Jive's **R. Kelly,** who begins touring April 4.

The Rhythm and the Blues™

by J. R. Reynolds



LOUD MAKIN' NOISE: Loud Records is in the midst of its heaviest release schedule in its five-year history, with seven sets scheduled to street between now and the end of summer.

Loud founder/president **Steven Rifkind** says the label's beefy drop calendar is a direct result of Loud's revamped deal with distributor RCA.

Look for Loud debut albums by rap acts **the Cella Dwellas** in March and **Sadat X** in June; the debut of rap act **Delinquent Habits** (the first release by **Paul Stewart's** PMP Records, which recently entered a joint venture with Loud) June 18; **Wu-Tang Clan's** second set July 2; the debut of rap act **Xzibit** and **Mobb Deep's** much-awaited second set, in August; and the debut album by R&B vocalist **Yvette Michelle,** whose current single, "Everyday & Everynight," is receiving airplay nationally.

Also, **Raekwon's** second single, "Rainy Days," from the artist's acclaimed debut disc, "Only Built 4 Cuban Linx . . .," is due out in June.

SOUNDTRACKS: Code Blue/Atlantic Records is releasing an all-blues soundtrack to the New Line film "Heaven's Prisoners" July 2.

The set was produced by **Peter Afterman** and **Phil Joanou** and features work from some of the world's most-noted blues artists, such as **Junior Wells, Albert King, Buddy Guy, B.B. King, John Lee Hooker,** and **Stevie Ray Vaughan** (Billboard, March 16).

The set also features a track from Code Blue act **the Hoax,** an English band with members in their early 20s (Music to My Ears, Billboard, April 1, 1995).

"Twenty Ton Weight," the group's contribution to the soundtrack, is also on its debut album, "Sound Like This," and has an accompanying videoclip.

Look for the Hoax's sophomore set and a U.S. concert tour this spring.

Warner Bros. has released the soundtrack to "Girl 6," the 20th Century Fox film directed by **Spike Lee.** The set is special because it features hit tracks penned by ☥—including "Nasty Girl," "Erotic City," "The Screams Of Passion," "The Cross," and "How Come U Don't Call Me Anymore"—along with three new tracks from his purpleness: "She Spoke To Me," "Don't Talk To Strangers," and "Girl 6," which is the first single.

MO' MUSIC: Sin-Drome artist **Bobby Caldwell,** who recently returned to the U.S. from a tour of Japan that boasted 23 sold-out dates, is promoting "I Give In," from his latest set, "Soul Survivor" . . . Eclectic R&B music lovers should mark April 30 on their calendars in preparation for **Ivan Neville's** still-untitled second Iguana Records album. Among the artists slated to guest on the set are **Rolling Stones** guitarist **Keith Richards** and drummer/producer **Steve Jordan** . . . Italian label Irma Records has released "Juice," an acid-jazz compilation feast on its Flying Records U.S., which is also the distributor. The album is the label's first domestic set, and it's a winner . . . **Timothy "Headliner" Barnwell,** co-founder of **Arrested Development,** is producing a set through his CoatTail Productions for his new group, **Nu Seed.** No word yet on whether EMI will exercise its option to release the album when it is complete or will let the artist shop it to labels.

One of the most interesting releases of 1996 came out with little fanfare: "Muir Woods Suite" by **George Duke** on Warner Bros. features some of the familiar jazz riffs for which the artist/producer/arranger is known but offers a definite creative departure. The set is broken into seven movements, which are colloquially described as "phases" on the CD and are performed by Duke on piano, **Stanley Clarke** on bass, **Chester Thompson** on drums, and **Paulinho DaCosta** on percussion, with **L'Orchestre National De Lille,** conducted by **Ettore Stratta** (Home & Abroad, Billboard, Feb. 17).

On April 2, Blue Note will release "The New Groove: The Blue Note Remix Project—Vol. 1." The set is a collection of classic jazz songs that have been remixed by some of today's more promising producers, such as **the Angel, Large Professor, Guru, DJ Smash, Michael Franti, the Roots,** and **Easy Mo Bee** . . . Boca Raton, Fla.-based Street Street Music is back with two rap releases: "Hi De Ho" by **South Side Pride** and "Sex" by

(Continued on page 43)

MJJ's Men Of Vizion Set Sights On Fans Of Harmonious Sounds

■ BY MARLYNN SNYDER

NEW YORK—MJJ/Sony hopes that its street-smooth quintet Men Of Vizion has a prophetic sonic insight into today's youth as it prepares for the May 14 release of "Personal."

Men Of Vizion comprises George Spencer III, Corley Randolph, Desmond T. Greggs, Brian L. Dermus, and lead singer Prathan "Spanky" Williams. The group, which is managed by Jade Productions, formed while Spencer, Dermus, Greggs, and Randolph were attending New York's LaGuardia High School of Music and Art.

Ultimately, the group came to the attention of MJJ through the album's executive producer, Teddy Riley, who mentioned it to label founder Michael Jackson in 1993 and played him a few demo tracks.

The group's music has a classic R&B feel. Greggs says, "With Tony Rich and D'Angelo blowin' up, we're here to prove that intimate songwriting in R&B is coming back. We're writing songs that everyone will understand."

Men Of Vizion's songs are licensed through Donril Music Sweet Melodies, Syd-O Music, and Olinda-O Music.

MJJ president Jerry Greenberg says, "[Men Of Vizion] has today's sound: great harmonies, great sound, and great production. Teddy has been working on the project for two years, and the timing is right now to release the record."

The Brooklyn, N.Y.-based 20-something group is geared to a female demographic, and Greenberg says that "House Keeper," the first single, sends a message to women: "It says that men can really take care of them and treat them like they want to be treated."

"House Keeper" is a smoothed-out cover of the 1977 Jackson 5 tune "Show You The Way To Go," which was included on the "Money Train"

MEN OF VIZION

soundtrack.

U.K. radio station Choice FM has already been serviced with the single, and the label hopes that airplay will help to establish an early fan base for the group in the U.K.

At press time, an international album release date had not been announced.

According to Sony 550 urban music division VP Vivian Scott, "House Keeper" will go to R&B radio in early April and will hit retail April 16.

(Continued on page 27)

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Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING MARCH 30, 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 / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ NO. 1/GREATEST GAINER ★★★		
(1)	1	2	5	**FUGEES** RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) 2 weeks at No. 1	THE SCORE	1
2	2	1	6	**2PAC** DEATH ROW/INTERSCOPE 524204/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
3	3	3	18	**SOUNDTRACK** ▲[5] ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
4	4	4	18	**R. KELLY** ▲[2] JIVE 41579* (10.98/16.98)	R. KELLY	1
5	5	5	37	**D'ANGELO** ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
6	6	7	24	**MARIAH CAREY** ▲[7] COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	7	6	5	**TOTAL** BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
8	10	12	5	**SOUNDTRACK** JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	8
9	11	9	17	**LL COOL J** ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
10	8	10	10	**SOUNDTRACK** ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
11	9	8	27	**SOLO** ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
12	12	11	21	**THA DOGG POUND** ▲[2] DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
(13)	14	15	19	**QUINCY JONES** ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
				★★★ HOT SHOT DEBUT ★★★		
(14)	NEW ▶		1	**CHANTAY SAVAGE** RCA 66775 (10.98/15.98) HS	I WILL SURVIVE	14
15	13	13	10	**KRIS KROSS** ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
16	15	18	19	**COOLIO** ● TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
17	20	20	19	**GOODIE MOB** LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
18	19	21	9	**THE TONY RICH PROJECT** ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
19	18	17	35	**XSCAPE** ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
20	16	14	7	**EAZY-E** RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
21	21	19	30	**JUNIOR M.A.F.I.A.** UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	17	16	35	**MONICA** ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
23	22	24	25	**GERALD LEVERT & EDDIE LEVERT, SR.** ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
24	23	22	70	**TLC** ▲[9] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
25	27	26	20	**EIGHTBALL & MJG** ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
26	25	25	35	**BONE THUGS-N-HARMONY** ▲[2] RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
27	24	23	29	**FAITH EVANS** ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
28	28	32	19	**THE CLICK** SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
29	26	27	19	**VARIOUS ARTISTS** LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
30	29	—	2	**THE CONSCIOUS DAUGHTERS** PRIORITY 53994 (10.98/16.98)	GAMERS	29
31	31	31	15	**IMMATURE** MCA 11385* (9.98/15.98)	WE GOT IT	14
32	32	30	21	**GROOVE THEORY** EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
(33)	40	44	23	**DEBORAH COX** ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
34	30	29	54	**MYSTIKAL** BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
35	41	35	18	**SILK** ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
36	36	46	67	**KIRK FRANKLIN AND THE FAMILY** ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
37	35	39	20	**GENIUS/GZA** ● GEFFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
38	44	36	4	**LORD FINESSE** PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
39	43	38	8	**THE D.O.C.** GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
40	39	41	20	**CYPRESS HILL** ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
(41)	49	51	20	**VARIOUS ARTISTS** NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
42	47	42	12	**JERALD DAEMYON** GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
43	46	49	33	**AL GREEN** THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
44	42	43	77	**BRANDY** ▲[3] ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
45	48	52	34	**SOUNDTRACK** ▲[3] MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
46	37	34	35	**JODECI** ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
				★★★ PACESETTER ★★★		
(47)	58	37	9	**GHETTO TWINZ** BIG BOY 0020 (9.98/14.98) HS	SURROUNDED BY CRIMINALS	37
48	33	33	5	**MAD SKILLZ** BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
(49)	52	58	71	**SADE** ▲[2] EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
50	50	47	19	**WILL DOWNING** MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
(51)	NEW ▶		1	**JESSE POWELL** SILAS 11287/MCA (9.98/15.98)	JESSE POWELL	51
52	34	28	3	**SUGA T.** SICK WID' IT 41578/JIVE (10.98/15.98) HS	PAPER CHASIN' (4EVA HUSTLIN')	28
53	51	48	32	**BRIAN MCKNIGHT** ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
54	45	45	68	**MARY J. BLIGE** ▲[3] UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
55	38	40	3	**GEORGE HOWARD** GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
56	54	61	21	**FAT JOE** VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
(57)	67	73	22	**PURE SOUL** STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
(58)	69	65	112	**WU-TANG CLAN** ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
(59)	66	56	53	**2PAC** ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
60	64	57	18	**TERRY ELLIS** EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
61	61	70	79	**THE NOTORIOUS B.I.G.** ▲[2] BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
62	60	54	19	**PHYLLIS HYMAN** PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
63	63	63	81	**BOYZ II MEN** ▲[11] MOTOWN 530323 (10.98/16.98)	II	1
64	53	53	33	**RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)** ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
(65)	71	68	22	**AZ** EMI 32631* (10.98/15.98)	DOE OR DIE	1
66	62	76	17	**VARIOUS ARTISTS** DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
67	56	66	49	**SOUNDTRACK** ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
68	59	62	22	**S.O.S. BAND** TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
69	74	83	8	**MAZE FEATURING FRANKIE BEVERLY** THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
(70)	80	89	33	**TRU** NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
71	57	59	20	**ERICK SERMON** DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
(72)	79	67	10	**KILO** WRAP 8147/ICHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
73	68	72	18	**THE PHARCYDE** DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABINCALIFORNIA	17
74	65	55	23	**JANET JACKSON** ▲[2] A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
75	77	64	40	**WILLIAM BECTON & FRIENDS** WEB 9145/INTERSOUND (9.98/13.98) HS	BROKEN	25
76	55	50	4	**GANKSTA NIP** RAP-A-LOT 41335/VIRGIN (9.98/15.98) HS	PSYCHOTIC GENIUS	32
(77)	NEW ▶		1	**THE EMOTIONS** LEGACY 64832/COLUMBIA (7.98 EQ/11.98)	BEST OF THE EMOTIONS	77
78	72	86	18	**5TH WARD BOYZ** RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
79	76	69	19	**3T** MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
(80)	93	84	17	**C-BO** AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
81	85	—	16	**GROUP HOME** PAYDAY/FFRR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF	34
82	81	80	17	**VARIOUS ARTISTS** ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
(83)	92	97	174	**KENNY G** ▲[10] ARISTA 18646 (10.98/15.98)	BREATHLESS	2
84	89	96	34	**SHAGGY** ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
(85)	NEW ▶		1	**DENIECE WILLIAMS** LEGACY 64839/COLUMBIA (7.98 EQ/11.98)	THE BEST OF: GONNA TAKE A MIRACLE	85
(86)	96	81	32	**VARIOUS ARTISTS** ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
87	73	74	19	**TOP AUTHORITY** TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
88	78	60	15	**SPICE 1** JIVE 41583 (10.98/15.98)	1990 SICK	3
(89)	100	91	37	**LUNIZ** ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
90	90	71	6	**RICHIE RICH** SHOT 8000 (9.98/14.98)	HALF THANG	57
(91)	RE-ENTRY		18	**THE TEMPTATIONS** MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
92	70	75	20	**INTRO** ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
93	84	79	25	**SOUNDTRACK** ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
94	88	93	68	**METHOD MAN** ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
95	82	78	8	**VARIOUS ARTISTS** RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	43
96	86	100	19	**FROST** RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
(97)	RE-ENTRY		3	**THE BRAND NEW HEAVIES** DELICIOUS VINYL 35535/CAPITOL (9.98/15.98)	EXCURSIONS: REMIXES & RARE GROOVES	70
98	83	82	8	**VARIOUS ARTISTS** RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLCTION, VOL. 5	45
(99)	RE-ENTRY		15	**JAMAL** ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
100	94	—	87	**BONE THUGS-N-HARMONY** ▲[3] RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2

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

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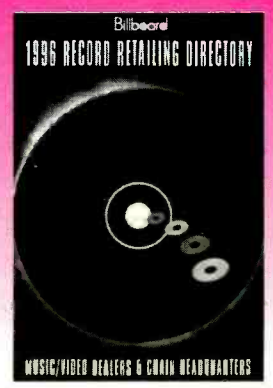

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Hot R&B Airplay™

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	2	11	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND) 5 WKS AT NO. 1
2	1	18	**DOWN LOW (NOBODY HAS TO KNOW)** R. KELLY FEATURING RONALD ISLEY (JIVE)
3	3	14	**LADY** D'ANGELO (EMI)
4	4	16	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
5	6	5	**KILLING ME SOFTLY** FUGEES (RUFFHOUSE/COLUMBIA)
6	5	17	**NOT GON' CRY** MARY J. BLIGE (ARISTA)
7	7	6	**ALWAYS BE MY BABY** MARIAH CAREY (COLUMBIA)
8	10	30	**I WILL SURVIVE** CHANTAY SAVAGE (RCA)
9	8	21	**NO ONE ELSE** TOTAL (BAD BOY/ARISTA)
10	56	2	**YOU'RE THE ONE** SWV (RCA)
11	9	12	**CALIFORNIA LOVE** 2PAC FEAT. DR. DRE AND R. TROUTMAN (DEATH ROW)
12	11	31	**BEFORE YOU WALK OUT OF MY LIFE** MONICA (ROWDY/ARISTA)
13	13	17	**LET IT FLOW** TONI BRAXTON (ARISTA)
14	12	23	**DO YOU WANT TO** XSCAPE (SO SO DEF/COLUMBIA)
15	18	5	**COUNT ON ME** WHITNEY HOUSTON & CECE WINANS (ARISTA)
16	15	7	**DOIN IT** LL COOL J (DEF JAM/RAL/ISLAND)
17	28	6	**WOO-HAH!! GOT YOU ALL IN CHECK** BUSTA RHYMES (ELEKTRA/EEG)
18	23	8	**STAIRWAY TO HEAVEN** PURE SOUL (STEP SUN/INTERSCOPE)
19	16	8	**A THIN LINE BETWEEN LOVE & HATE** H-TOWN (JAC-MAC/WARNER BROS.)
20	19	10	**KEEP TRYIN'** GROOVE THEORY (EPIC)
21	14	26	**SOON AS I GET HOME** FAITH EVANS (BAD BOY/ARISTA)
22	24	11	**WHO DO U LOVE** DEBORAH COX (ARISTA)
23	33	6	**5 O'CLOCK** NONCHALANT (MCA)
24	26	15	**NOBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
25	30	8	**EVER SINCE YOU WENT AWAY** ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
26	21	9	**CAN'T BE WASTING MY TIME** MONA LISA FEATURING LOST BOYZ (ISLAND)
27	32	7	**KEEP ON, KEEPIN' ON** MC LYTE FEAT. XSCAPE (FLAVOR UNIT/ELEKTRA)
28	31	4	**RENEE** LOST BOYZ (ISLAND)
29	20	28	**I MISS YOU (COME BACK HOME)** MONIFAH (UPTOWN/MCA)
30	37	2	**DON'T WANNA LOSE YOU** LIONEL RICHIE (MERCURY)
31	22	17	**WHERE DO U WANT ME TO PUT IT** SOLO (PERSPECTIVE)
32	29	24	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
33	40	4	**ONE FOR THE MONEY** HORACE BROWN (MOTOWN)
34	25	18	**GET MONEY** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
35	34	17	**BABY BABY BABY, BABY BABY...** R. KELLY (JIVE)
36	51	3	**KISSIN' YOU** TOTAL (BAD BOY/ARISTA)
37	52	9	**LET'S LAY TOGETHER** THE ISLEY BROTHERS (ISLAND)
38	17	22	**LOVE U 4 LIFE** JODECI (UPTOWN/MCA)
39	35	22	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
40	27	21	**TONITE'S THA NIGHT** KRIS KROSS (RUFFHOUSE/COLUMBIA)
41	49	6	**AIN'T NOBODY** FAITH EVANS (BAD BOY/ARISTA)
42	36	23	**HEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
43	39	36	**TELL ME** GROOVE THEORY (EPIC)
44	47	5	**SCENT OF ATTRACTION** PATRA DUET WITH AARON HALL (550 MUSIC)
45	46	5	**SLOW JAMS** QUINCY JONES (QWEST/WARNER BROS.)
46	38	10	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
47	44	34	**WHO CAN I RUN TO** XSCAPE (SO SD DEF/COLUMBIA)
48	67	2	**1 2 3 4 (SUMPIN' NEW)** COOLIO (TOMMY BOY)
49	45	8	**ALL I NEED** JESSE POWELL (SILAS/MCA)
50	41	20	**WE GOT IT** IMMATURE (FEATURING SMOOTH) (MCA)
51	50	26	**WHERE EVER YOU ARE** TERRY ELLIS (EASTWEST/EEG)
52	43	14	**EVERYDAY & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
53	42	10	**WIND BENEATH MY WINGS** GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
54	53	4	**NEW YORK, NEW YORK** THA DOGG POUND (DEATH ROW/INTERSCOPE)
55	48	3	**NO MORE GAMES** SKIN DEEP (LOOSE CANNON/ISLAND)
56	57	5	**HAVE I NEVER** A FEW GOOD MEN (LAFACE/ARISTA)
57	63	6	**DON'T RUSH** SILK (ELEKTRA/EEG)
58	58	9	**GIVE ME THE NIGHT** RANDY CRAWFORD (BLUEMOON/ATLANTIC)
59	60	5	**WHAT DID I DO TO YOU?** TERRY ELLIS (EASTWEST/EEG)
60	—	1	**READY OR NOT** FUGEES (RUFFHOUSE/COLUMBIA)
61	64	17	**DON'T GIVE UP** ISLAND INSPIRATIONAL ALL STARS (ISLAND)
62	62	19	**STILL IN LOVE** BRIAN MCKNIGHT (MERCURY)
63	69	2	**SCANDALOUS** THE CLICK (SICK WID' IT/JIVE)
64	—	1	**SOUL FOOD** GOODIE MOB (LAFACE/ARISTA)
65	61	26	**DIGGIN' ON YOU** TLC (LAFACE/ARISTA)
66	59	7	**DON'T WASTE MY TIME** SA-DEUCE (MECCA DON/EASTWEST/EEG)
67	71	5	**FEELS LIKE THE FIRST TIME** INTRO (ATLANTIC)
68	65	28	**LIKE THIS AND LIKE THAT** MONICA (ROWDY/ARISTA)
69	—	2	**UKNOWHOWWEDU** BAHAMADIA (CHRYSALIS/EMI)
70	73	7	**TRADE IN MY LIFE** R. KELLY (JIVE)
71	72	7	**KISSING YOU** FAITH EVANS (ARISTA)
72	66	5	**ISN'T IT SCARY** JON B. (YAB YUM/550 MUSIC)
73	70	8	**NEVER KNEW LOVE** OLETA ADAMS (FONTANA/MERCURY)
74	68	17	**YOU WANT THIS PARTY STARTED** SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
75	—	1	**WHY YOU TREAT ME SO BAD** SHAGGY FEAT. GRAND PUBA (VIRGIN)

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

HOT R&B RECURRENT AIRPLAY

1	1	2	**FANTASY** MARIAH CAREY (COLUMBIA)
2	—	1	**YOU PUT A MOVE ON MY HEART** Q. JONES INTRODUCING TAMIA (QWEST/WB)
3	2	5	**ALREADY MISSING YOU** GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
4	3	15	**ONE MORE CHANCE/STAY WITH ME** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
5	6	22	**DON'T TAKE IT PERSONAL** MONICA (ROWDY/ARISTA)
6	4	17	**WATERFALLS** TLC (LAFACE/ARISTA)
7	13	8	**'TIL YOU DO ME RIGHT** AFTER 7 (VIRGIN)
8	14	5	**BROKENHEARTED** BRANDY (ATLANTIC)
9	12	4	**CRUISIN'** D'ANGELO (EMI)
10	5	14	**YOU USED TO LOVE ME** FAITH EVANS (BAD BOY/ARISTA)
11	16	40	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
12	15	43	**CREEP** TLC (LAFACE/ARISTA)
13	8	29	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
14	10	23	**CAN'T YOU SEE** TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
15	11	38	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
16	21	17	**BROWN SUGAR** D'ANGELO (EMI)
17	9	4	**GANGSTA'S PARADISE** COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
18	7	24	**BEST FRIEND** BRANDY (ATLANTIC)
19	20	18	**BOOMBASTIC** SHAGGY (VIRGIN)
20	—	19	**SOMEONE TO LOVE** JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)
21	22	14	**ON THE DOWN LOW** BRIAN MCKNIGHT (MERCURY)
22	—	17	**EVERY LITTLE THING I DO** SOUL FOR REAL (UPTOWN/MCA)
23	—	12	**WE MUST BE IN LOVE** PURE SOUL (STEP SUN/INTERSCOPE)
24	—	1	**SORRY, I** WILL DOWNING (MERCURY)
25	—	20	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)

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

R&B SINGLES A-Z

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

30 **1, 2, 3, 4 (SUMPIN' NEW)** (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
14 **5 O'CLOCK** (ARALC, ASCAP/Deez Nutz, ASCAP)
80 **AIN'T NOBODY** (Copyright Control)
81 **AIN'T NO LOVE AND HAPPINESS** (Al Green, BMI/Irving, BMI/TJD, BMI/Sweetness, BMI)
55 **AIN'T NO PLAYA** (Find-A-Way, ASCAP/Rag Top, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI/Anthony Forte, BMI)
36 **ALL I NEED** (Copyright Control)
2 **ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)** (Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP)
15 **BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT** (EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/Sailandra, ASCAP/EMI Casadila, BMI/EMI Blackwood, BMI/Almo, ASCAP/WB, ASCAP) HL/WBM
75 **BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE)** (Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI/WB, ASCAP/Suge, ASCAP/Snoop Doggy Dog, ASCAP)
92 **BROKEN LANGUAGE/HUSTLIN'** (Protoons, ASCAP/Next Level Groove, ASCAP/Hill Playaz, ASCAP)
25 **CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...)** (Motown, BMI/Mass Avenue, BMI/PolyGram Int'l, BMI/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr.Sex, ASCAP/EMI April, ASCAP) HL
90 **CHILDREN OF THE WORLD (FROM PEOPLE)** (Act Fast, BMI/Songs Of PolyGram, BMI/Miles Day, BMI)
70 **C'MON N' RIDE IT (THE TRAIN)** (Ceejai, BMI/Sa-vette, BMI/Unichappell, BMI) HL
93 **COLD WORLD** (Careers-BMG, BMI/Ramecca, BMI/GZA, ASCAP/Jobete, ASCAP/Black Bull, ASCAP) WBM
9 **COUNT ON ME (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Aurianna, ASCAP) WBM
74 **DEAD PRESIDENTS** (Lil Lu Lu, BMI/Biggie, BMI)
60 **DIGGIN' ON YOU** (Ecaf, BMI/Sony/ATV Songs, BMI) HL
10 **DOIN IT** (LL Cool J, ASCAP/Def Jam, ASCAP/Sadiyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI)
73 **DON'T CRY** (SPZ, BMI)
56 **DON'T GIVE UP (FROM DON'T BE A MENACE...)** (Star Brown, BMI/D Lawrence, ASCAP/Crystal Aire, ASCAP)
40 **DON'T RUSH** (Wokie, ASCAP/Genius, ASCAP/Warner Chappell, BMI)
64 **DON'T WASTE MY TIME** (Max & Ro, ASCAP/BoodaMax, ASCAP/Baby Big, ASCAP)
1 **DOWN LOW (NOBODY HAS TO KNOW)** (Zomba, BMI/R.Kelly, BMI) WBM
16 **DO YOU WANT TO** (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
87 **DROP** (Beetjunkye, BMI/EMI Blackwood, BMI/Ephcy, ASCAP)
100 **EAST 1999** (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollaz-N-Sense, BMI/Keenu, BMI/Donkhris, BMI/Songs Of PolyGram, BMI) HL
44 **ENVY/FIREWATER** (Joseph Cartagena, ASCAP/Maurkeens, ASCAP/EMI April, BMI/Wu-Tang, BMI/Soul Clap, ASCAP/EMI Blackwood, BMI/Big Pie, ASCAP/Ritz Writers, ASCAP) HL
27 **EVER SINCE YOU WENT AWAY** (Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatz, BMI)
41 **EVERYDAY & EVERYNIGHT** (Funkmaster Flex, BMI/M. Bryant, BMI)
37 **EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
58 **FEELS LIKE THE FIRST TIME** (Frabersha, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP)
63 **FEELS SO GOOD (SHOW ME YOUR LOVE)** (Cynthia, ASCAP/Fatso, ASCAP/WB, ASCAP)
95 **FOR REAL** (Tonk, BMI/Swing T, ASCAP/Stresz, BMI)
20 **FU-GEE-LA** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
51 **FUNKORAMA** (Zomba, ASCAP) WBM
65 **GAMERS** (Steady Mobbin', BMI/EMI Blackwood, BMI/Beautiful Mess, BMI/2 Daughtas Only Dollas, ASCAP/337, ASCAP)
21 **GET MONEY** (Big Poppa, ASCAP/Undeas, BMI/EZ Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/WB, ASCAP) HL
54 **GIVE ME THE NIGHT** (Rodsongs, ASCAP/Almo, ASCAP) WBM
79 **GOIN' UP YONDER** (Bud John, BMI/EMI Christian, BMI)
32 **HAVE I NEVER** (Ecaf, BMI/Sony/ATV Songs, BMI) HL
35 **HEY LOVER** (Rodsongs, ASCAP/Almo, ASCAP) WBM
67 **IF YOU'RE NOT GONNA LOVE ME RIGHT** (Dacara, ASCAP/Gratitude Sky, ASCAP/Warner Chappell, ASCAP/WB, ASCAP/Hackley, ASCAP)
98 **ILLUSIONS** (MCA, ASCAP/Soul Assasins, ASCAP/BMG, ASCAP/Hits From Da Bong, ASCAP/Bopper Spock Sun's, BMI)
28 **I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDERCOVER)** (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP) HL/WBM
99 **I REFUSE TO BE LONELY** (MCA, ASCAP/All My Children, ASCAP/Command Performance, ASCAP/Music Corp. Of America, BMI/Nelana, BMI/Music By Candelight, ASCAP) WBM
89 **I REMEMBER** (Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Tyme For Flyte, BMI/Butter Jinx, BMI) HL
6 **I WILL SURVIVE** (PolyGram Int'l, ASCAP/Perren-Vibes, ASCAP) HL
68 **JESUS TO A CHILD** (Dick Leahy, ASCAP/Chappell, ASCAP) WBM/HL
82 **KEEP IT REAL** (Illedphlatic, ASCAP/Beanie Tribe, ASCAP/Grand Royal, ASCAP)
17 **KEEP ON, KEEPIN' ON (FROM SUNSET PARK)** (So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) HL/WBM
24 **KEEP TRYIN'** (Eliza's Voice, ASCAP/Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony/ATV Songs, BMI) HL/WBM
3 **LADY** (Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm, ASCAP/PolyGram Int'l, ASCAP)
77 **LEFLAUR LEFLAH ESHKUSHKA** (Baby Paul, BMI/Mr. Maldu, ASCAP/Doughout, ASCAP/Strangleman, ASCAP)
85 **LET ME CLEAR MY THROAT** (CLR, ASCAP)
72 **LET'S PLAY HOUSE** (Suge, ASCAP/Emoni's, ASCAP/WB, ASCAP/Snoop Doggy Dog, ASCAP)
34 **LOVE U 4 LIFE** (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
86 **MICROPHONE MASTER** (Straight Out Da Sewer, ASCAP/Bee Mo Easy, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP/Sewer Slang, ASCAP) HL
96 **MISSING** (Sony/ATV Tree, BMI)
91 **MOVE YA BODY** (Forever People, ASCAP/Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP/Clark's True Funk, BMI) WBM
78 **MR. ICE CREAM MAN** (Burrin Ave., BMI/Big P, BMI)
97 **MUST STAY PAID** (Misam, ASCAP)
11 **NOBODY KNOWS** (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
8 **NO ONE ELSE** (Jumping Bean, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Evelle, ASCAP/BDP, ASCAP/Zomba, ASCAP/Air Control, ASCAP/WB, ASCAP) HL/WBM
5 **NOT GON' CRY (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
38 **ONE FOR THE MONEY** (Zomba, BMI/Horace Brown, BMI/Lanorra, ASCAP/EMI April, ASCAP/Robert G. Graham, ASCAP/141-131, ASCAP)
26 **ONE SWEET DAY** (Sony/ATV Songs, BMI/Rye, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Sony/ATV Tunes, ASCAP) HL
52 **PHYSICAL FUNK** (Gelo Jam, ASCAP/All Init, ASCAP/Chrysalis, ASCAP) WBM
84 **REAL LIVE SH*T** (Ghetto Man, ASCAP/Fatneck, BMI)
19 **RENEE (FROM DON'T BE A MENACE...)** (Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr.Sex, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP)
49 **SCANDALOUS** (Zomba, BMI/E-40, BMI/B-Legit, BMI/D-Shot, BMI/Suga T, BMI/Songs Of Lastrada, BMI/Saja, BMI)
31 **SCENT OF ATTRACTION** (Zomba, ASCAP/Aunt Hilda, ASCAP/Kharatroy, ASCAP/Jamron, ASCAP) WBM
61 **SET U FREE** (Nadine Renee, BMI)
94 **SEXY** (Almo, ASCAP/Dubin, ASCAP/WB, ASCAP/Hee Bee Doonit, ASCAP/Black Chick, ASCAP/Dresden, ASCAP) WBM
69 **SHADOWBOXIN'** (Careers-BMG, BMI/Ramecca, BMI/PolyGram Int'l, ASCAP/GZA, ASCAP)
4 **SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE)** (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
33 **SLOW JAMS** (Rodsongs, ASCAP/Almo, ASCAP)
23 **SOON AS I GET HOME** (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
46 **SOUL FOOD** (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob, BMI/Big Sexy, ASCAP)
62 **SPACE AGE** (Money-N-Pocket, ASCAP)
18 **STAIRWAY TO HEAVEN** (Mighty Three, ASCAP) WBM
66 **STILL IN LOVE** (PolyGram Int'l, ASCAP/Cancelled Lunch, ASCAP/Songs Of PolyGram, BMI/Brandon Barnes, BMI)
88 **TAKE A LOOK** (Slam U Well, BMI/Jumping Bean, BMI/Evelle, ASCAP/WB, ASCAP/Twelve And Under, ASCAP/Jelly Jams, ASCAP/Irving, BMI) WBM
45 **TELL ME** (Almo, ASCAP/Groove 78, ASCAP/Jizop, BMI/Sony/ATV Tree, BMI/Dream Team, BMI) WBM/HL
13 **A THIN LINE BETWEEN LOVE & HATE** (Collilon, BMI/Win Or Lose, BMI/Warner-Tamerlane, BMI) WBM
29 **TONITE'S THA NIGHT** (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Montezk, BMI/Play One, BMI/Rightsong, BMI) HL
59 **UKNOWHOWWEDU** (Red Handed, ASCAP)
53 **VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)** (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
42 **WE GOT IT** (Zomba, ASCAP/Hookman, BMI/Sean "The Mystro" Mather, ASCAP/Fe-Mac, ASCAP/Screen Gems-EMI, BMI) WBM/HL
83 **WELCOME** (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP) WBM
43 **WHAT DID I DO TO YOU?** (Two Tuff-Enuff, BMI/EMI Blackwood, BMI/More Than A Tea Party, BMI)
22 **WHERE DO U WANT ME TO PUT IT** (EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI)
48 **WHERE EVER YOU ARE** (Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL
71 **WHITE HORSE/NASTY DANCER** (Olik, BMI/Koke, Moke & Noke, BMI/Santron, BMI/WB, ASCAP) WBM
47 **WHO CAN I RUN TO** (Warner-Tamerlane, BMI) WBM
12 **WHO DO U LOVE** (MCA, ASCAP/Art & Rhythm, ASCAP/Zomba, ASCAP/Gradington, ASCAP) WBM/HL
57 **WHY YOU TREAT ME SO BAD** (Livingston, ASCAP/Bob Marley, ASCAP/Rushtown, ASCAP/Songs Of PolyGram, BMI)
39 **WIND BENEATH MY WINGS** (Warner House of Music, BMI/WB Gold, ASCAP)
7 **WOO-HAH!! GOT YOU ALL IN CHECK** (T'Zah's, BMI/Sadiyahs, BMI/EMI Blackwood, BMI/Janice Combs, BMI)
76 **YOU REMIND ME OF SOMETHING** (Zomba, BMI/R.Kelly, BMI) WBM
50 **YOU WANT THIS PARTY STARTED** (Junkie Funk, BMI/Bleu Jol, BMI/Whole Nine Yards, BMI/Maximum Strength, ASCAP)

Hot R&B Singles Sales™

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

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	5	**DOWN LOW (NOBODY HAS TO KNOW)** R. KELLY FEAT. RONALD ISLEY (JIVE) 4 WKS AT NO. 1
2	5	8	**ALL THE THINGS (YOUR MAN WON'T DO)** JOE (ISLAND)
3	2	4	**WOO-HAA!! GOT YOU ALL IN CHECK** BUSTA RHYMES (ELEKTRA/EEG)
4	3	5	**LADY** D'ANGELO (EMI)
5	7	7	**I WILL SURVIVE** CHANTAY SAVAGE (RCA)
6	6	16	**NO ONE ELSE** TOTAL (BAD BOY/ARISTA)
7	8	14	**SITTIN' UP IN MY ROOM** BRANDY (ARISTA)
8	9	4	**DOIN IT** LL COOL J (DEF JAM/RAL/ISLAND)
9	4	10	**NOT GON' CRY** MARY J. BLIGE (ARISTA)
10	11	2	**COUNT ON ME** WHITNEY HOUSTON & CECE WINANS (ARISTA)
11	10	16	**NOBODY KNOWS** THE TONY RICH PROJECT (LAFACE/ARISTA)
12	16	6	**5 O'CLOCK** NONCHALANT (MCA)
13	13	9	**WHO DO U LOVE** DEBORAH COX (ARISTA)
14	14	14	**FU-GEE-LA** FUGEES (RUFFHOUSE/COLUMBIA)
15	15	3	**KEEP ON, KEEPIN' ON** MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)
16	—	1	**RENEE** LOST BOYZ (ISLAND)
17	18	9	**A THIN LINE BETWEEN LOVE & HATE** H-TOWN (JAC-MAC/WARNER BROS.)
18	12	8	**GET MONEY** JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
19	17	14	**WHERE DO U WANT ME TO PUT IT** SOLO (PERSPECTIVE)
20	24	4	**1,2,3,4 (SUMPIN' NEW)** COOLIO (TOMMY BOY)
21	21	4	**DO YOU WANT TO** XSCAPE (SO SO DEF/COLUMBIA)
22	20	17	**TONITE'S THA NIGHT** KRIS KROSS (RUFFHOUSE/COLUMBIA)
23	19	18	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN (COLUMBIA)
24	26	5	**STAIRWAY TO HEAVEN** PURE SOUL (STEP SUN/INTERSCOPE)
25	22	24	**BEFORE YOU WALK.../LIKE THIS AND...** MONICA (ROWDY/ARISTA)
26	23	17	**SOON AS I GET HOME** FAITH EVANS (BAD BOY/ARISTA)
27	32	3	**HAVE I NEVER** A FEW GOOD MEN (LAFACE/ARISTA)
28	25	8	**CAN'T BE WASTING MY TIME** MONA LISA FEATURING LOST BOYZ (ISLAND)
29	28	25	**ANYTHING** 3T (MJJ/550 MUSIC)
30	33	23	**I MISS YOU (COME BACK HOME)** MONIFAH (UPTOWN/MCA)
31	29	33	**GANGSTA'S PARADISE** COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
32	46	4	**SOUL FOOD** GOODIE MOB (LAFACE/ARISTA)
33	27	6	**JESUS TO A CHILD** GEORGE MICHAEL (DREAMWORKS/GEFFEN)
34	44	3	**SCENT OF ATTRACTION** PATRA DUET WITH AARON HALL (550 MUSIC)
35	38	13	**FUNKORAMA** REDMAN (INTERSCOPE)
36	30	3	**ENVY/FIREWATER** FAT JOE (VIOLATOR/RELATIVITY)
37	37	9	**EVERYDAY & EVERYNIGHT** YVETTE MICHELLE (LOUD/RCA)
38	45	8	**KEEP TRYIN'** GROOVE THEORY (EPIC)
39	43	5	**WIND BENEATH MY WINGS** GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
40	34	12	**VISIONS OF A SUNSET** SHAWN STOCKMAN (POLYDOR/A&M)
41	31	17	**WE GOT IT** IMMATURE (FEATURING SMOOTH) (MCA)
42	41	2	**DON'T RUSH** SILK (ELEKTRA/EEG)
43	39	4	**SET U FREE** PLANET SOUL (STRICTLY RHYTHM)
44	35	6	**PHYSICAL FUNK** DOMINO (OUTBURST/RAL/ISLAND)
45	48	2	**FEELS SO GOOD (SHOW ME YOUR LOVE)** LINA SANTIAGO (GROOVE NATION/UNIVERSAL)
46	51	5	**ALL I NEED** JESSE POWELL (SILAS/MCA)
47	47	10	**YOU WANT THIS PARTY STARTED** SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
48	36	20	**HEY LOVER** LL COOL J (DEF JAM/RAL/ISLAND)
49	42	22	**LOVE U 4 LIFE** JODECI (UPTOWN/MCA)
50	40	19	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON (ARISTA)
51	49	16	**BEWARE OF MY CREW** L.B.C. CREW (JAC-MAC/WARNER BROS.)
52	60	9	**WHITE HORSE/NASTY DANCER** KILO (WRAP/ICHIBAN)
53	—	1	**WHAT DID I DO TO YOU?** TERRY ELLIS (EASTWEST/EEG)
54	54	3	**DEAD PRESIDENTS/AIN'T NO NIGGA** JAY-Z (ROC-A-FELLA)
55	65	2	**SHADOWBOXIN'** GENIUS/GZA (GEFFEN)
56	56	3	**C'MON N' RIDE IT (THE TRAIN)** QUAD CITY DJ'S (QUADRASOUND/BIG BEAT)
57	64	3	**EVER SINCE YOU WENY AWAY** ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
58	52	5	**AIN'T NO PLAYA** RAPPIN' 4-TAY (CHRYSALIS/EMI)
59	—	1	**MR. ICE CREAM MAN** MASTER P (NO LIMIT)
60	—	1	**SCANDALOUS** THE CLICK (SICK WID' IT/JIVE)
61	67	4	**KEEP IT REAL** JAMAL (ROWDY/ARISTA)
62	50	25	**CELL THERAPY** GOODIE MOB (LAFACE/ARISTA)
63	57	26	**DANGER** BLAHZAY BLAHZAY (FADER/MERCURY)
64	55	8	**UKNOWHOWWEDU** BAHAMADIA (CHRYSALIS/EMI)
65	61	6	**SPACE AGE** EIGHTBALL & MJG (SUAVE/RELATIVITY)
66	75	2	**WHY YOU TREAT ME SO BAD** SHAGGY (VIRGIN)
67	69	2	**SLOW JAMS** QUINCY JONES (QWEST/WARNER BROS.)
68	66	12	**DON'T GIVE UP** ISLAND INSPIRATIONAL ALL STARS (ISLAND)
69	53	17	**LEFLAUR LEFLAH ESHKUSHKA** HELTAH SKELTAH AND O.G.C. AS THE FAB 5 QUICK COWO
70	62	5	**GAMERS** THE CONSCIOUS DAUGHTERS (PRIORITY)
71	—	2	**TAKE A LOOK** J'SON (H

Kris Needs 'Love'; Secret Life Has It In Threes

SECRETS: **Kris Needs** has finally done it. With "Love Me Now" by his act **Secret Knowledge**, the U.K. producer/writer has at long last come forward with a track that balances the artfully abstract keyboard tone that his loyal underground disciples demand with the steady house force required to rise from the electro-pop ghetto. Collaborator/vocalist **Wonder** has made notable strides as a stylist capable of weaving bewitching mantras one moment and unleashing a little diva sass the next. Factor in the quirky genius of **Ashley Beedle**, who contributed to the song's creation, and you have the stuff of which breakaway hits are made.

Commercially available on the mighty deConstruction Records at the top of April, "Love Me Now" on test pressing has been gathering rabidly positive response from DJs throughout much of Europe and the U.K. for several weeks. The double-pack of remixes shows the act tweaking the track into a haunting trance anthem and then completely reinventing it as a handbag-swingin' anthem. Something for everyone, as they say. The full-length "So Hard" is near completion and is set for summer release. We hope a stateside label will be on board by then.

Got room for another act with a "secret"? Silly wordplay aside, fellow U.K. club act **Secret Life** is back in action with "Love, Love, Love," a mouthwatering platter of strings and beats that expands upon the group's 1994 hits "As Always," "She Holds The Key," and "Love So Strong." The legendary **Frankie Knuckles** produced the song, with keyboard input from **Satoshi Tomiie** and **Terry Burrus**. Adding to the formidable star-power of this package are mixes by **David Morales, the Playboys**, and **Platinum People**. For good measure, a fresh **Brothers In Rhythm** reconstruction of "Love So Strong" pops up as a CD single bonus cut.

Not bad, eh? Well, the real juice of this effort is provided by Life-mates **Paul Bryant** and **Andy Throup**, whose composition and performance are steeped in old-school soul and disco reverence. They bring the meat to the table for Knuckles and company to carve up and cook. Fortunately, none of the producers involved get so carried away that essence of "Love, Love, Love" disappears.

Mags In Control. New Orleans-rooted DJ Mags, shown above, was the headlining spinner behind the turntable decks for the annual Fat Tuesday/Mardi Gras celebration at Ruby Fruit Jungle, a popular local nightclub. Steeped in progressive house and tribal music, the event drew more than 10,000 partygoers. In addition to regular gigs at that venue, Mags is a fixture at a variety of nightclubs in the area and is writer/publisher for her self-titled clubland tip sheet.

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PROGRESSIVE TRANCE DANCE DANCEHALL

Dance TRAX™

by Larry Flick

As with Secret Knowledge, an album is nearly finished and is slated for summer impact. Pulse-8 has the project for the U.K. and Europe, while Radikal has it for the U.S. Can't wait.

Also carrying the title "Love, Love, Love" is the latest from **Those Guys**, aka Baltimore's enduring **Basement Boys**. This one layers violin samples from **Jean-Luc Ponty**'s "Computer Incantations For World Peace" into a muscular house beat. The end result is a curveball that invites DJs to brighten their floors with a new sound or two. Available on the Liaison-distributed Basement Boys Records.

CHRISTENING PAGODA: There has been endless speculation in recent weeks regarding the initial signings to the fledgling Pagoda Records, the multi-genre label formed by **Junior Vasquez**, his manager, **Jane Brinton**, and industry veteran **Dennis Wheeler**. The label will officially launch April 2 with **Peter Lazonby's** "Wave Speech," a hypnotic tribal-trance instrumental crafted with the minute detail and complexity of a classical composition. New York club insiders already know the track from its popular demo life when it was also known as "The Guitar Song."

Indulgent in a most compelling way, Lazonby succeeds in distracting the mind from everything except his sprawling melody and rhythm with wholly intangible methods. You simply need to go there yourself to fully comprehend. Vasquez contributes a forceful remix of "Wave Speech" that streamlines the groove and slightly condenses the melody, while smartly keeping what makes Lazonby's original creation so special.

Roster additions will be unveiled shortly, as will a likely major-label distribution deal. "Wave Speech" and the album that will follow it May 28 will be distributed nationwide by Independent National Distributors Inc. Not on the Pagoda agenda is the single release of "Rex" by **ATMA**, as we previously reported. That track has been licensed for inclusion on a Vasquez beat-mixed compilation planned for release on the label early this summer.

IN THE MIX: The pace of releases from Tribal America never really slows down, but the spring looks like it will be a particularly plush time for the label.

On the album front, there is "Absolutely Fabulous," which documents such highlights from the Positiva U.K. catalog as "Let Love Shine" by **Amos**, "Everybody Party" by **D'Enrico**, and "Respect" by **Judy Cheeks**. "House Foundations" explores the harsh and primal beat territory broken by **Spooky** ("Little Bullet") and **D.O.P.** ("Take Me"), among a bunch of others. Not for the pop at heart but nourishing to the soul of true musical adventurers.

On the singles tip, there is "Walk!" by **Size Queen Featuring Paul Alexander**. Thanks to **Peter Rauhofer's** militaristic drums, this is good for a twirl or two, though it gets a tad monotonous after a while. Perhaps we are spoiled by the more saucy vamps of Alexander's previous recordings to settle for a mere "walk for me" chant. Far more pleasing is "What Do You Want" by **Fallout Shelter Featuring Dihann Moore**, which is more traditionally song-driven and propelled by Moore's spicy presence.

Moving beyond the Tribal realm, what a thrill it is to stumble upon something new by the reclusive **Robert Owens**. He resurfaces on the U.K.-based Musical Direction label with the ironically titled "Was I Here Before," elbowing into post-production excess with interpretations by no less than **Farley "Jackmaster" Funk, Farley & Heller, Ollie Dagois**, and **Loveland** spread out over three records.

Starting with Owens' original production, his voice is as expressive and engaging as ever, and his lyrics are contemplative and intelligent. Musically, "Was I Here Before" travels down every trend path possible, with Farley & Heller's vigorous Fire Island remixes forming the most suitable union with the song and performance. In the end, this single is little more than a frustrating tease, since Owens will likely withdraw from view within moments. We can only cross our fingers and hope he reconsiders.

Speaking of perennial favorites, **Donna Summer's** vintage "State Of Independence" single has been redressed by **DJ Dero, Jules & Skins**, and **Murk**. With such a lineup, it should be little surprise that this Manifesto/Mercury U.K. 12-incher is a buffet of ideas, ranging from hi-NRG to deep house. Summer's voice is a timeless treasure, and the song fares well, regardless of the context. One for die-hards to embrace while we all send positive thought waves into the universe that La Donna will be signed and make some new music ASAP.

BETWEEN THE BEATS: With countless compilations continuing to saturate the street, it takes a little imagination to rise above the glut. The festive folks at Thump! Records display that as well as a quirky sense of humor with "Old School Boogie," an album of 14 oldies that share the word "boogie" in their titles.

Didn't think there were that many songs with such challenging lyrical fare? Think again, kids. Besides the obvious "Boogie Oogie Oogie" by **A Taste Of Honey** and "I'm Your Boogie Man" by **KC & the Sunshine Band**, there is "Jungle Boogie" by **Kool & the Gang**, "Boogie Fever" by **the Sylvers**, "Get Up And Boogie" by **Silver Convention**, and our personal fave, "Bertha Butt Boogie" by **the Jimmy Castor Bunch**, among others. Way more fun than you will ever feel free to admit out loud.

Chicago's Prescription Records does its share to keep the (ahem) hallowed concept of boogie alive in clubland with "Dancefloor Boogie Delites," a cute new EP series that openly harkens back to those old jams for influence, while mining plush new house ground. First up is "Pop, Dip And Spin" by **Ron Trent**, a dubby li'l rumbler fueled with shoulder-shakin' percussion and jittery synth loops. If only Trent had factored in lyrics and vocals, this could be a mainstream smash. Maybe next time. The equally potent flip-side jam, "Morning Fever," playfully ignites memories of such bizarre dance moves as the bump and the bustop. Geez, aren't some mental pictures too hard to face?

It is not often that you hear about mobile DJs making the transition into music production. As a rule, most tend to follow a path that keeps 'em far from the area of the industry that encourages such a transition. But New Yorker **Jingo** is making that move with the impressive "Back To The Underground," a seven-cut EP of deep house dubs on Backroom Records. He has assembled a broad range of floor-friendly ideas, with "Take Me Away" standing out with its sultry sound-effects, jazzy keyboard colors, and hooky diva-sampled chorus. We need to hear more from this promising talent.

Finally, EMI inches back toward the dancefloor with its signing of London-based belter **Geoffrey Williams**, whose R&B-inflected pop/house single "I Don't Want To Talk About It" is an active import seller. The label is throwing promotional support behind the jam—which has been touched by the groove input of **Todd Terry** and **Armand Van Helden**—and is putting together an album for tentative late-spring release. Watch Williams; he has multiformat success written all over him.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING MARCH 30, 1996

CLUB PLAY

1. **LOVE CAN CHANGE IT** FRANKIE KNUCKLES FEATURING ADEVA VIRGIN UNDERGROUND
2. **THINK TWICE** ALANA DANTE NEXT PLATEAU
3. **I NEVER NEEDED** ALEXIA PHILLIPS INTERHIT
4. **FREAK E LIL** HOUSE GANGSTAZ NITEGROOVES
5. **NO REASON TO CRY** JUDY TORRES QPM

MAXI-SINGLES SALES

1. **IN HOUSE WE TRUST** YOSHITOSHI ARTISTS TRIBAL AMERICA
2. **ALWAYS BE MY BABY** MARIAH CAREY COLUMBIA
3. **CAN'T STOP LOVE** SOUL SOLUTION JELLYBEAN
4. **SCANDALOUS** THE CLICK SICK WID IT
5. **LATIN KAOS** EL BANDOLERO STRICTLY RHYTHM

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

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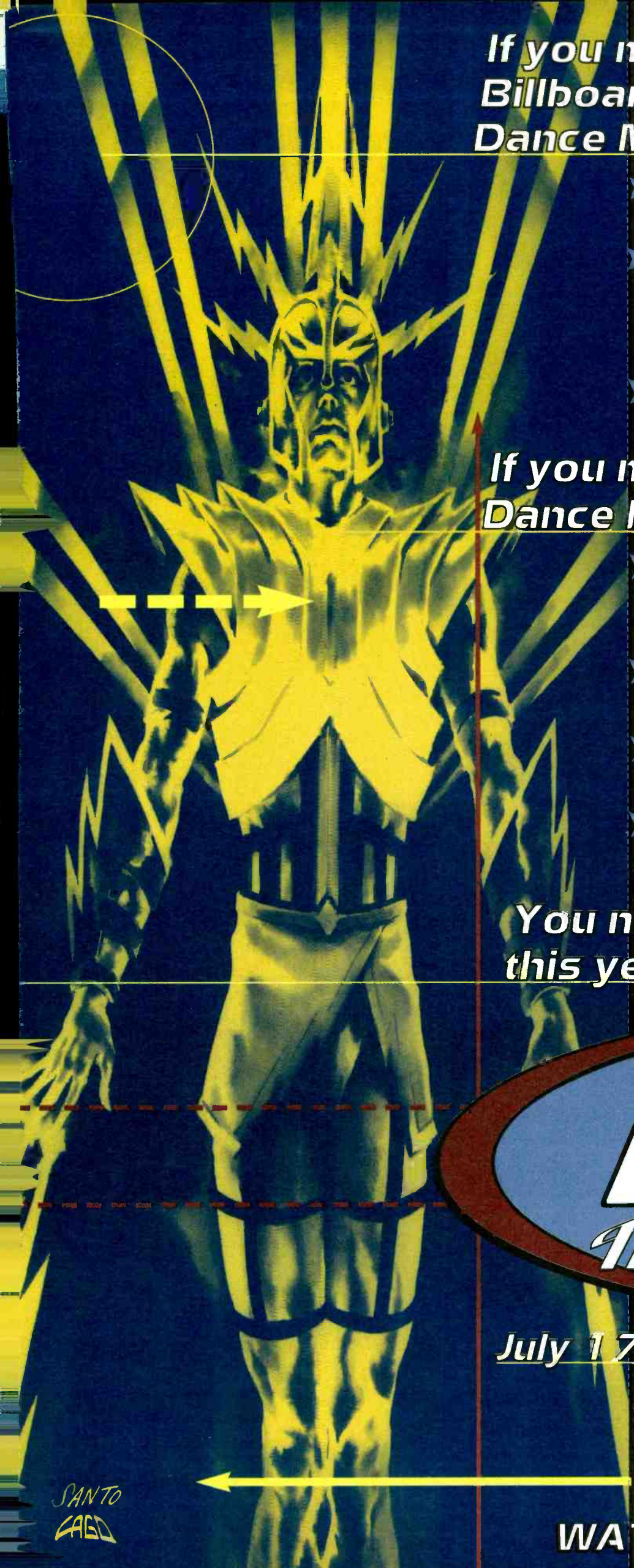

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- The *First Ever* American Concert Appearance by International Sensations *M People* and *D:Ream*
- The Launch of International Hits Including:
  "Love N' Happiness" by *River Ocean* featuring *India*
  and
  "Beautiful People" by *Barbara Tucker*
- Live Performances by Dance Legends:
  Martha Wash *Ten City* *Paul Parker*

If you missed the Second Annual Dance Music Summit... you missed

- The Historic *"Divas Unplugged"* Featuring Clubland Stars
  Joi Cardwell *Kristine W.*
  Jimmy Somerville *Eve Gallagher*
- The World Premiere of *Gloria Estefan's* Award Winning Music Video *"Everlasting Love"*
- Live Performances by Legends
  Frankie Knuckles *Laura Branigan*
- and rising stars ....
  Janice Robinson *Dajae*
  Meechie *Abigail*

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Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING MARCH 30, 1996

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	2	6	7	**SALVA MEA (SAVE ME)** CHEEKY 008/CHAMPION — 1 week at No. 1	◆ FAITHLESS
2	3	5	8	**TRES DESEOS (THREE WISHES)** EPIC PROMO	◆ GLORIA ESTEFAN
3	1	3	7	**LUCKY LOVE** ARISTA 1-2980	◆ ACE OF BASE
4	6	10	8	**AIN'T NOBODY** WORK 78229/COLUMBIA	◆ DIANA KING
5	7	9	9	**GIV ME LUV** YOSHITOSHI 005	ALCATRAZ
6	10	13	8	**LIGHT YEARS** WORK 78077/COLUMBIA	◆ JAMIROQUAI
7	14	21	4	**HYPER-BALLAD** ELEKTRA 66043/EEG	◆ BJORK
8	9	14	7	**RUMOUR** LAVA 95649/ATLANTIC	◆ BEL CANTO
9	4	1	10	**THE NEW ANTHEM** LOGIC 59034	N-JOI FEATURING MARK FRANKLIN AND NIGEL CHAMPION
10	17	24	4	**WHAT A SENSATION** MAW 0005/STRICTLY RHYTHM	KENLOU
11	18	20	5	**FEELS SO GOOD (SHOW ME YOUR LOVE)** GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
12	5	4	10	**WHO DO U LOVE** ARISTA 1-2943	◆ DEBORAH COX
13	8	2	10	**THE WINDING SONG** SIRE 66019/EEG	DOUBLEPLUSGOOD
14	24	45	3	**SWEET DREAMS** RCA 64504	◆ LA BOUCHE
15	11	11	9	**SET ME FREE** ICHIBAN 24880	MIISA
16	19	23	6	**THIS IS THE WAY** STOCKHOLM IMPORT	E-TYPE
17	12	7	12	**ENERGY** AQUA BOOGIE/WING 852637/MERCURY	DEVONE
18	22	33	4	**STRANGE WORLD** RCA 64371	◆ KE
19	20	27	5	**JUSTIFY** STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
20	13	8	9	**MUSICA ES MI VIDA (ROBI-ROB'S BORIQUA ANTHEM PT.II)** MCA IMPORT	C+C MUSIC FACTORY
21	25	39	3	**LOVE HAS NO NAME** REPRISE 43644	BABBLE
22	23	30	6	**DON'T STOP (WIGGLE WIGGLE)** AUREUS 1200	◆ THE OUTHERE BROTHERS
23	34	37	4	**REACHIN'** JELLYBEAN 2508	INSTINCT
24	16	15	8	**IMITATION OF LIFE** SIRE 66049/EEG	BILLIE RAY MARTIN
				★★★ Power Pick ★★★	
25	45	—	2	**THE SOUND** LOGIC 59039	X-PRESS 2
26	29	35	5	**I DON'T WANT TO TALK ABOUT IT** HANDS ON IMPORT	GEOFFREY WILLIAMS
27	15	12	15	**FREEDOM (MAKE IT FUNKY)** STRICTLY RHYTHM 12420	BLACK MAGIC
28	35	41	3	**REAP (WHAT YOU SOW)** SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
29	31	36	4	**INSIDE OUT** 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
				★★★ Hot Shot Debut ★★★	
30	NEW ▶		1	**MAKE THE WORLD GO ROUND** CHAMPION IMPORT	SANDY B.
31	38	—	2	**SUNDAY AFTERNOONS** KRASNOW 55184/MCA	VANESSA DAOU
32	43	—	2	**LAND OF DREAMING** CLUB ZONE IMPORT	MASTERBOY
33	26	28	6	**UNTIL WE MEET AGAIN** KING STREET 1036	URBAN SOUL
34	28	19	9	**LET THERE BE LIGHT** REPRISE 43561	◆ MIKE OLDFIELD
35	21	17	11	**DREAM COME TRUE** GROOVILICIOUS 006/STRICTLY RHYTHM	ANGELA LEWIS
36	36	38	5	**GIVE ME THE NIGHT** BLUEMOON 95660/ATLANTIC	◆ RANDY CRAWFORD
37	40	43	3	**FIND OUR WAY (BREAKAWAY)** SUB-URBAN 21	KEY TO LIFE FEATURING KATHLEEN MURPHY
38	44	—	13	**TELL IT TO MY HEART** ARISTA PROMO	TAYLOR DAYNE
39	41	42	5	**LIFT ME UP** EIGHT BALL 79	CONNIE & JUNIOR
40	27	25	7	**CARNIVAL** CUTTING 364	◆ 2 IN A ROOM
41	46	—	2	**OOH BOY** ARISTA 1-2983	REAL MCCOY
42	30	26	7	**GEORGY PORGY** TRISTAR 36771	3*D
43	NEW ▶		1	**SEXUALITY** WARNER BROS. 43676	◆ K.D. LANG
44	39	32	7	**MOVIN' UP** RCA 64479	DREAMWORLD
45	48	—	2	**WALK!** TRIBAL AMERICA 58520/I.R.S.	SIZE QUEEN FEATURING PAUL ALEXANDER
46	NEW ▶		1	**YOU'LL NEVER FIND** MUSIC PLANT 032	MEECHIE
47	NEW ▶		1	**VICIOSA** ZYX 8078	SUENO LATINO FEATURING VALERIA VIX
48	NEW ▶		1	**2 LUVS** GROOVE ON 36/STRICTLY RHYTHM	LIFE LINE
49	NEW ▶		1	**A MYSTICAL JOURNEY** CLEAR MUSIC 1111	GALAXY PEOPLE
50	32	18	13	**CATERPILLAR** MOONSHINE MUSIC 88419	KEOKI

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	4	**WOO-HAH!! GOT YOU ALL IN CHECK** (M) (T) (X) ELEKTRA 66050/EEG — 3 weeks at No. 1	◆ BUSTA RHYMES
2	2	2	5	**DOWN LOW (NOBODY HAS TO KNOW)** (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
				★★★ Greatest Gainer ★★★	
3	50	—	2	**RENEE** (M) (T) ISLAND 854585	◆ LOST BOYZ
4	3	—	2	**DOIN IT/I SHOT YA** (T) DEF JAM/RAL 576121/ISLAND	◆ LL COOL J
				★★★ Hot Shot Debut ★★★	
5	NEW ▶		1	**SWEET DREAMS** (T) (X) RCA 64504	◆ LA BOUCHE
6	8	—	2	**RELEASE ME** (T) UPSTAIRS 115	ANGELINA
7	5	4	16	**NO ONE ELSE** (M) (T) (X) BAD BOY 7-9052/ARISTA	◆ TOTAL
8	6	9	9	**WHO DO U LOVE** (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
9	15	12	5	**LUCKY LOVE** (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
10	17	17	5	**I WILL SURVIVE** (T) (X) RCA 64491	◆ CHANTAY SAVAGE
11	NEW ▶		1	**HYPER-BALLAD** (T) (X) ELEKTRA 66043/EEG	◆ BJORK
12	12	14	21	**BE MY LOVER** (T) (X) RCA 64445	◆ LA BOUCHE
13	11	6	14	**FU-GEE-LA** (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
14	14	10	10	**FEELS SO GOOD (SHOW ME YOUR LOVE)** (T) (X) GROOVE NATION 56004/UNIVERSAL	LINA SANTIAGO
15	13	15	3	**DEAD PRESIDENTS/AIN'T NO NIGGA** (M) (T) (X) ROC-A-FELLA 53233	◆ JAY-Z
16	7	—	2	**LADY** (M) (T) (X) EMI 58532	◆ D'ANGELO
17	9	—	2	**SHADOWBOXIN'/4TH CHAMBER** (T) GEFFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
18	20	8	17	**SOON AS I GET HOME** (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVANS
19	24	—	2	**ESA NENA LINDA** (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
20	10	7	27	**SET U FREE** (T) (X) STRICTLY RHYTHM 12428	PLANET SOUL
21	18	11	7	**SITTIN' UP IN MY ROOM** (M) (T) (X) ARISTA 1-2974	◆ BRANDY
22	23	16	26	**EVERYBODY BE SOMEBODY** (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN
23	4	—	2	**REAL LOVE** (X) APPLE 58544/CAPITOL	◆ THE BEATLES
24	25	18	4	**1,2,3,4 (SUMPIN' NEW)** (T) TOMMY BOY 721	◆ COOLIO
25	21	13	3	**FIREWATER/ENVY** (T) VIOLATOR 1546/RELATIVITY	◆ FAT JOE FEAT. RAEKWON, ARMAGEDDON, PUNISHER
26	22	26	29	**MISSING** (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
27	16	5	3	**KEEP ON, KEEPIN' ON** (T) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEATURING XSCAPE
28	28	—	4	**5 O'CLOCK** (T) MCA 55076	◆ NONCHALANT
29	NEW ▶		1	**FEEL THE MUSIC** (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEATURING BRENDA DEE
30	19	21	6	**OOH BOY/SLEEPING WITH AN ANGEL** (M) (T) (X) ARISTA 1-2983	REAL MCCOY
31	34	22	3	**LET ME CLEAR MY THROAT** (T) (X) CLR 5218	D.J. KOOL
32	RE-ENTRY		6	**MICROPHONE MASTER** (T) (X) EASTWEST 66020/EEG	◆ DAS EFX (FEATURING MOBB DEEP)
33	31	—	2	**RITMO LATINO** (T) (X) THUMP 2226	LAURA MARTINEZ
34	RE-ENTRY		5	**NO REASON TO CRY** (T) (X) QPM 2502/PROFILE	JUDY TORRES
35	35	27	14	**STAYIN' ALIVE** (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
36	27	3	4	**DO YOU WANT TO** (T) (X) SO SO DEF 78052/COLUMBIA	◆ XSCAPE
37	48	25	4	**ILLUSIONS** (M) (T) (X) RUFFHOUSE 78223/COLUMBIA	◆ CYPRESS HILL
38	NEW ▶		1	**BOOM BANGIN'** (T) (X) TRC 09	B-FAM
39	RE-ENTRY		8	**EVERYDAY & EVERYNIGHT** (T) LOUD 64450/RCA	◆ YVETTE MICHELLE
40	33	19	7	**CAN'T BE WASTING MY TIME** (T) ISLAND 854539	◆ MONA LISA FEATURING LOST BOYZ
41	30	—	2	**STRANGE WORLD** (T) RCA 64371	◆ KE
42	NEW ▶		1	**ONE FOR THE MONEY** (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
43	26	—	2	**LOVE CAN CHANGE IT/WALKIN'** (T) (X) VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
44	RE-ENTRY		14	**TO DESERVE YOU** (T) (X) ATLANTIC 85531/AG	◆ BETTE MIDLER
45	45	—	21	**I MISS YOU (COME BACK HOME)** (M) (T) (X) UPTOWN 55132/MCA	◆ MONIFAH
46	NEW ▶		1	**TAKE ME HIGHER** (T) UPSTAIRS 114	ENERGY
47	NEW ▶		1	**1979** (T) VIRGIN 38541	◆ SMASHING PUMPKINS
48	RE-ENTRY		4	**THE NEW ANTHEM** (T) (X) LOGIC 59034	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
49	32	35	27	**FANTASY** (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
50	NEW ▶		1	**SHOUT-N-OUT** (T) MAW 0008/STRICTLY RHYTHM	LOOD FEATURING DONELL RUSH

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

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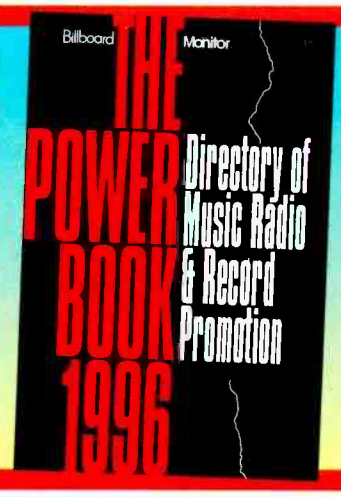

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Celebrating The Grammies. MCA Records/Nashville picked up three Grammys and gathered at a party to celebrate. Shown in the front row, from left, are MCA Records/Nashville president Tony Brown, the Mavericks' Raul Malo, and Malo's wife, Betty. In the back row, from left, are the Mavericks' Jerry Dale McFadden, Nick Kane, and Paul Deakin; Trisha Yearwood; the Mavericks' Robert Reynolds; Vince Gill; MCA Music Entertainment Group chairman/CEO Doug Morris; and MCA Records/Nashville president Bruce Hinton.

Hal Ketchum Hauls Out 'The Hits'

Curb Artist To Focus On Writing, Not Touring

■ BY DEBORAH EVANS PRICE

NASHVILLE—The weeks preceding the May 14 release of "Hal Ketchum The Hits" on Curb Records find the singer/songwriter reflecting on one chapter of his career and gearing up for the next. The 14-song collection will include such Ketchum gems as "Small Town Saturday Night," "Past The Point Of Rescue," "I Know Where Love Lives," "Sure Love," and "Mama Knows The Highway," as well as three new cuts, among them the first single, "Hang In There Superman."

"I think the 11 hits are a wonderful chronology of what has got me to 1996," Ketchum says, "and the three new sides are the perfect way to tie this package together. I recorded 'Wings Of A Dove,' which I sang with Ferlin Husky when I was inducted into the Grand Ole Opry, and I recorded a great ballad, a Tony Arata song called 'Satisfied Mind,' which I have been doing in shows for about a year. 'Hang In There Superman' [is a song] I wrote with Roger Cook."

KETCHUM

That song was inspired, in part, by Christopher Reeve, the actor known for his portrayal of Superman who was paralyzed in a horseback-riding accident. "It's got a lot of planes to it," Ketchum says of the song. "It's a get-well message to Christopher . . . It's an extraordinary, positive look at the world we live in. It's an extremely positive record and a real groove-driven record."

When asked why he and the label chose to put together a greatest-hits package, Ketchum credits the label's chief with initiating the project. "Mike Curb has been talking to me about it for some time," he says. "It's a hard thing for an artist to grasp [his or her] body of work. I've had great success, but I'm looking ahead and didn't really think about how many songs have impacted people, have been played on airwaves, and continue to be, until he brought it to my attention. Mike Curb convinced me it was time."

Dennis Hannon, executive VP/GM of the Curb Group, says the label plans to satisfy Ketchum's existing fan base with the greatest hits and then expand his audience by releasing the new singles. Hannon feels the compilation will appeal to consumers. "The customer today is looking for incredible value," he says. "I think that the Alan Jackson record, the Vince Gill record, and certainly Garth before that point to the

(Continued on page 39)

Mansfield CEO/Co-Prez Of Asylum; CMT Latest Channel In Exec Search

Nashville Scene

by Chet Flippo

JOE MANSFIELD has been appointed CEO/co-president of Asylum Records Nashville, ending weeks of industry speculation about the label. He joins **Kyle Lehning**, who moves from president to co-president. One of Mansfield's first moves in his new capacity was holding a conference call with Asylum's regional promo team.

The 4-year-old label has had major success thus far with **Bryan White**. Other artists on the roster include **Mandy Barnett, the Cox Family, Curtis Day, Emmylou Harris, JD Myers, Kevin Sharp, Thrasher Shiver,** and **Jerry Kilgore**.

Mansfield, who has extensive marketing experience, began in radio in 1961 in his native Texas. In 1965, he joined CBS Records, where he rose from field rep to VP of merchandising in New York. As VP of marketing, he worked with such artists as **Bruce Springsteen, Barbra Streisand, Billy Joel,** and **Pink Floyd**. In 1981, he became divisional VP for contemporary music for RCA Records in New York, where his acts included **Diana Ross, Kenny Rogers,** and **Jefferson Starship**. In 1985, he moved to Capitol in Los Angeles as VP of sales. As VP of marketing for Cema Distribution, he worked with **Bonnie Raitt, M.C. Hammer,** and **Heart**.

Mansfield moved to Nashville in 1990 as VP of marketing and sales for Liberty Records (now Capitol Nashville) and is credited as being a major force in breaking **Garth Brooks**. He left Liberty to form the Mansfield Group, with such clients as Brooks, **Willie Nelson,** and **Mark Chesnutt**. In 1994, he formed Mansfield/Martinovich Associates, with a client list including Brooks, **Wynonna,** and Anderson Merchandisers. He says that he will continue to work with Brooks and Wynonna; the other clients will remain with Martinovich. Asylum is part of Elektra Entertainment Group.

HELP WANTED: Change continues to be a constant at Nashville's music television networks. The president's positions at TNN and Z Music Television remain open after the recent respective departures of **Kevin Hale** and **Ken Yates**. Meanwhile, CMT has confirmed that it is actively recruiting a worldwide director of operations following the departure of **Cindy Painter,** who left to become director of licensing at parent company Gaylord Entertainment. . . . Borman Entertainment has come to town. The Los Angeles-based firm has opened a Nashville office with VP **Joni Foraker** relocating from Los Angeles. Borman manages **Faith Hill, Dwight Yoakam, Mary Chapin Carpenter,** and **Trace Adkins** . . . The 30th annual CMA Awards show will be televised on CBS Oct. 2 from the Grand Ole Opry House. **Walter C. Miller** will again produce the show. The CMA's International Entertainment Expo, better known as SRO, follows Oct. 3-5 at the Nashville Convention Center . . . Disney Music is dipping its toe into the local waters, signing **Lonestar's Richie McDonald** and re-signing **Steve Diamond**.

KIDS TODAY: Instead of spending spring break raising hell in Florida or Cancun, Mexico, about six-dozen Berklee College of Music students traveled to Nashville March 16-20 in order to attend panels and seminars on Music Row. This is the eighth year in a row that the Boston-based college has sent a contingent, and the week has become very popular with people here as well. It's also resulted in a number of Berklee students getting jobs in the industry here, according to Berklee's **Allen Bush**. Warner Bros. is sponsoring this year's trip. ASCAP, BMI, and SESAC hosted most of the workshops. Berklee alumna **Gillian Welch** was the subject of one of the most popular panels, "The Artist's Journey."

THE MOST ECCENTRIC country singer I have ever met—and that's going some—is finally the subject of a full-length video documentary. "Cotton Pickin' Smash! The Legendary Stardust Cowboy Movie" does a fairly good job of capturing the allure and eccentricity of **Norman Odom,** who bills himself as the Legendary Stardust Cowboy. "The Lege," as his fans call him, went to high school in Lubbock, Texas, with **Joe Ely** and was a familiar figure around town, playing and singing on top of his car. In 1965, he left for New York with the goal of appearing on "The Tonight Show." He was driving an old Chevy with "NASA Presents The Legendary Stardust Cowboy" painted on both sides and a map of the moon on the roof and stopped in Fort Worth, Texas, to busk for a few bucks. He was discovered there by a vacuum-cleaner salesman, who got him together with **T Bone Burnett** in a little studio located under KXOL. That session yielded the classic song "Paralyzed," with Burnett drumming and the Lege playing guitar and bugle. KXOL put the song on the air that same day. Mercury's **Ron Oberman** signed him to a singles deal, and he actually charted on local radio stations. The Lege got on "Laugh-In" and other shows but has never connected with the mainstream. You have to be there to appreciate this deconstructionist country genius. The film's director is **Anthony Philputt,** who lives in Indianapolis.

Cathedrals Are Top Act At Hearts Aflame Awards

NASHVILLE—The Cathedrals took home the top honors at the Southern Gospel Music Guild's Hearts Aflame Awards March 18 at the Ryman Auditorium here. The veteran act won accolades in the categories of best artist, male quartet, album, and performance video of the year. The show capped the Guild's second Spiritfest, a three-day event that drew almost 4,000 Southern gospel artists, industry personnel, and enthusiasts for seminars, showcases, and special activities.

"This is one of the greatest nights in Southern gospel music I've ever experienced," said Cathedrals lead vocalist Glen Payne backstage at the awards following the group's sweep and his win as male vocalist.

Hosted by Bill Gaither, Mark Lowry, and Chonda Pierce, the awards were taped for broadcast on the Inspirational Network May 4 at 7 p.m., with a repeat broadcast scheduled for June 22. Awards were bestowed in 16 categories and were voted on by the members of the Southern Gospel Music Guild to honor excellence in the field of Southern gospel and for "keeping the flame alive."

The evening featured performances by top names in Southern gospel, including the McKameys, the Cathedrals, Jeff & Sheri Easter, the Freemans, Carroll Roberson, Vestal Goodman, the Kingsmen, and the Christ Church Choir with Kirk Talley. Comedian Chonda Pierce also paid tribute to the late Minnie Pearl. The show ended with a "pianorama" that featured the genre's top keyboardists: Anthony Burger, Tracy Phillips, Roger Bennett, Jeff Stice, and Tim Parton.

In addition to Southern gospel's top talents, the evening included presenters from the country music community. Alabama's Randy Owen joined Ed Harper to present the Heritage Award to Brock Speer, the legendary patriarch of the Speer Family who has been performing Southern gospel music for 70 of

(Continued on page 39)

The Cathedrals were the most lauded act of the evening at the recent Hearts Aflame Awards, taking home top honors in the categories of artist, male quartet, album, performance video, and male artist (for vocalist Glen Payne). Pictured backstage after their sweep, from left, are Roger Bennett, Homeland Entertainment director of video production Bethni Hemphill, Payne, Scott Fowler, Homeland Entertainment CEO Bill Traylor, George Younce, and Ernie Haas.

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Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING MARCH 30, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ **No. 1** ★ ★ ★		
1	1	1	58	**SHANIA TWAIN** ▲[5] MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS — 21 weeks at No. 1	THE WOMAN IN ME	1
2	3	4	21	**ALAN JACKSON** ▲[2] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	2	2	5	**WYNONNA** CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
4	5	5	17	**GARTH BROOKS** ▲[3] CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
5	4	3	6	**NEIL DIAMOND** COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
6	7	7	66	**GARTH BROOKS** ▲[8] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
7	6	6	17	**VINCE GILL** ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
8	8	8	29	**FAITH HILL** ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
(9)	10	10	26	**TIM MCGRAW** ▲[2] CURB 77800 (10.98/16.98)	ALL I WANT	1
10	11	11	22	**CLAY WALKER** GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
11	12	12	51	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
12	9	9	8	**TRACY LAWRENCE** ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
13	13	13	25	**THE MAVERICKS** MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
14	14	14	3	**DIAMOND RIO** ARISTA 18812 (10.98/15.98)	IV	14
15	16	15	24	**REBA MCENTIRE** ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
				★ ★ ★ **Greatest Gainer** ★ ★ ★		
(16)	20	27	9	**LONESTAR** BNA 66642/RCA (9.98/15.98) HS	LONESTAR	16
17	15	16	93	**VINCE GILL** ▲[3] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
18	18	19	27	**TRAVIS TRITT** ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
19	22	24	32	**TERRI CLARK** MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	19
20	19	20	35	**JEFF FOXWORTHY** ▲[2] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
21	21	22	8	**PATTY LOVELESS** EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
22	23	17	30	**COLLIN RAYE** ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
23	17	18	58	**ALISON KRAUSS** ▲[2] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
24	24	21	44	**DAVID LEE MURPHY** ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
25	25	23	25	**MARTINA MCBRIDE** ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
26	26	25	27	**GEORGE STRAIT** ▲[3] MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
27	28	26	39	**BRYAN WHITE** ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
28	29	29	104	**TIM MCGRAW** ▲[4] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
29	27	28	21	**AARON TIPPIN** RCA 66740 (9.98/15.98)	TOOL BOX	12
(30)	32	35	35	**TRACY BYRD** ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
31	31	31	27	**BLACKHAWK** ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
32	30	30	38	**LORRIE MORGAN** ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
33	33	34	183	**GEORGE STRAIT** ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
34	37	37	93	**TRACY BYRD** ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
(35)	38	40	23	**LEE ROY PARNELL** CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	35
36	36	33	7	**LINDA DAVIS** ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
37	34	36	25	**EMILIO** CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
38	39	38	15	**JOE DIFFIE** EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
39	35	32	63	**WADE HAYES** ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
40	41	41	77	**ALABAMA** ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
(41)	43	46	19	**PAM TILLIS** ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
42	40	39	25	**LITTLE TEXAS** WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
				★ ★ ★ **Hot Shot Debut** ★ ★ ★		
(43)	**NEW ▶**		1	**SMOKIN' ARMADILLOS** MCG CURB 77748/CURB (11.98/17.98) HS	SMOKIN' ARMADILLOS	43
(44)	44	43	129	**REBA MCENTIRE** ▲[4] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
45	42	44	111	**THE MAVERICKS** ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
46	45	47	114	**JEFF FOXWORTHY** ▲[2] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
47	46	49	31	**ALABAMA** ● RCA 66525 (10.98/15.98)	IN PICTURES	12
(48)	48	51	25	**DARYLE SINGLETARY** GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	48
(49)	50	52	55	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
50	47	42	20	**DWIGHT YOAKAM** ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
(51)	53	53	99	**REBA MCENTIRE** ▲[3] MCA 10994 (10.98/15.98)	READ MY MIND	2
52	49	48	20	**JUNIOR BROWN** MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
53	52	55	5	**RICOCHET** COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	52
54	51	45	5	**VARIOUS ARTISTS** COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
55	54	54	77	**BROOKS & DUNN** ▲[2] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
56	55	56	111	**BLACKHAWK** ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
57	58	58	112	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
58	57	59	87	**WILLIE NELSON** COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
59	61	61	240	**BROOKS & DUNN** ▲[5] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
60	59	64	70	**CHARLIE DANIELS** EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
61	60	63	113	**FAITH HILL** ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
62	62	57	54	**JOHN BERRY** ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
				★ ★ ★ **Pacesetter** ★ ★ ★		
(63)	66	68	193	**MARY CHAPIN CARPENTER** ▲[3] COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
64	64	71	53	**NEAL MCCOY** ▲ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
65	56	50	10	**VARIOUS ARTISTS** DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
66	63	65	12	**DOUG SUPERNAW** GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
67	65	66	82	**PATTY LOVELESS** ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
(68)	71	62	5	**LARI WHITE** RCA 66742 (10.98/15.98) HS	DON'T FENCE ME IN	53
69	68	—	77	**TRACY LAWRENCE** ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
70	70	72	83	**THE TRACTORS** ▲[2] ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
(71)	74	75	23	**VARIOUS ARTISTS** SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
72	73	69	149	**BROOKS & DUNN** ▲[4] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
73	67	74	71	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
(74)	**NEW ▶**		1	**LISA BROKOP** CAPITOL NASHVILLE 33875 (10.98/15.98)	LISA BROKOP	74
(75)	**RE-ENTRY**		48	**JEFF FOXWORTHY** LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27

◯ 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 MARCH 30, 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** ▲[6] MCA 12* (7.98/12.98) — 214 weeks at No. 1	GREATEST HITS	254
2	2	**SHANIA TWAIN** MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	35
3	3	**HANK WILLIAMS, JR.** ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	66
4	5	**HANK WILLIAMS** ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	53
5	4	**REBA MCENTIRE** ▲[3] MCA 4979* (7.98/12.98)	GREATEST HITS	252
6	8	**THE CHARLIE DANIELS BAND** ▲[2] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	250
7	6	**GEORGE JONES** ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	233
8	7	**GEORGE STRAIT** ▲[2] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	252
9	11	**GEORGE STRAIT** ▲[2] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	248
10	12	**GARTH BROOKS** ▲[13] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	19
11	13	**KEITH WHITLEY** ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	100
12	14	**BILLY RAY CYRUS** ▲[8] MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	44
13	10	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	16
14	9	**MARTINA MCBRIDE** ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	18
15	20	**PATSY CLINE** MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	79
16	18	**GARTH BROOKS** ▲[6] CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	12
17	17	**WAYLON JENNINGS** ▲[4] RCA 8506* (8.98)	GREATEST HITS	117
18	16	**DWIGHT YOAKAM** ▲[2] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	10
19	15	**COLLIN RAYE** ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	2
20	19	**WYNONNA** ▲[4] CURB 10529/MCA (10.98/15.98)	WYNONNA	30
21	23	**GARTH BROOKS** ▲[5] CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	16
22	—	**DAVID BALL** ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	1
23	21	**ALABAMA** ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	115
24	22	**THE BELLAMY BROTHERS** CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	52
25	—	**GARTH BROOKS** ▲[7] CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	16

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UPCOMING Billboard®

SOUNDTRACKS

ISSUE DATE: APRIL 27

AD CLOSE: APRIL 2

With the Oscars right around the corner, soundtracks are getting their share of the spotlight. **Billboard** highlights one of the most productive years for this market in its April 27th special issue. Coverage will include a general overview of the market, reports by Thom Duffy on activity in France, Italy, UK, and Australia, and rankings for the top 30 titles of the year.

Contact:
Deborah Robinson
212-536-5016

INTERNATIONAL LATIN MUSIC CONFERENCE GUIDE

ISSUE DATE: MAY 4

AD CLOSE: APRIL 9

From April 29-May 1, **Billboard** will be hosting its Seventh Annual Latin Music Conference and Awards in Miami, Florida. Our May 4th Spotlight issue gives an overview of the Conference, including reports on planned events and seminars, a list of this year's winners and their profiles, and general information on Conference performers. John Lannert also summarizes the developments and trends in Latin Music over the last year.

Contact:
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VIRGIN TAKES MANHATTAN

ISSUE DATE: MAY 4

AD CLOSE: APRIL 9

Virgin Retail is coming to the "Big Apple" in April and **Billboard** has the inside bite on the grand opening of this megastore. Our May 4 Spotlight recaps the history behind the multi-million dollar store, including facts and figures on product offerings, an exclusive interview with Ian Duffell (President of Virgin Retail Group, North America and Asia Pacific) and a short first-person address by Virgin founder Richard Branson.

Contact:
Lezle Stein
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20 YEARS OF MODERN ROCK

ISSUE DATE: MAY 11

AD CLOSE: APRIL 16

Starting 20 years ago with the sounds of the Ramones and the Sex Pistols, Modern Rock has evolved into a dominant form of mainstream music. **Billboard**'s May 11 issue reviews the progression of the music, from its NY and London street roots to its current triumphs around the world. Other topics to be covered include the relationship between indies and modern rock, the development of the modern rock radio format, and a timeline of the music's milestones over the past 20 years.

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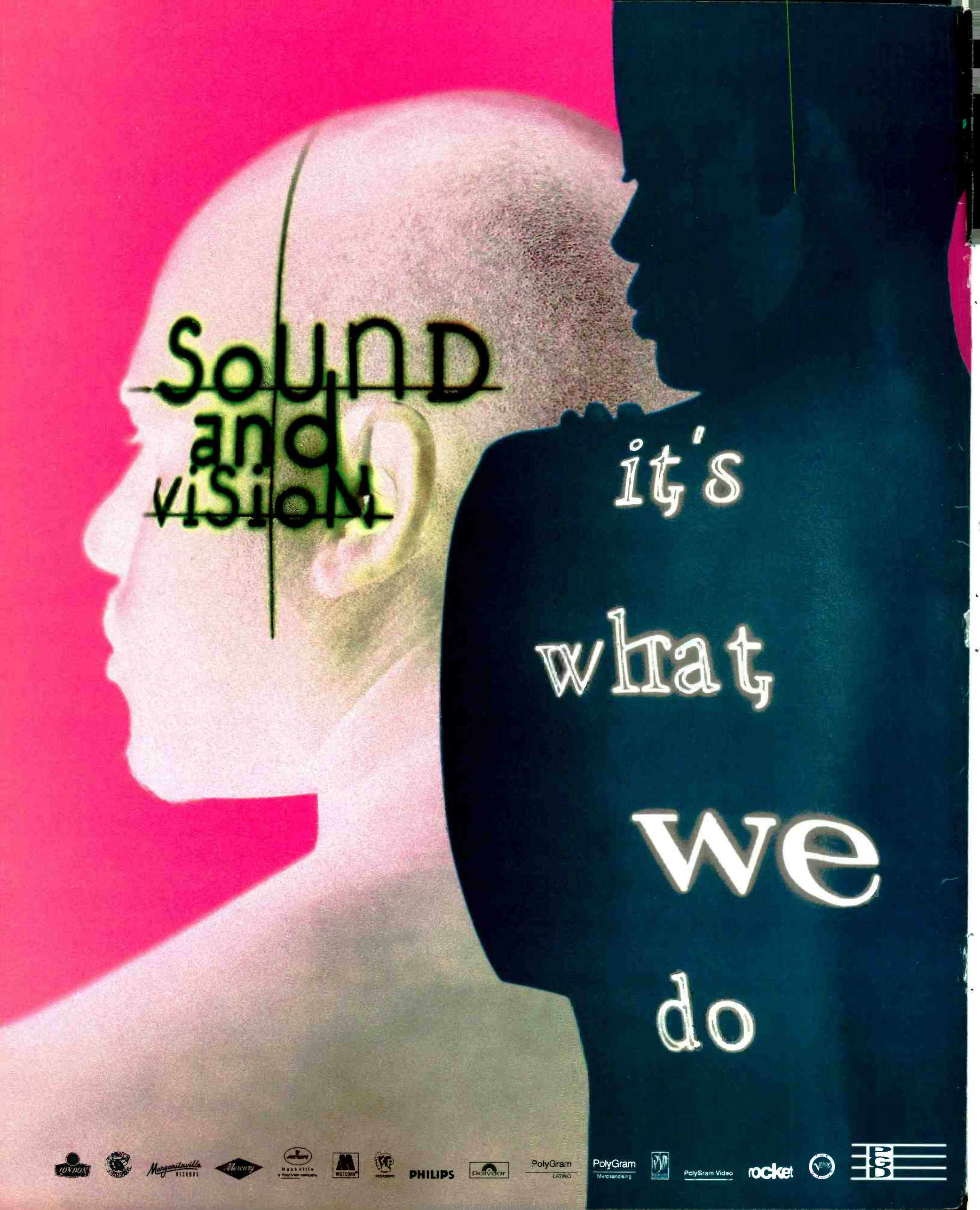
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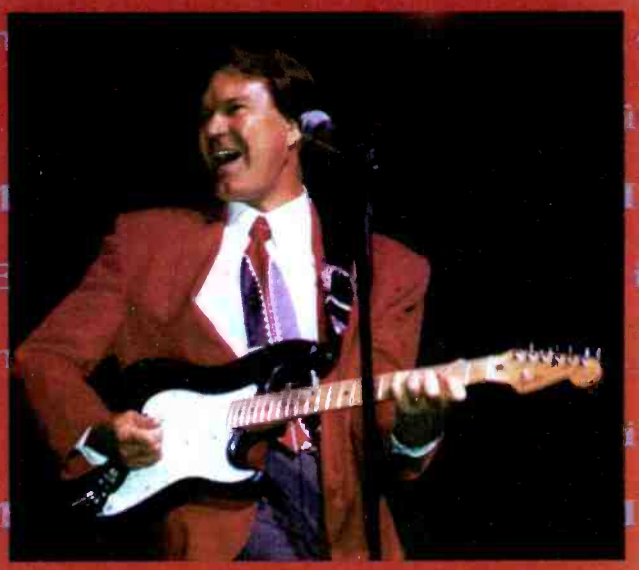

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LARRY McMURTRY'S STREETS of LAREDO

Larry McMurtry's Streets of Laredo follows in the best-selling boot steps of *Lonesome Dove*, one of the greatest video success stories ever. Selling a blistering 2 million plus copies (and counting!), McMurtry's classic tale became an American institution, establishing a beginning for a video "franchise" in the best-selling tradition of *Star Trek, James Bond* and *Indiana Jones*. The sales success continues as millions of *Lonesome Dove* fans invade your store for the star-studded sequel! *Streets of Laredo* – soon to be followed by a third smash hit, *Larry McMurtry's Dead Man's Walk* – is ready to pave your "streets" with gold!

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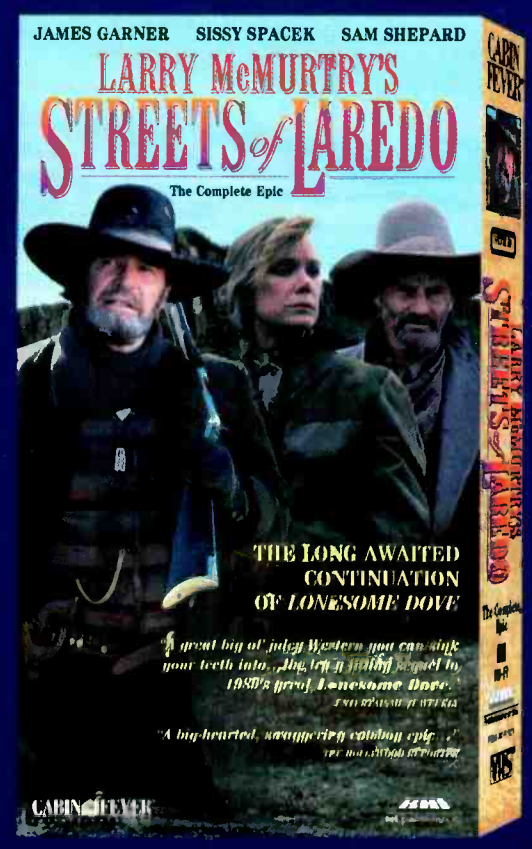

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Keynoter Howard Stringer Eases Into Brave New Digital World

Howard Stringer, the keynote speaker at the NARM convention, is chairman/CEO of TELE-TV, a $300 million joint venture of three telephone companies (Bell Atlantic, Nynex and Pacific Telesis) that was designed to create programming and interactive video services. A native of Wales, Stringer previously worked at CBS, where he was president of the CBS Broadcast Group. Following are excerpts from a pre-NARM telephone interview of Springer conducted by Billboard associate retail editor **Don Jeffrey** in early February.

Billboard: *How far along are you in developing programming for TELE-TV?*

Howard Stringer: We're quite well along in developing digital programming for the next wave of digital television. The next thing that has to happen is that the [distribution system companies] will spend large sums of capital to launch these systems, and this is going to take place over the next year. We have the stage, the sets, the music, the scripts, and we now have to get the theater built. And we're helping to design the theater. But it'll be the end of the year before we're up and running with very many subscribers.

BB: *What kind of music programming are you developing?*

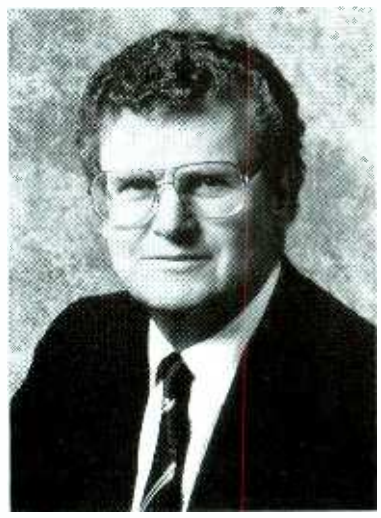
HS: I don't want to give anything away because, in the world of cable, imitation is the sincerest form of ripoff. We have lots of people bringing music programming ideas to us and new channel ideas to us. We have a parade of people who want new channels, and we're encouraging people to bring them to us, but we're not signing anything until we really get a command of the spectrum. We're not going to decide what kinds of new channels to put in the air until we know exactly how many digital channels we'll have to offer people. We're playing with the digital spectrum to introduce new ways of selling and showing the commodity of music to its best advantage.

BB: *Should retailers see TELE-TV as a threat because it suggests the direct selling of music?*

HS: One reason concerts have never done as well as we'd like on television is because of the quality of sound. This will be high-quality sound. Over time, the delivery of CDs and so forth directly marketed to the program you're watching will be faster and more direct. But I think, ultimately, it will be tougher on the video stores than on the music market. Kids can record off radio now very easily. When everybody bought the VCR, they recorded everything; after a while, people use it less and less. Similarly with records: an awful lot of people do tape them, but a lot of other people want them around where they can see them in the packaging. I think records are much less handicapped than movies will be by that experience.

BB: *Will you be selling music over the phone lines?*

HS: Delivering digital pictures and audio over the phone lines is one of the full-service options. I'm sure we'll deliver it and we'll sell it. We'll make it easier to market it and brand it directly to the product they're seeing. That's really a question of convenience more than anything else. But my guess is that it will just increase



Howard Stringer

the amount of material sold. When I was at CBS, we did a musical that got a very big audience: "Gypsy." If we could have come up with a plug at the end of that—"You can now buy Bette Midler in 'Gypsy' and have it delivered by tomorrow afternoon"—we'd have sold hundreds of thousands of those copies. So I think we'll just increase the demand for records, especially for the baby boomers, who are more disconnected from current music trends. I think we'll be able to reconnect them to music options that they don't have at the moment.

BB: *How do you envision music stores of the future?*

HS: I think those have been evolving pretty effectively. The HMVs and the Blockbuster record stores are pretty sophisticated. But there are so many options out there, so much repackaged material, it's very hard to know where to go. Teenagers know what they want because they've heard it played or they're looking for the next record. But there's a vast record-buying public in the middle, in their late 30s and 40s, who walk into a record store puzzled. I think the new technology will enable them to know what's available more quickly and make those choices easier. I think the brave new world of digital is also about customer convenience and customer control, which the current straightforward passive medium is not. And that is going to change the business. But I think retail stores are going to be happier. If you look at those retail stores, the kinds of people coming into them looking for records are going to come anyway; but you may well get a whole new generation, for whom rock music ended with rap. They're looking for a place to transition to.

BB: *Do you foresee people purchasing music through the Internet?*

HS: There's convergence between the television and the computer. The Internet will be used by those whose fingers do the walking for quite a lot of merchandising. Whether television can compete with that without the cable modem—the true video on demand—it's really too early to tell. But there's probably room for all. There are 80 million baby boomers turning 50, and even though they have the buying power to get sophisticated cable modems and computer materials, I don't think they're the ones who sit alone at the end of the day in front of a computer. I think those are the people who like a shared experience.

BB: *Is there any particular message you'd like to put across to the music industry executives gathered at NARM?*

HS: I haven't written the speech yet.

I have a brother in the record industry. He's a managing director of Epic Records in London, and he's 20 years younger than me. What I know about the record industry, I hear from him.

There was a time—when CBS Records was sold—that there was kind of a dip in the buying of records, and one wondered, "Are songwriters running out of gas?" Then along comes the CD, and the catalog becomes reenergized and reused. And now people are saying, "Well, is that catalog drying up?"

If we learned one thing from all that panic about what the Japanese were going to do to us, how the Japanese were going to dominate the commercial world, it's that the Anglo-American popular culture is something that nobody else seems able to imitate or emulate. So, when you expose Asians or East Europeans to our music—hey, you can rededicate those libraries over and over again, no matter what the technology.

BB: *What do you think of consolidation in the entertainment industry? Is it good for creativity?*

HS: Generally speaking, I don't like it. But the technology has made record-making very easy. People are now making them in bedrooms. There's a whole new cottage industry in England. For 100 pounds you can make your own record, and a lot of those are flooding the market. You wouldn't have expected that 10, 15 years ago. So creativity at the grassroots level is easier than it ever was. And there's no getting away from the creativity of the young. If you look at punk, for instance, or reggae, it starts somewhere small, in CBGB's or somewhere, because people are fed up with the existing music, and before you know it, it goes mainstream. That

(Continued on page 94)

ONSTAGE AT NARM

(Continued from page 81)

staffers who have released 15 albums since 1984. Their latest, "A Whole Newt World" contains songs like "Supercallousmeanandnastyrightwinglegislation," "Bye Bye Big Bird" and "Tax Your Children Well."

Mary Chapin Carpenter

Coming quite a ways from her undersold 1987 debut, "Hometown Girl," Mary Chapin Carpenter has more than made her mark—at the

cash register as well as the critics' circle. The six-time Grammy winner's second album, "Come On Come On," has enjoyed sales approaching 2.5 million. From ballads to country-rock, from R&B to the traditional reel, she's wowed fans with musical diversity combined with heartfelt, intelligent lyrics. After spending the better part of the last five years touring, Carpenter took a year off to write her latest album, "Stones In The Road," which exhibits a more intimate tone as it explores the depths and hopes of her personal life.

Carlene Carter

Carlene Carter comes from country-music royalty. She's the granddaughter of the legendary Maybelle Carter, the daughter of '50s honky-tonk star Carl Smith and June Carter and the stepdaughter of

Johnny Cash. Her music career began in the '70s, when she was a songwriter for Emmylou Harris, Tracy Nelson and the Doobie Brothers, and grew as she collaborated with the musical talents of Dave Edmunds, Bernie Taupin, Sheila E. and many others. Her 1980 album, "Mystical Shapes," was a defining force in what contemporary country music has become. Carter filled her latest album, "Little Acts Of Treason," with party-girl songs, ballads and quiet reflections. The album features a duet with her father on his 1954 hit, "Loose Talk," and a rendition of the 1932 Carter Family song "Winding Stream," which she sings with her mother, aunts Helen and Anita, and daughter Tiffany.

DC Talk

The young trio of Michael Tait, Toby McKeehan and Kevin Smith has a lot to be thankful for. As DC Talk, the three men have created a platinum album and two gold records, have won

a Grammy and were recently nominated for four Dove Awards by the Gospel Music Association. McKeehan himself was nominated for an additional four in songwriting and producing categories. The group's fourth album, "Jesus Freak," is a mix of styles and sounds. Their blend of hip-hop, rock and soul punctuated by harmonies, raps, slide guitar and distortion, has proved effective in delivering their Christian sensibilities to an ever-widening audience.

The Four Tops

Though they already had an established record before signing to Motown in the early '60s, it was their first hit, 1964's "Baby I Need Your

Loving," that really delivered the distinctive and passionate lead vocals of Levi Stubbs, backed by the harmonies of Renaldo 'Obie' Benson, Lawrence Payton and Abdul 'Duke' Fakir to millions. "Reach Out I'll Be There," "Ain't No Woman (Like The One I've Got)," "When She Was My Girl" and a number of other hits have kept The Four Tops in the heights of popularity for the past 30 years. The group's most recent album, 1995's "Christmas

(Continued on page 90)

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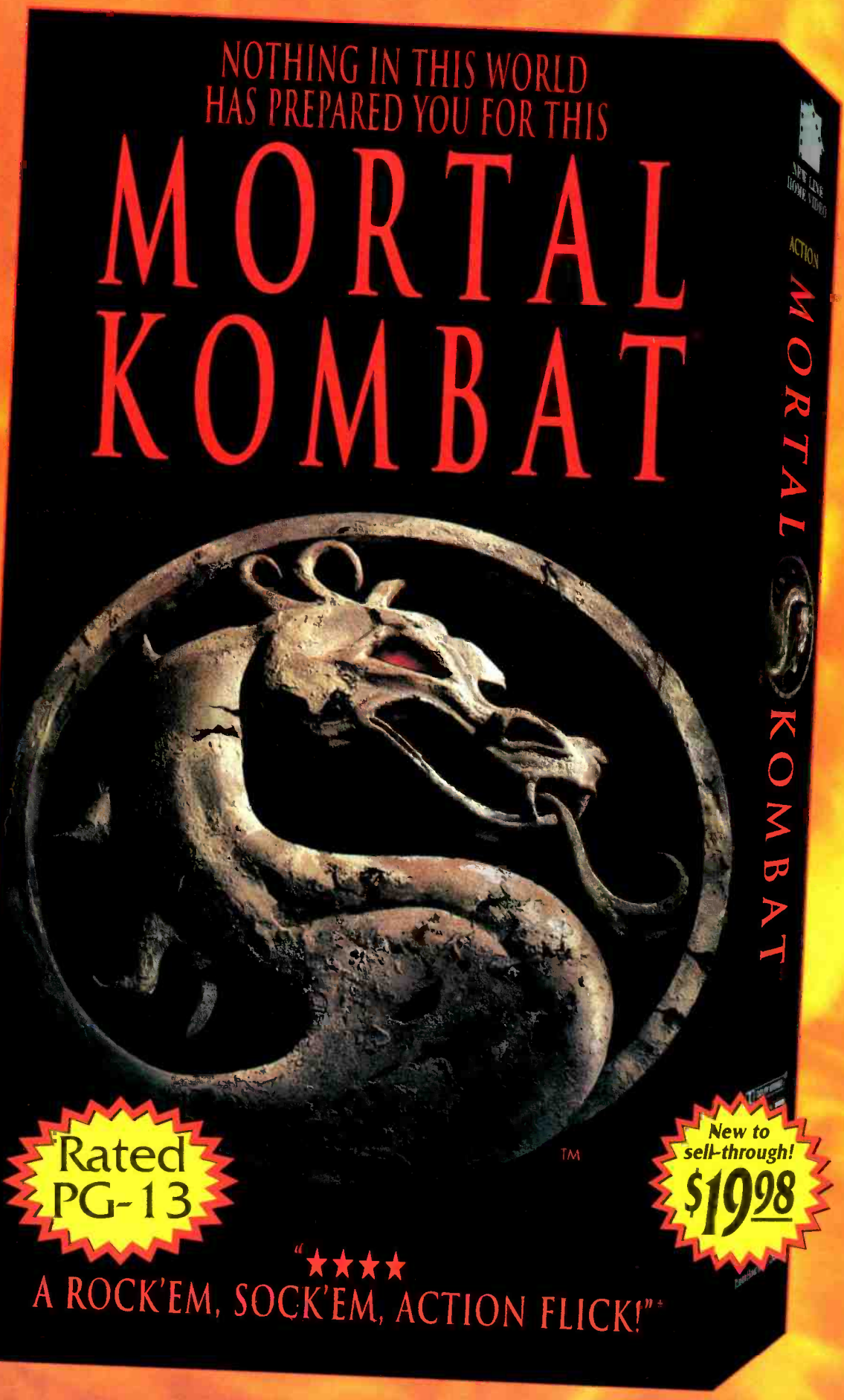

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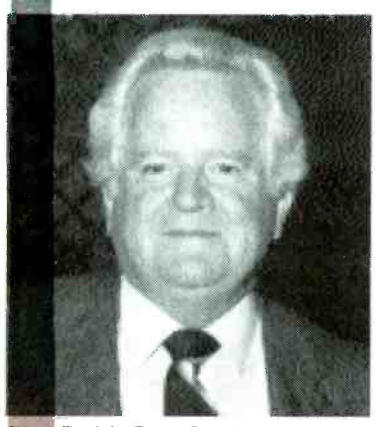
Distributors Eager To Talk Business

Big Six Comment On The Future Of Their Retail Relationships

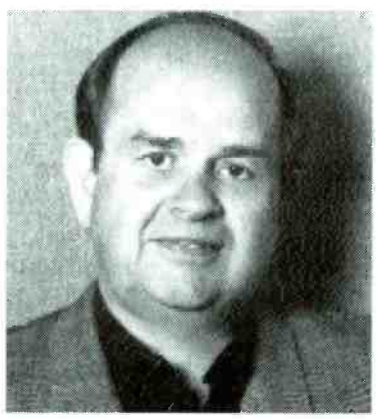
BY STEVE TRAIMAN

Although there are no product presentations at the this year's NARM convention from the "big six" industry distribution companies, their chief executives say they are totally behind the new business-first approach. All have been active participants in the ongoing strategic planning initiative this past year.

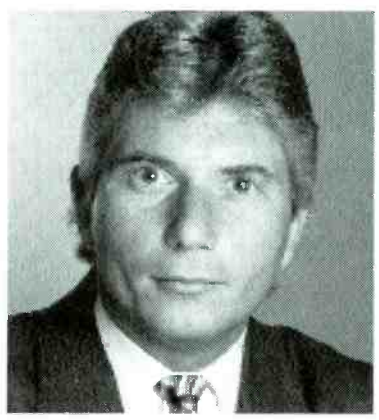
Sharing their views on the state of the industry, their expectations at NARM and their outlook for the future are Peter Jones, BMG Distributing; Russ Bach, Cema Distribution; Jim Caparro, PolyGram Group Distribution (PGD); Paul Smith, Sony Music Distribution; John Burns, Uni Distribution; and David Mount, WEA.



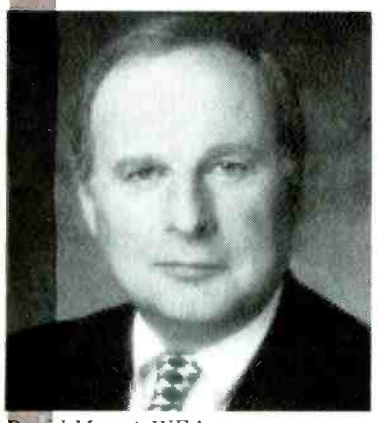
Paul Smith, Sony Music



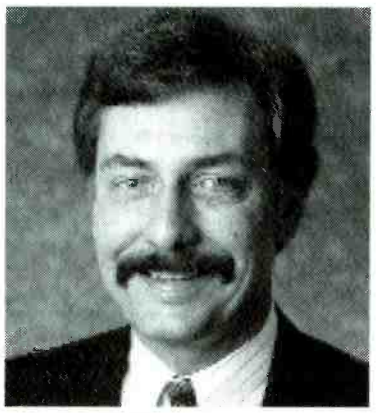
Russ Bach, Cema



Jim Caparro, PGD



David Mount, WEA



John Burns, Uni

Peter Jones, BMG

BEST AND WORST OF TIMES

"We can summarize 1995 as one of the best of years, one of the worst of years," observes PGD's Caparro. "On the plus side, from an industry perspective, we recognized that our customer base was in disarray and collectively have taken steps toward making it better for everyone. On the minus side, our customer base is in worse shape than ever before at retail. Aggressive expansion plans backed up on them, causing too much debt; at the same time, price wars shrunk margins. From a manufacturer's point of view, flat superstore sales and chain consolidations meant less boxes to fill. Product flow had no consistency throughout the year, and we heard our customers yelling to get more traffic in their stores every quarter."

Offering another view, BMG's Jones says, "The year was flat in terms of the music itself, our most important ingredient. We didn't have as much exciting new product for the young music-buying demographics. We hope to have both a better flow of releases and more real breakthroughs. The continuing retail contraction is unfortunately necessary, with just too many square feet of retail space to support. We're all concerned with the health of our accounts and their ability to survive in a more competitive marketplace. It's up to our distribution company to step up to the issues and deal with the economic realities we see unfolding, crafting an approach beneficial to all concerned."

"While we may have had a record year in terms of units and dollars, returns were at a higher percentage than the last few years," notes WEA's Mount. "Superstore sales were flat, but retail space was up an estimated 15%, due to the over-expansion produced by solid margins in 1992-93. On our end, we're trying to improve our services through a new MAP [minimum advertised price] policy and drop-shipping more stores from multiple branch locations."

"It was a flat year for our company, with some big releases at the end of '94 that we couldn't duplicate in '95, such as the anticipated Wynonna and Counting Crows delayed to this year," Uni's Burns explains. "There were a lot of flat numbers from many of our accounts for comparable year-ago stores in a very competitive environment, and we obviously would have liked a more even spread of product flow to help out."

According to Cema's Bach, "The health of our customers is our biggest concern, as price wars amid continuing retail consolidation have taken their toll for a long time. On the positive side, while we sold as many units as last year without a lot of tremendous new releases, too many came in the fourth quarter, when consumers had limited dollars for all those choices. At Cema, the success of the 'Beatles Anthology I' reissue product was a tremendous event, delivering several million two-disc units literally overnight to all accounts. With a $22.85 MAP, sales [as of early February] were over 3.1 million, according to SoundScan, plus another 400,000 at grocery and drug stores. All the labels are aware of the product flow concern, and at our January Phoenix meeting we laid out plans for a better spread through the year."

"Price wars are confusing the consumer," says Sony's Smith. "They think topline CDs sell for $10. Selling below cost is ludicrous for everyone, and when they go to buy catalog and see the higher prices, it's bad for the industry. A number of accounts are making intelligent moves in necessary consolidation, but we're experiencing a downturn I haven't seen since 1979-80."

EXPECTATIONS FOR NARM

"Our active involvement in NARM's strategic planning sessions and input on the convention program has paid off," Bach says. "We're looking forward to involvement in sessions targeted both to our customers and ourselves.

(Continued on page 94)

Onstage At NARM

BY PORTER HALL

At presstime, the following artists were scheduled to perform.

The Baltimore Consort

Founded in 1980, the Baltimore Consort came together as a group to perform with the specific instrumentation of "broken consort," which consists of treble viol, flute, lute, cittern, bandora and bass viol. However,

they've added and changed instruments over the years to reflect a broader range of historical music. The Consort's emphasis on British, French and Italian music of the 16th and 17th centuries has led to seven albums, through explorations of Christmas music, bawdy songs and traditional ballads, among other topics. In Billboard's 1993 year-end charts, the group was named in the Top Classical Crossover Artists list and had two entries in the Top Classical Crossover Albums chart. The latest album is "On The Banks Of Helicon: Early Music of Scotland."

Kathleen Battle

A graduate of the College Conservatory Of Music at the University Of Cincinnati, Kathleen Battle has been awarded six honorary doctoral

degrees for her considerable contribution to classical music. Her performances of Mozart have been called the best of a generation, but her abilities also extend into the works of Handel, Rossini, Strauss and many others. She has won two Grammies for Best Opera Recording, three as Best Classical Vocal Soloist, and an Emmy for Outstanding Individual Achievement in a Classical Program on Television for the Metropolitan Opera's 1991 season-opening gala. In 1992, she presented the world premiere of "Honey And Rue," a song cycle, commissioned by Carnegie Hall, of music written by André Previn with lyrics by Nobel laureate Toni Morrison.

Suzy Bogguss

Quite fond of collaboration, Bogguss has contributed performances to Asleep At The Wheel's "Tribute To The Music Of Bob Wills And The Texas Playboys," "Common Thread: The Songs Of The Eagles" and "Come Together: America Salutes The Beatles." She is currently in the studio working on her sixth album, due to

be released later this year. Bogguss, who co-wrote the hits "Just Like The Weather" and "Hey Cinderella" from 1993's "Something Up My Sleeve," writes songs with emotional punch (like "Christmas In Your Eyes," which was inspired by her infant son Ben) but still writes fun and wild songs as well.

The Capitol Steps

This troupe of 20 bipartisan performers (six of whom perform at any given show) send not only the beltway, but the whole country into stitches with their politically themed song parodies. Elaina Newport and Bill Strauss, who produce and direct the troupe, respectively, pen most of the songs, with other members contributing. Founded in 1981, the

Capitol Steps grew out of a Christmas party performance for the Senate Foreign Relations Committee, and there seems no term limit in sight for this group of former Congressional

(Continued on page 84)

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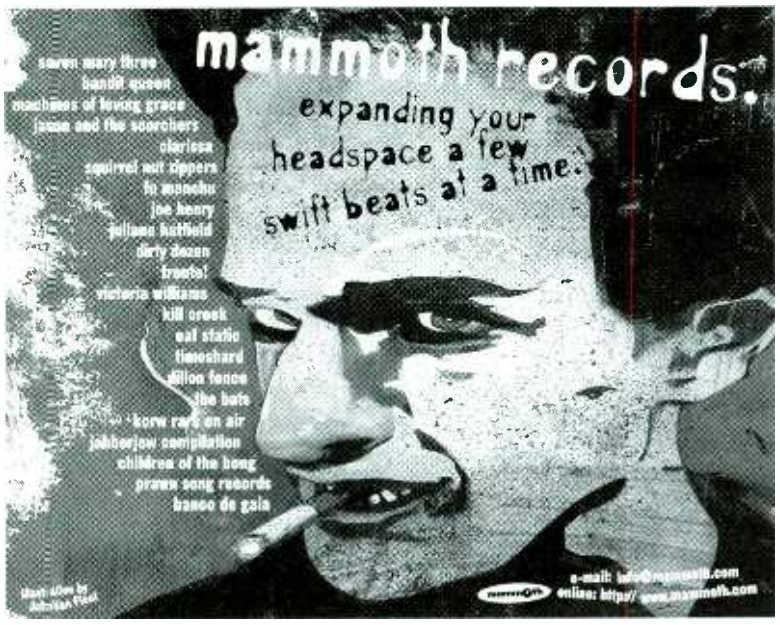

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"Where Business Is Always Sound"

NARM Convention Shifts Focus From Product Presentations To Industry's Bottom Line

BY STEVE TRAIMAN

"The structure of our industry has changed, and it has not worked to the advantage of specialty retail," states Ann Lieff, the president of the National Association Of Recording Merchandisers (NARM), who is also CEO of Spec's Music, a Miami, Fla.-based 56-store chain.

CHALLENGING CHANGES

"The splintering of music genres, consolidation of traditional retailers, and new retailer entrants have fragmented market segments, making it tougher for general-purpose, broad-based music retailers. However, uncertainty leads to opportunities, and we believe the music business contains many growth opportunities.

"In a world that requires decisions to be made more quickly and with better knowledge, many associations are being reshaped—and NARM is no exception. Tomorrow's associations must be highly responsive and able to quickly refocus assets with shifting priorities."

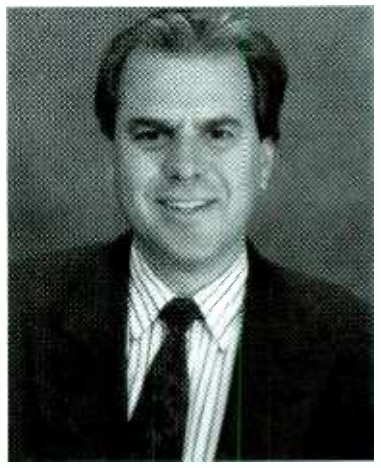
Echoing her comments, NARM executive VP Pam Horovitz observes, "It's useful to note that being a retailer the last few years has been very challenging, for the definition is changing. When times get tough, the need for networking and the need for dialogue skyrockets. We've made 'proactive' changes to the convention program in the nick of time, shifting from product presentations to this year's theme: 'Where Business Is Always Sound.'

"At the same time, we realized that four or five days of business focus is not enough. NARM has to be more flexible toward the needs of all its members—retailers, distributors and suppliers—in a much different environment. A strategic planning initiative this past year drew on participants from all industry sectors in a series of intensive fact-finding sessions on how to define our industry in the year 2000. Who will be the players, and what will be their needs, products and services? We would not be able to predict any future for NARM without forcing ourselves to face our fears. This has been a really hard exercise for all of us.

"We've reached some key conclusions, which will be shared with all members at the plenary session Sunday afternoon. Glenn Tecker of Tecker Consultants, who has played a key role in the process, will utilize interactive keypad technology to present the highlights. We want to get our members' thoughts on the new structure for NARM designed to meet their needs 365 days a year. This is one year members should not blow off the annual plenary meeting session!"

PROGRAM HIGHLIGHTS

In structuring the March 21-25 program at NARM's first-ever Washington, D.C., convention, chairman David Lang drew on his own concerns as CEO of Compact Disc World, a nine-store chain based in Edison, N.J. "This has been a tough year for specialty retailers in particular," Lang notes. "This led to a decision to offer more business, education and information dissemination than ever before. Based on a faxback survey to members with a list of suggested topics of widespread concern and interest, the following were among the most requested."


NARM chairman David Lang

• "Selling Multimedia Products," a panel moderated by Jordan Rost, senior VP of marketing for Warner Music Group, will cover such areas as software publishing; distribution; and wholesale, chain and independent retailing.

NARM president Ann Spector Lieff

• "How To Buy...And Why To Buy, Part 2: The Other Stuff," a panel moderated by Billboard director of charts Geoff Mayfield, covers prerecorded video, videogames, computer software, audiobooks, accessories and more.

• "Doing Business On The Internet" is an overview by Philip Weist, Skillpath Training, who has done seminars for Capitol Records, Warner Bros. and Walt Disney Studios, among others. (NARM launched its online World Wide Website last month at http://www.narm.com. Member companies have passwords that offer them exclusive use of key features on the site, which is operated by Trade Service Corp.)

• "A Look At The Active Music Consumer: Hitting A Moving Target," is presented by Mike Fine, CEO of SoundScan, using Soundata's National Music Consumer Study. Highlights include a detailed analysis of the impact of retail pricing on consumer behavior and the effect of non-music products such as books, computers and videogames on record sales, with a comparative five-year analysis on where the industry is—and where it's headed.

• "Futurescan: A Look At Tomorrow's Technology," presented by Dr. Roger Selby, editor/publisher of *FutureScan* newsletter, covers "smart" technologies, database marketing, expert system technology, DVD (digital versatile disc) and HDTV (high definition TV).

• "How To Win The Ad War," presented by "guerrilla marketing" expert Herb Gross, focuses on getting the most out of a limited ad budget available to the smaller retailer.

"In addition to the scheduled topics, I think the biggest concern of everyone has to be profitability," Horovitz says. "It was a not a great holiday season to end what was not a great year. All share that view, as well as a concern for product flow that saw an overabundance in the fourth quarter and a need for a more even spread through the year. Price wars in a number of markets also took their toll. It all comes down to controlling costs, and doing a better job of selling a broader array of products."

The trade show had more than 100 exhibitors planned as of mid-February, focusing on everything from music to multimedia, accessories and more. Included are a number of software firms developing new enhanced CD (ECD), videogame and CD-ROM programs.

TECHNICALLY SPEAKING

"The industry-wide ECD initiative will receive special attention with an RIAA presentation and roundtable discussions," Horovitz notes. "ECD was one of the 'most requested' topics by prospective attendees, and NARM is already working closely with the labels, artists and developers in an ongoing retailer- and consumer-education campaign. An increasing number of ECD releases from both major and independent labels this year should really launch this exciting new format and selling opportunity for all retailers."

From a retailer point of view, Compact Disc World's Lang is very positive about DVD. "As the largest LaserDisc retailer in N.J., we believe the DVD video-movie version will be an excellent opportunity for us, particularly in the sellthrough mode, as collectors and 'techies' will be the first to want old as well as new titles," he says. "As the next generation of music

(Continued on page 89)

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NARM '96

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

MAPPING THE ROUTE TO CONSISTENT PRICING

(Continued from page 59)

$18.85. But the $16.99 advertised price is not a violation of the policy, because PGD didn't fund the ad. So all a discounter has to do is go to PGD and say, 'Give me money for Joan Osborne' and then advertise that above MAP." The account can drive traffic into its store with its lowball price on 2Pac, but still get access to advertising funds, he complains.

In addition to PGD, Cema Distribution and Uni Distribution have MAP policies that withhold advertising funds only on specific ads that violate MAP.

But besides its MAP policy, PGD has taken two other steps to address the price war. In December, it eliminated its $15.98 line, raising those titles to $16.98, which also raised the MAP price on them. In doing that, it increased music merchants' profit margins by reducing the boxlot cost of its $16.98 to $10.50 from $10.65; and of its $17.98 to $11 from $11.39. Also, in September 1994, it implemented a policy that would stop product shipments for 90 days to any account caught selling its titles below cost.

But its competitors and some accounts complain that PGD doesn't enforce its below-cost policy. For example, in its Christmas advertising, the Nebraska Furniture Mart, which buys direct from PGD, advertised Janet Jackson's "Design Of A Decade" album, which is a $17.98 list price equivalent, carrying, at the time an $11.39 cost, at $10.66.

In early February, Dennis Ortiz, music and video merchandise manager for the Omaha, Neb.-based merchant, said the account does business with PGD and insists that it abides by the distributor's policies. When the Janet Jackson advertisement was mentioned, he answers that he was "unaware" that the title carried a $17.98 list-price equivalent. PGD executives didn't respond to inquiries for comment. But in the past, PGD executives insisted to Billboard that they strictly enforce all of the company's policies. ■

MULTIMEDIA IN STORES

(Continued from page 59)

of us to suggest to retailers where they should merchandise our titles," says Steven Sandborg, VP of marketing for Philips Interactive Media. "There probably will be an awkward transition period for a while, but, at some point, they will have to start having enhanced-CD sections to distinguish the large amount of new releases."

A CD-ROM gave access to the Horde Festival.

However, these stand-alone cardboard display units are not likely to solve the problem that retailers have in finding a permanent home for the dozens of new multimedia music titles expected to crop up in 1996.

"We are only now just beginning to hit critical mass for this sort of titles," says Wim Stocks, GM of Digital Entertainment. "What we have seen so far is just the tip of the iceberg, and retailers had better start to understand the need to merchandise these titles properly." ■

SELLTHROUGH SURGE

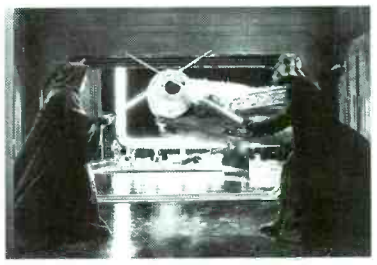
(Continued from page 62)

stepped up their sellthrough marketing efforts during the last fourth quarter, and video sales were up nearly 50% from 1994.

REPLACE THE MUSIC?

Overall, video's growth curve continues to rise between 15% and 20% annually, but its expansion into music stores is limited, dealers say.

"Pulp Fiction" sold as music and film.



The ever-popular "Star Wars"

"Mass merchants own a large portion of the business," says Grasso, "and it's tough to compete with their lowball pricing structures."

Spec's VP of marketing and merchandising, Jeff Clifford, agrees. "The growth of video in mass merchants have prevented further expansion into video," he says. "They use it as a prime loss leader, and we don't see ourselves increasing our video departments because of it."

In addition, chains see areas such as books and multimedia product as future profit centers. "Video is a very strong growth area, but it's not the biggest," says Musicland's Appel. "Books and computer software are our strongest growth areas right now." ■

RETAILERS REPORT RESULTS FROM LISTENING POSTS

(Continued from page 68)

to stores and stock them with the artists they represent, other retailers charge labels for placement in their machines. Whatever the method, one thing is for certain: station programs are becoming more creative and more accepted.

"Getting co-op for these listening stations is more prevalent than it's ever been," says Goldberg. "It wasn't too long ago that music labels were adamant that they would not pay co-op for in-store play. Today, a number of those same labels treat it as a very standard part of business."

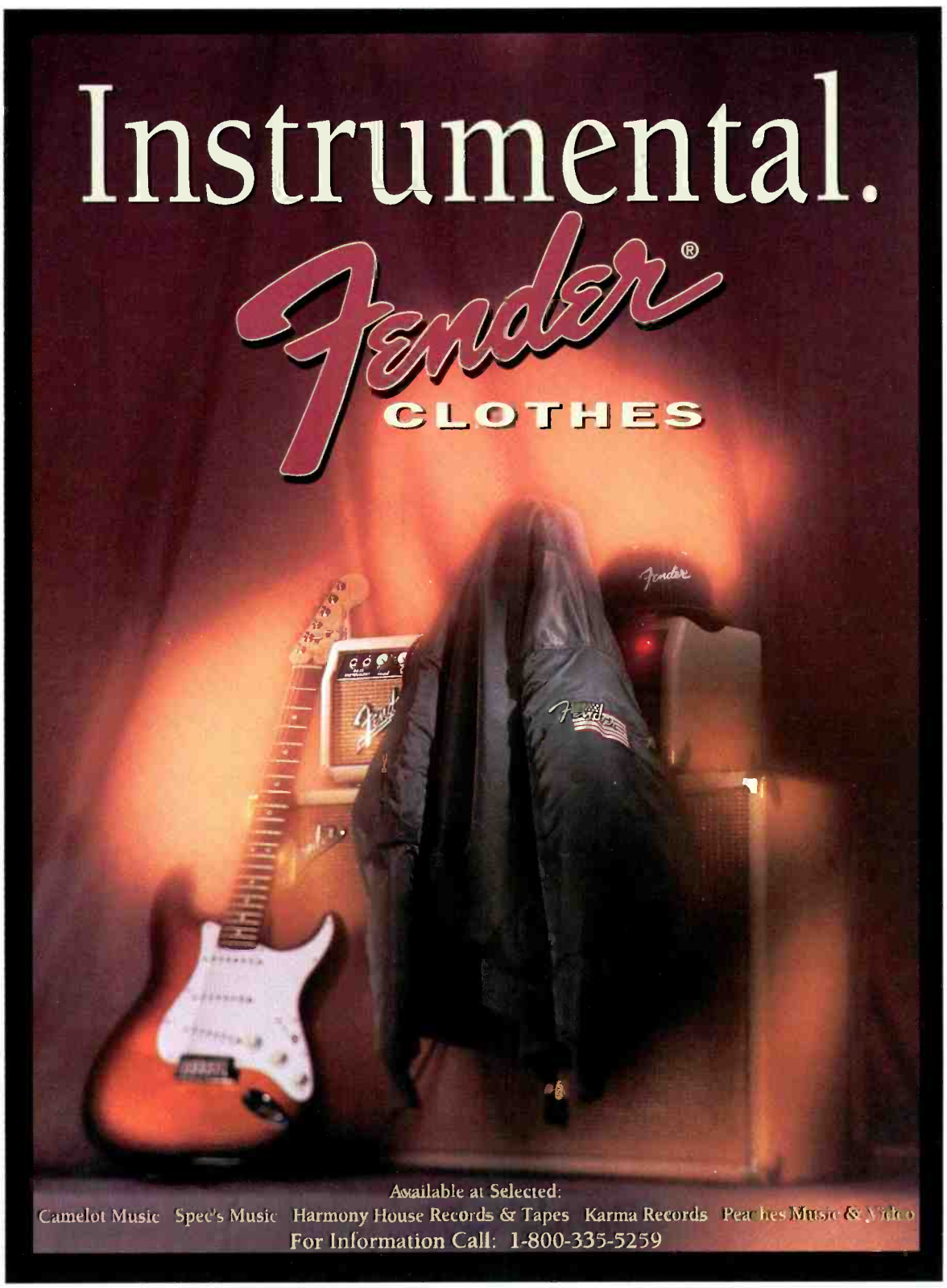
Still, some retailers, while continuing to build their sampling programs, argue that the industry should not expect technological advances alone to aid flagging sales.

Tower Records president Russ Solomon says, "I'm very positive about the use of listening posts, but the truth is, none of those kinds of devices have really kicked the business forward in terms of total amount of dollars taken in. The only thing that is going to help business is better records and a better attitude about the way records are sold."

Still, as companies ranging from distributors like BMG and ADA (Billboard, Feb. 10) to Oasis/High Level Marketing (Billboard, Dec. 9, 1994) enter the fray with customized programs, it is evident that the permanence and adaptability of the posts have guaranteed their place in an increasing number of stores.

Uses for the stations are also expanding. Telescan is currently marketing stations with motion-sensory devices that activate a station when customers approach, as well as video-preview systems that offer clips of music videos and movie trailers.

Meanwhile, High Level Marketing will be previewing new stations at NARM that allow customers to sample CD-ROM games. ■



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Featuring:

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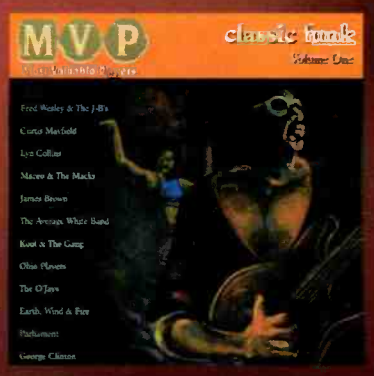
Edwin Starr
James Brown
Curtis Mayfield
Rufus w/ Chaka Khan
Mandrill
Donny Hathaway
Kool & The Gang
and more...



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Classic Funk
Featuring:

Curtis Mayfield
James Brown
Kool & The Gang
Ohio Players
The O'Jays
Earth, Wind & Fire
Parliament
George Clinton
and more...

MVP-50002

Classic Mellow
Featuring:

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The O'Jays
Maze
Mtume
Bobby Caldwell
Rufus & Chaka Khan
Freddie Jackson
The System
and more...

MVP-50005

Nu Movement
Featuring:

Young Disciples
Underground Railroad
Ronny Jordan
Dream Warriors & Gang Starr
The Brand New Heavies
Chapter & Verse
Vannessa Simone
and more...

MVP-50006

Vintage Blues
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Wall Street Credibility

Taking Stock Of Dwindling Investments, Analysts Say Music Retailers Must Make Some Tough Decisions To Turn Things Around

■ BY DON JEFFREY

Publicly owned music-retail chains have lost about $800 million in shareholder value over the past few years, as continuing price wars have caused investors to flee these stocks and drive down their value.

Meanwhile, privately held chains that were hoping to use the public capital markets to fuel growth have been unable to do so because of the low valuation of retail stocks. Tower and Strawberries, two chains that had been considering initial public offerings of stock, will have to wait until the retail environment straightens itself out.

And struggling publicly held chains like Musicland and Trans World, which could have used an infusion of public equity or debt to finance expansion, have been forced to put growth plans on hold and renegotiate bank credit lines to meet inventory needs.

Alanis Morissette set the pace.

THE COST CRISIS

Music retail has been in crisis since mass merchandisers and electronics chains began selling CDs at prices below cost in order to attract customers to higher-ticket, higher-margin items, thus enticing shoppers away from traditional music stores.

"It's a terrible business when your main product is used by electronics chains as a loss leader," says Paul Marsh, analyst with NatWest Securities.

Most Wall Street observers, though, point out that sluggish sales are found throughout the U.S. retail industry, not just at music stores. Consumers, who are carrying high balances on their credit cards and are fearful of losing their jobs as businesses downsize, have cut back on their purchases or have been shopping around for the lowest prices. And some investors, spooked by reports that the U.S. may be slipping into recession, have decided that music may not be the recession-proof product it was once thought to be.

Big discount chains like Wal-Mart and K mart have seen their stocks tumble or remain stagnant in recent years, while others, like Bradlees, have filed for bankruptcy protection.

But most Wall Street analysts do not think that Chapter 11 bankruptcy filings will help the beleaguered music retail business. So far, one large chain, Torrance, Calif.-based Wherehouse Entertainment, has filed for creditor protection under Chapter 11, as have some smaller ones, like Beltsville, Md.-based Kemp Mill Music. Analysts point out that, while bankruptcy filings buy the chains time to get their finances in order, they do not attack the root of the problems.

THE CONSOLIDATION CURE

Most Wall Streeters say that consolidation is the answer to the retail crisis. Chains have to merge, through exchanges of stock or cash buyouts, and then ruthlessly close the stores that are underperforming and cut operating expenses. "They have to get out layers of corporate overhead," Marsh says.

There has been much speculation about consolidation, but so far no deals have surfaced. Earlier this year, some sources were saying that Pittsburgh-based National Record Mart might acquire Wherehouse, but nothing came of that. NRM, a publicly owned chain, also has been hit hard by the retail wars and has seen its Nasdaq-traded stock tumble, so most Wall Street sources believe it is not in financial shape now to swallow a much larger chain like Wherehouse.

But analysts maintain that the mall chains—which include Musicland, Wherehouse and Trans World—could benefit from a large dose of consolidation. "I don't know why we need more than a couple of mall retailers," says Craig Bibb, analyst at PaineWebber. "The chains have to stop competing with each other in the malls."

THIS YEAR'S SUPERSTARS

But many observers, in the music business as well as on Wall Street, say that the problems run deeper than retail competition. They say that the record industry has failed to create excitement in the marketplace with new superstars or a fresh style of music. Although such new acts as Hootie & The Blowfish, Alanis Morissette and Green Day have sold millions of albums, they have not been able to lift a listless market.

Indeed, the figures released by the Recording Industry Association Of America in February show a flat music market. Dollar sales were up only 2.1% in 1995 over the previous year, while unit sales actually declined 0.9%.

One thing that record companies can do to restore some health to their retail base is to put some real muscle into their policies for dealing with accounts that sell product below minimum advertised prices, cutting off shipments if necessary. The major distributors recently have gotten tougher about their MAP policies, but the lowball pricing continues.

BITING THE BULLET

Putting aside record industry policies, Wall Street believes music retailers can improve their chances in the market by taking strong medicine. They say chains have to close more stores, cut back on expansion, lower costs through layoffs and tighten up their inventory management and buying.

And many of the chains have done just that.

Minnetonka, Minn.-based Musicland Stores, the biggest music retailer in the U.S., has undertaken the closing of stores and has cut back on the growth of all its chains that sell music. It has also written down the value of assets and has refocused efforts in marketing and merchandising. These measures were taken to shore up a stock that had plunged from a high of more than $20 in 1993 to about $2.875 a share in recent weeks.

Some analysts believe that Musicland, which announced in February that it might take a second round of store closings and write-offs, would have made a better impression on Wall Street if it had taken all the restructuring charges in the fourth quarter of last year and gotten the bad news behind it.

Hootie & The Blowfish were market leaders.

Albany, N.Y.-based Trans World Entertainment is another beleaguered chain that has taken steps similar to Musicland's in the past year to increase profitability. Analysts say Trans World needs to be more aggressive in closing stores as well. Its stock had been trading at $14.25 a share at the end of 1993 but sunk to a low of $2.75 recently.

Another publicly held retailer, Miami-based Spec's Music, had to remove its for-sale sign last year because its rapidly declining stock price resulted in buyout offers that management believed were too low.

And so far this year, nothing has occurred to make Wall Street more confident about the state of music retailing. But at least most of them say that conditions can't become worse. ■

Retailers Report Results From Listening Posts

Devices Are Stationed To Increase Sales And Expose Artists

■ BY DOUGLAS REECE

In spite of a relatively flat year at retail, listening stations, which years ago were considered a discretionary expense for most stores, have become standard equipment after proving themselves indispensable in the field.

Building awareness of new acts, freeing up clerks, increasing sales and creating co-op opportunities are just some of the benefits retailers credit the listening stations with.

According to Grant Langston, VP of operations at Los Angeles listening-station manufacturer High Level Marketing, retailers are past the point of questioning the necessity of the stations in their stores.

Perhaps as an indicator of the stations' popularity, Vienna, Austria-based display unit manufacturer LIFT has joined the fray with two totem-concept posts.

Jason Goldberg, director of interactive marketing at Burlingame, Calif-based listening-station company Telescan, says that sales are brisk, but admits that some retailers have become more cautious about their purchasing plan for the posts. "Certainly, there is a much bigger market penetration [for listening stations] now than there was 12 months ago," says Goldberg. "We may be over the hump in terms of the fastest growth of that penetration. However, there are a substantial number of retailers who are convinced they need sampling but can't afford to roll stations out at all of their stores.

"The debate for the retailer has become the minimum level of sampling they need versus the optimum level of sampling they want," he says.

Listening posts expand consumers' horizons.

EXPAND YOUR MIND

When asked about the effectiveness of their products, manufacturers are quick to mention the stations' role in assisting regional and developing artists. Says Ken Rubin, president of High Level Marketing, "The perception of retailers used to be that the stations were restricting consumers from expanding their tastes. They have since discovered that the truth of the matter is these stations actually introduce people to new music—often people who were prejudiced against a certain genre."

Peter Clancy, VP of marketing and creative services at Nonesuch Records, says that Cape Verdean blues artist Cesaria Evora has benefited greatly from the use of discretionary stations at key accounts, such as Virgin and HMV, Barnes & Noble Bookstores and specialty shops in alternative markets. "For a company like ours, which cannot rely on extensive radio play as a means of introducing people to new artists, listening stations have become an accepted fact in our retail universe," says Clancy.

In fact, one retailer has built its entire philosophy upon the idea of listening stations as a means of acquainting customers with new music. Hear Music, which Clancy says has sold 3,000 units of Evora's album, has become widely recognized as the listening-station success story of the '90s (Billboard, March 4, 1995).

The nine-store, Boston-based retailer, which started as a direct-mail catalog in 1990, launched its first store in Berkeley, Calif., in 1992. President Don McKinnon says the chain was born out of disillusion with the state of record retailing.

RETAILER RESPONSIBILITY

"We were frustrated with the way people learned about music. The music industry had created this machine that marketed 40 records to kids, and the retailer's only responsibility was to have those 40 records alphabetized," McKinnon says. "It left many artists and genres out of the mix."

To expand the selection of music and soften the retail experience for the consumer, Hear Music introduced the editorial aspect of its catalogs to the stores, grouping CDs according to themes. McKinnon says this makes record buying more interactive and gives the consumer an unintimidating, user-friendly way to be introduced to new music.

The larger chains are also reporting an increase of developing-artists sales on the listening posts.

Christos Garkinos, VP of marketing at Virgin Records, calls the chain's program "less commercial, more discretionary," noting that approximately 85% of the selections on the stations is tailored to local music.

Virgin also has teamed with triple-A radio stations in its markets to select an "independent pick of the week," which features an indie-label artist on a post tagged with the station's call letters.

Listening-station veterans and newcomers are also customizing co-op programs to maximize revenue. While some companies provide free stations

(Continued on page 70)

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trax

CD

dg music

Denny Jiosa

"Moving Pictures"

Playing both electric and acoustic guitars, Denny Jiosa brings an astonishing variety of tone and texture to his contemporary jazz work on this solo debut, which is charting on the adult alternative charts.

CD

Todd Rundgren

"The Individualist"

Todd Rundgren's ground breaking new release "The Individualist" is an enhanced CD playable in CD audio players as well as CD-ROM drives. The CD-ROM portion features 10 visual accompaniments to each of the songs. all on one disc!

Magnatone Records

INVINCIBLE

Surfin' Pachelbel

"Liv & Let Liv"

"...destined to become a New Age classic." -Time & A Word Review "...brilliantly kitsch music" -Billboard "The music slides along in a smoldering relaxed groove that is both accessible and inviting" -Spirit Of Change

Spontaneous Records Inc.

Dan Hill

"I'm Doing Fine"

Dan Hill one of adult contemporary radios most played artists, is releasing his highly anticipated CD "I'm Doing Fine" on May 7th.

VESTAL ALLEY RECORDS

Vonda Shepard

"It's Good, Eve"

Vonda Shepard is one of the industries most talented singer/songwritters. After charting in '89 and '92, 1996 finds Vonda Shepard with a brilliant new release "It's Good, Eve" and the opening slot on tour with Jackson Browne.

WAVEFORM

Various Artists

"Three A.D."

Three A.D. is the follow-up to the highly successful One A.D. and Two A.D., electronic music compilations from the UK's brightest artists and Waveform Records.

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Unable To Compete With Chains, Indies Offer Alternatives

Music-Friendly Environments And Knowledgeable Staffs Give Them The Edge

■ BY CARRIE BORZILLO

As mass merchants like Best Buy and Circuit City continue to slash CD and cassette prices, mom-and-pop music shops are finding that they have to do what they've traditionally done best to stay alive: offer a knowledgeable staff and impeccable service, and stock much more than the hits.

Creating a hip atmosphere in the store and earning a reputation for being *the* place to shop also have helped independent retailers get a leg up on the competition.

SERVICE WITH A SMILE

For George Daniels, owner of the renowned George's Music Room in Chicago, customer service is what has kept his store alive and thriving for 27 years. "I try to be everything to the black consumer when it comes to different genres of black music," says Daniels. "The Best Buys try to be everything to everyone. Their enticement is price, not service. But the average consumer doesn't know what he wants. They come in and say they heard this record and it goes like this, or they'll say they heard it at 3 a.m. on a certain radio station. Our staff is trained to know how to find it. The customer feels the service here."

A live Solo show at George's Music Room

Daniels himself shops at the big chains—he goes shopping for customers. "I see customers [there] lost and getting lousy help, and I'll give out my business card," says Daniels. "They steal my customers with price, I'll steal theirs with service."

Mary Mancini, owner of Lucy's Record Shop in Nashville, which specializes in rock and punk music on independent record labels, says there's room in the marketplace for both a small store like hers and the major chains. "There are those who want to buy music at K Mart or Target, and there are those who want to go to a small store and talk about music with whoever's working," says Mancini.

Likewise, Hugh Jones, marketing manager of the three Cellophane Square stores in the Seattle area, prides his stores as being the place to find out about rock/alternative/punk music with the help of its well-screened sales staff. "We have an extensive interview process," says Jones. "The key thing is customer service—having a staff that is knowledgeable and into music as opposed to a generic clerk."

Another way independent stores can successfully compete is by offering a wider selection, deeper catalog and hard-to-find collector's items in a specialized genre.

SELECTION COUNTS

Variety is how Roy's Record Shop in Maryville, Tenn., competes. The store's stock is approximately 40% country music, alongside a lot of gospel and a wide range of older music titles. "We have a reputation," says Roy Garrett, who opened the store 31 years ago with his wife, Alma. "If you can't get it at Roy's, it ain't available. It's not unusual for people to buy 15 to 20 albums here. I hate to see [those albums] go out the door, because I know I'll never see them again. People from out of town even make a point to come here twice a year to stock up." Roy's Record Shop even sells eight-tracks, old record players, musical instruments, 78s and a few cylinders.

A healthy selection of vinyl, deep catalog and even needles is also part of the appeal of George's Music Room. "I don't feel [the effect of] the chains much," says Daniels. "Of course, I get people asking why is it $15 when they pay $9.99 at Best Buy, so I ask them why they didn't buy it there. They always say, 'Because they didn't have it.' So, pay me for having it!"

Similarly, Schoolkids Records in Ann Arbor, Mich., has such a good selection of singer/songwriters, folk, blues and jazz artists that the store has become an important resource for the local public radio station or triple-A outlet when it airs programs on non-mainstream artists. Schoolkids Records also has a wildly respected classical music store, SKR Classical, and a record label.

"We really do pull hard for the artists," says Stephen Bergman, who founded Schoolkids Records 20 years ago and SKR Classical 10 years ago. "It helps to have a reputation for helping to break artists. We sold a lot of Freedy Johnston and Robert Fripp and do really well with that stuff." Bergman says the store gets a lot of orders from out-of-towners because of its wide selection.

This philosophy is echoed by Lucy's Mancini. "We buy stuff that's more independent than what Tower or the other big stores can buy," she says. "We go direct with the little labels. We sell a lot of vinyl, needles, turntable mats and old record boxes, and we are the only place in town that still has 45 adapters, which are like gold these days."

A COOL PLACE TO SHOP

In addition to having music aficionados behind the counters and a good selection of titles lining the shelves, having an interesting-looking store and in-store appearances helps attract customers.

For instance, at the Sub Pop Megamart, the retail store owned by Sub Pop Records, Seattle luminaries, such as the members of Soundgarden, often stop by, which attracts customers as much as its selection of rare Sub Pop titles does.

At Hot Waxx, a Jamaica, N.Y., store that specializes in rap and is a favorite among local DJs., it's not uncommon for the likes of L.L. Cool J or members of A Tribe Called Quest to visit. "This is the place for rap," says Sy Lerner, manager of Hot Waxx. "We have rap-oriented people behind the counter, we have rappers shopping here, and we have live music. People actually come down to hang out. You won't come to me if you're looking for bargains, because that's not music per se. You come here to find what you want." The store is so well-known through word of mouth that there isn't a traditional sign out front, only a little tripod with the store's name.

George's Music Room, which also has a good reputation, features a unique setup that attracts customers. Daniels owns the vacant lots adjacent to the store and uses the space to display large Tower-like poster boards of artists. Once, the store even held a large block party hosted by the famed WGCI-FM afternoon-drive jock Doug Banks. Major hip-hop and R&B acts (Mary J. Blige, Toni Braxton and R. Kelly, to name a few) make a point of having in-stores at George's Music Room.

Lucy's Record Shop takes in-stores one step further by having a separate live-music venue in the back of the store for all-ages shows every Friday and Saturday night. The venue fits 200 people. "In my opinion, there is no competing with the big guys," says Mancini. "You can only offer something different." ■

DIY Labels Set Up Their Own Retail HQs, Create Their Own Shelf Space

Looking for old Soundgarden promotional items, an early Ween single, or a $425 limited-edition Misfits single? The only place to get these hard-to-find items, and more like them, is likely to be the record stores run by the record labels that released them. A handful of record labels—including alternative-rock labels Sub Pop, SST and Taang!—have opened their own indie stores as a way to sell more of their stock and are finding it both convenient and profitable.

Due to the highly specialized stock and built-in customer base, the stores don't compete much with the major chains or even with other mom-and-pop stores that specialize in their genres of music.

Sub Pop surprise guests Soundgarten

SUB POPULAR

One of the reasons Sub Pop Records started the Sub Pop Megamart (a very small store that isn't mega at all) in 1993 was to handle the masses of fans that would come to the label's Seattle headquarters.

"We'd get inundated with eager fans," says Kerry Harrop, sales manager at the label and manager of the store. "We don't want to brush them off. We want to sell them merchandise, but we have jobs to do and couldn't handle the walk-in sales."

The Sub Pop Megamart also has become quite the tourist attraction in the summer. "It's their chance to run into their favorite rock star, which happens a lot," says Harrop. Another attraction is the store's Wall Of Fame, which features photos of Seattle stars who have stopped by the store.

The opening of the store was also a great way to sell a lot of merchandise that the major retail chains may not want to stock, due to chains' broader and more mainstream clientele. Items available only at the Sub Pop Megamart include an early Ween single, "Skycruiser," a split single featuring Sunny Day Real Estate and Shudder To Think, Sup Pop embroidered laptop backpacks, and every album, single and promotional item from the likes of Soundgarden and Nirvana.

The Sub Pop Megamart also regularly gives away promotional singles and other items.

While the majority of titles on the shelves at the Sub Pop Megamart are from that label, artists' pre- and post-Sub Pop releases are also sold, as well as compilations featuring Sub Pop acts.

MADE IN CALIFORNINA

Two other specialty stores selling obscure titles not available elsewhere are Taang! Records, which has stores in Los Angeles and San Diego, and the Los Angeles–based SST Superstore, which is moving to the label's hometown of Long Beach, Calif., this year.

Taang! has one of the best collections of vinyl punk items, including the $425 Misfits single, "Cough Cool," of which only 500 were made, and Bad Religion's first 7-inch, which goes for $400. Taang! also sells punk, alternative, hardcore and ska titles from other independent record labels, but shies away from major-label product.

SST, on the other hand, sticks to its own catalog. Placing records on major-chain shelves is a challenge for SST and its subsidiary imprints, Cruise and New Alliance, so owner Greg Ginn opted to open his own retail outlet.

"We wanted a place to make all of our stuff available. Among all three of our labels, we have thousands of titles in print and band merchandise that we want people to know about," says Ginn. A former Black Flag member, Ginn now records on SST both as a solo artist and as a member of the band Gone.

"It's always difficult to get brand-new music out and get space in stores," says Ginn. "That's our motivation behind this." ■

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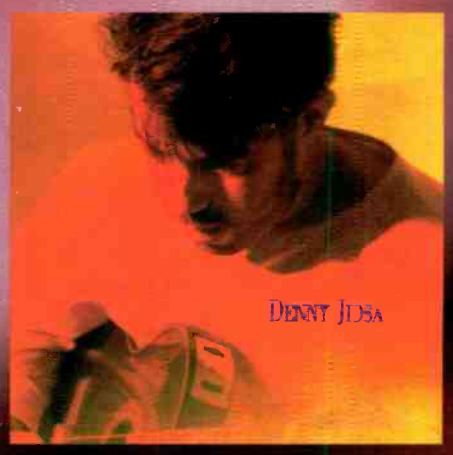

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Denny Jiosa

"Moving Pictures"

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"Amy Arena"

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DOMO RECORDS INC.

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"The Violet Burning"

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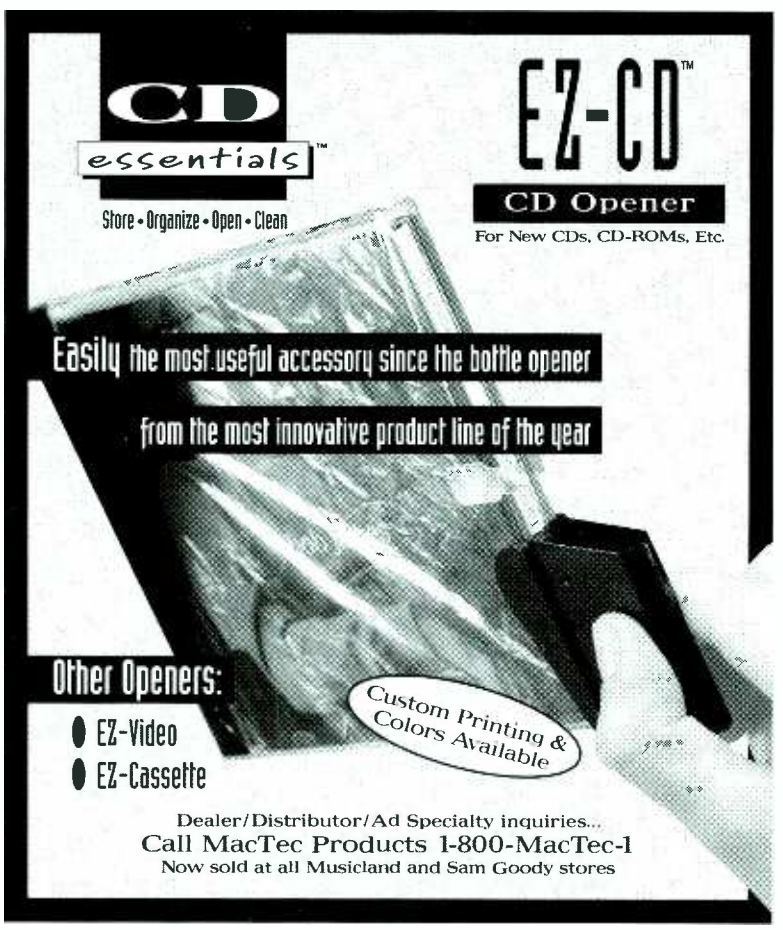

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Cyberspace: The Last Frontier

Retailers Compute Sales, Await Online Results

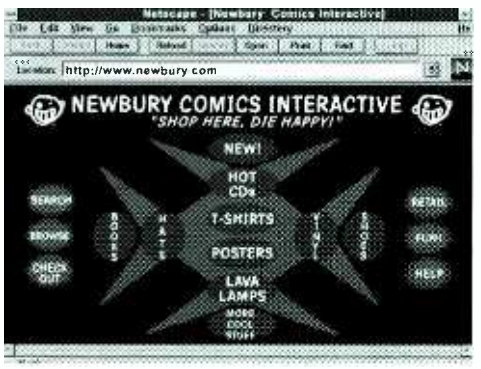
■ BY BRETT ATWOOD

If you can't beat 'em, join 'em. That's the philosophy of a handful of music retailers who are combating the loss of sales to electronic music retail by trying their own hand at commerce on the Internet.

Tower Records, Blockbuster Music and Newbury Comics are among the retailers who are using the Internet to expand their sales into cyberspace.

In 1994, about $240 million worth of merchandise was sold on the Internet, according to Forrester Research. In 1995, Internet commerce increased to about $350 million. Forrester projects that annual online sales will skyrocket to an estimated $7 billion by the year 2000. Although no firm statistics were available on a specific dollar amount for music-related electronic retail, Forrester analyst Emily Green says that music retailers are doing better than the online retailers of other goods.

"Music retailers have an advantage, because they sell products that can be sampled on the Internet before they are bought," says Green. "Other merchandise, like clothing, is less likely to be purchased, because the consumer can't physically try it out first."



Newbury Comics' interactive retail site

However, online sales are only an experimental venture for most retailers.

CASTING THE INTERNET

Newbury Comics has two retail sites on the Internet. Since fall of 1995, the chain has extended its retail reach to a global consumer base at http://www.newbury.com.

"We are able to tap into new markets without opening new stores," says Ashley Serotta, director of Newbury Comics Interactive, a division of the 15-store East Coast–based music chain. "It's a substantial investment to do it—and to do it right, but we are willing to spend some time and money to grow with the Internet."

On Jan. 29, the chain opened shop on a second site, when it teamed with Agents, Inc. for an unconventional Web site known as "Firefly" at http://www.ffly.com. At the retail site, consumers are asked questions about their musical preferences and a "smart agent" computer program determines what other music titles the consumer would probably like.

Tower Records recently opened a music retail site on America Online and is teaming with electronic retailer eshop Plaza for commerce on the World Wide Web. The retailer also is expected to announce a retail venture with AT&T later this year.

Mike Farrace, Tower's VP of publications and electronic marketing, recently told a group of multimedia and music executives that it was initially a challenge to get the long-established retail chain to enter the electronic-sales arena. "When you have a company that's 35-years-old and doing a billion dollars worth of business, you find that there are ways of doing business for generations that can get in the way of new opportunities like this," says Farrace.

However, Tower did indeed become one of the first physical retailers to go online. The retailer plans eventually to expand its online presence to give its regional stores the opportunity to post home pages of their own on the Internet, which might include pictures of Tower employees on each home page. In addition, the retail chain may soon use the Web to allow customers to order merchandise with the option of picking it up at their local Tower store, according to Farrace. The chain may also use the Web to enable its customers to research their own purchases before they head out to the actual Tower store.

"I hope some day our customers will be able to dial up their local store and check the inventory to see if their purchase is in stock," said Farrace in a recent industry speech.

Blockbuster Music has yet to try commerce on the Internet's World Wide Web, but it has teamed with sister Viacom property MTV to sell music through the MTV Online section of America Online (keyword: Blockbuster). Sales statistics were not available on the collaboration, which began in late 1995.

RE-DIRECT SALES

Other retailers, such as the Virgin Megastore, may soon use the Internet as a way to direct consumers back into physical retail stores.

"We are looking at online retail with a bit of caution right now," says Virgin Retail Group's communications and special projects manager Brian Regan. "There are still many security issues that need to be resolved before we would sell online."

The Simi Valley, Calif.-based Tempo Music And Video retail chain, which has stores in both California and Hawaii, is "not even thinking about it," according to Judy Neubauer, director of retail advertising and promotion. "I'm sure there's some money to be made at it, but it's a matter of doing it the right way," she says. "For us, it is not a high priority at the moment."

The reluctance of some retailers to expand their business to the Internet is sometimes due to the fear that there may be little profit to be made there.

Potential customers simply type in the name of the artist and CD that they wish to purchase, and "Bargainfinder" scans the Internet for the best retail price available.

Forrester's Green says that many electronic retailers are nervous about new technologies that automatically seek out the best possible retail price for music purchases on the Internet. For example, Andersen Consulting (http://www.ac.com) has recently unleashed a price-comparison software called "BargainFinder." Potential customers simply type in the name of the artist and CD that they wish to purchase, and "BargainFinder" scans the Internet for the best retail price available. Some CD retailers are already trying to block the automated software from searching their sites.

Of those retailers who have taken the plunge onto the Internet, few are willing to openly discuss their online success (or lack of it). Blockbuster Music and Newbury Comics declined to comment on the profitability of their online sales.

Tower's Farrace, however, has said that its America Online retail site has been profitable since "the second day we went online." Tower sold $30,000 worth of music in December through its AOL site, according to Farrace. America Online receives a small percentage of every CD sold on Tower's site on the commercial online service.

Two retailers who deal exclusively in electronic retail are reporting healthy sales. Internet Shopping Network moves about $1 million in merchandise a month, but only a portion of those sales are music-related.

Blue Bell, Pa.-based CDnow, which was one of the first companies to open a dedicated music retail site on the Web, sells about $300,000 worth of music per month, according to CDnow marketing director Andrew Sternthal. ■

The Sellthrough Surge

As Sales Grow, More Music Stores Plan Video Expansion

■ BY EILEEN FITZPATRICK

Ten years ago, when video rental was king, music retailers that sold product were only able to offer a few sellthrough titles consisting of longform music video, exercise and special-interest titles. But things are different now. Although most chains have carried video for years, the category has gone through some dramatic changes.

More than 20 major features were released below the $25 price point last year, catalog product sales have soared, and children's video product is driving the video sellthrough business past the $7 billion mark.

In the last decade, as the selling of video has grown, music retailers have spun off sellthrough-only units and have broadened their product selection in combo stores to become home-entertainment centers.

According to the National Association Of Recording Merchandisers, video and laserdisc accounted for $1.8 billion in sales at music stores in 1993. In 1994, music stores saw video jump to $2.1 billion in total revenues.

"There's been a trend for the last couple of years for traditional music stores to branch out into a variety of entertainment products," says NARM communications director Jim Donio. "The mom-and-pop music stores haven't seen that much of an impact with the growth of video, but the top chains have really become home-entertainment centers."

NOT JUST MUSIC ANYMORE

"Video has been a growing category for the past six years," says Trans World Entertainment video buyer Mark Galeo. "It is a greater part of our stores, and it's just not music video anymore." In addition to its Saturday Matinee sellthrough video speciality stores, Galeo says the Albany, N.Y.-based chain has tried to identify a niche, such as special interest or catalog product under $15, to keep customers coming back.

The 600-store chain also operates under Coconuts, Record Town, Tape World, FYE and Incredible Universe, a joint megastore venture with Tandy Corp. In 1994, Trans World Entertainment even changed its name from Trans World Music Corp. to convey its broad inventory stock, which also includes multimedia product.

Musicland recognized video's sellthrough potential 10 years ago and established the Suncoast Motion Picture Co. as its primary video channel.

"Early on, video was a very important product, and we believed that a video-only store would work," says Musicland spokesperson Marcia Appel. "But we also recognize there is some crossover, and the challenge is how to figure out the product mix within our Sam Goody stores."

MIX AND MATCH

Although the chain's music stores have always carried video, the product mix now includes much more than music video, with a particular audience in mind. For example, Sam Goody stores are more likely to stock "Pulp Fiction" and "Star Wars" rather than "Babe" in order to appeal to its 18-to-34-year-old male demographic. On the other hand, Suncoast stores are more targeted toward the family demographic. "The music stores will do well with 'Babe,' but not with the same intensity as our Suncoast stores," says Appel.

"Babe" attracts the family demo.

Finding the right video mix within a music store can be challenging, and music dealers are constantly re-evaluating their inventories. "At one point, we were heavy into catalog and fitness," says Strawberries director of sales promotion Paul Grasso. "But now we've redefined our strengths as hit titles, adult, selected catalog and children's titles."

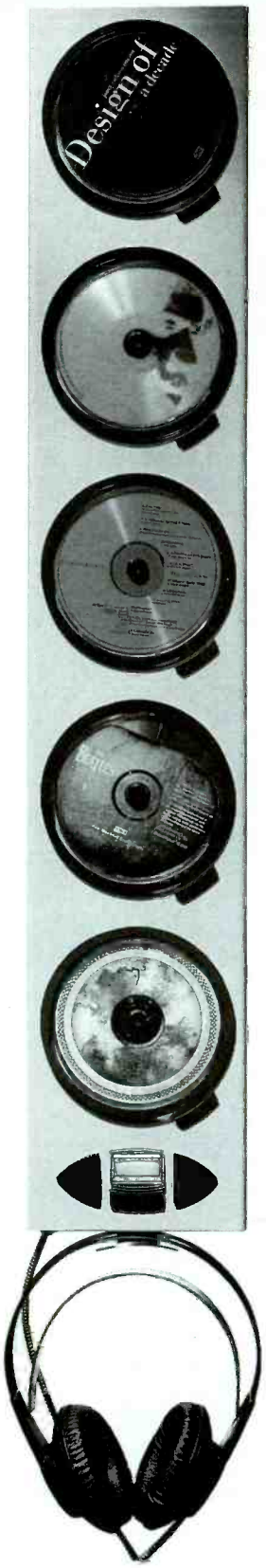
Among music stores, Blockbuster Music has totally changed its video philosophy. The video powerhouse got into the music business three years ago, with the acquisitions of the Music Plus and Super Club chains, and its mandate was to keep the video and music business separate. Although Blockbuster Music stores carried video, it was originally limited to music and exercise titles.

"It's accurate to say that both businesses were treated separately," says Blockbuster Music video merchandise manager Debi Neyen. "But we're on our way to changing that." Neyen, who was transferred from Blockbuster Video six months ago, says more music stores in the chain are now carrying the basic store inventory of a Blockbuster Video store, consisting of about 1,000 titles. End-cap displays of hit titles are more visible in the music chain, and about 100 outlets have added rental departments. A total of 500 stores sell video.

"With the acquisitions, we had a lot of video inventory. But most of the stores were poorly merchandised, and the product mix wasn't right," says Neyen. "But that's getting better. This past fourth quarter, our per-store sales were about the same as an average Blockbuster Video store."

Blockbuster Music & Video each

(Continued on page 70)



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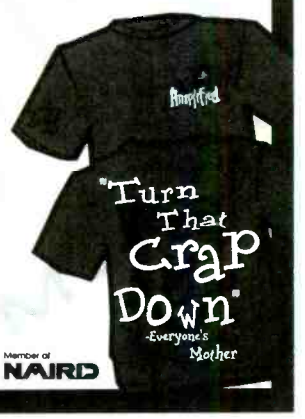

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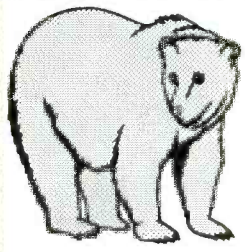
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Armor Won't Protect Sales Execs From Retail Grievances At NARM

RETAIL TRACK™ by Ed Christman

AS THE INDUSTRY gets ready to converge in Washington, D.C., for the annual National Assn. of Recording Merchandisers convention, many in sales and distribution are saying that they expect to wear armor throughout the meeting.

They are making that joke because they expect all corners of the account base to complain loud and long about record clubs, the predatory pricing strategies employed by discounters, and other grievances. This will mark the second year in which such topics have dominated the proceedings. What's different this year, as I pointed out in this space not long ago (Retail Track, Billboard, Feb. 10), is that for the first time, the labels are beginning to feel some of the pain that merchants have been experiencing.

Which is why when label executives in sales and distribution go to NARM March 21-Monday (25), they would do well to really listen to what merchants have to say. While much of the industry's growth over the last decade has been attributed to the CD boom, as music lovers scrambled to replace vinyl albums with the digital format, a good argument could be made that the expansion of music retailing also fueled the industry's growth during that time.

Many say that right now, the music industry is in a period of transition and that retail is in decline and will soon be replaced by direct marketing. Music retail may be hurting, but, until there is a change in consumer lifestyles, it is naive to think that retail will not be a major distribution channel for music for the next 10 or 20 years. So while direct marketing will likely enjoy growth (either in the form of accounts, such as MCI, or with the labels themselves seeking to increase direct sales to the consumer) and someday may even surpass retail, it would be a mistake for record companies not to continue to nurture the music retailer.

As new selling options become available, labels would be negligent not to pursue them. But in pursuing them, they should do so in ways that do not cannibalize retail sales. By taking care of the industry's main distribution channel, all other sales efforts truly become incremental sales, which is the best formula available to expand the business.

LOOKING FOR HELP: LIFEbeat, the AIDS awareness organization that runs the CounterAID fund-raising effort, is calling on retail to help it with some of the problems it had with its most recent promotion. CounterAID is one effort, among many, by which LifeBEAT tries to raise funds to supply direct services for people living with AIDS. CounterAID, a weeklong effort at raising donations in music stores, is generally held around Thanksgiving. To help publicize the effort, well-known recording acts donate their time and work behind the counter at record stores on Dec. 1, World AIDS Day.

The organization spends almost as much time and money marketing the promotion to retailers as it does publicizing the effort to consumers. For example, this year, some 1,500 record stores participated. In addition to sending stores a kit—which included posters, point-of-sale displays, donations boxes, and training kits for sales people—the organization, with the help of Macey Lipman Marketing, called each store to confirm that the kits had arrived and then made another round of calls to see how everything was going.

Thom Allcock, project manager at LifeBEAT, says that this year's CounterAID effort centered on having clerks at the cash register motivate customers to round up their purchases to the nearest dollar, or even more.

At the time of the second set of phone calls, everything seemed to be going fine, reports Allcock, but after viewing the results of the promotion, he says, "Everyone 'yessed' us to death, but not everyone followed through." Some of the chains that participated mailed in donation checks for as little as $3.94, Allcock reports.

"Some people worked very hard and reached the goal we set and even went beyond, but a majority of stores and chains didn't come through for us," Allcock says. "We didn't even collect enough in donations to cover the money we spent marketing the promotion."

While LIFEbeat is disappointed in the results of CounterAID '95, it still wants to work with retail and is soliciting ideas from merchants on how CounterAID can be improved. LIFEbeat will begin that process this weekend, meeting with merchants at NARM.

"We have to look at what has been successful and what hasn't been and what the retailers are comfortable with and what they don't think works," he says. "We have to come up with ways that music retail will embrace the effort."

In analyzing the shortcomings of this year's promotion, Allcock notes, "Retailers are in the business of selling things, and maybe the concept of taking money for nothing just threw everyone. One idea, possibly for next year, is to come up with some kind of item that retail can sell at a markup and then send the revenues to LIFEbeat."

Retail Track urges merchants, whether at the store or at the convention, to take time from their busy schedules to give some thought to how CounterAID could be improved. And while you're at it, if you have any ideas on how to sal-

(Continued on page 88)

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MAPing The Route To Consistent Pricing

Labels Attempt Maximum Impact With Strict Minimum-Advertised-Price Policies

■ BY ED CHRISTMAN

For the first time since labels began establishing minimum-advertised-price (MAP) policies four years ago, music specialty merchants say they see it having an impact, albeit slight, on discounters.

In particular, WEA's revamped MAP policy, which became effective Jan. 1, has forced some of the discounters to be less aggressive on the distributor's titles. That policy, which denies all advertising funds for 90 days if an account is caught advertising any WEA product for less than MAP, is considered to be the strongest of the six majors.

Executives at music specialty chains say that Best Buy, Target and Media Play, as of presstime, seem to be abiding by the WEA policy.

However, sources say that Circuit City, the main proponent of loss-leader pricing, and Lechmere have decided not to abide by the WEA policy. Circuit City executives didn't return calls seeking comment.

LOW-PRICE GUARANTEES

Dennis Agresti, GM for music at Montgomery Ward's Lechmere division, says his company "plans on capturing all co-op funds available by complying within the guidelines set by the majors. However, we will retain our competitiveness in the markets we do business in. Keep in mind that electronics superstores have a price-protection guarantee, which involves all businesses in the house."

Meanwhile, Nobody Beats The Wiz, which insisted it planned to abide by the WEA MAP policy, recently found itself in violation of it when it ran an "All CDs in store for $10.88" advertisement. Sources say that WEA has notified the Carteret, N.J.-based merchant that it is losing its co-operative advertising funds for 90 days.

In Minneapolis, Jeff Abrams, senior VP at the Minneapolis-based chain, says that Best Buy hasn't violated any of the new MAP policies "yet." But he adds, "We will do what's right for the competitive conditions of the business."

In general, he views MAP policies as a negative. He points out that some competitors have decided to ignore the MAP policies, which can hurt smaller accounts. "Now, accounts that can't afford to advertise out of their own pocket, are left with an inability to be competitive in their advertising" if they choose to abide by MAP.

In addition to WEA, BMG Distribution, Sony Music Distribution and PGD all changed their MAP policies in December. So far, executives at music specialty merchants say they are unsure if those changes are having an impact on price.

Chris Peluso, president of Philadelphia-based The Wall, says, "We are very supportive of the vendors taking a stance on product pricing. We see [the changes in MAP policies] as a good first step. We hope they will be aggressive in enforcement of the policies, and we hope for an expansion of them.

"Clearly, the labels have an interest in making sure that the consumer perception of the CD is one of value, and by vehemently enforcing MAP policies they can ensure that the marketplace gives a consistent message."

Lew Garrett, Camelot

Customers are enticed by a low-priced Janet.

Other merchants agree with Peluso, but wonder why the majors took so long to address the issue. At the National Association Of Recording Merchandisers convention a year ago, retailers pleaded with majors to strengthen their policies. But most of the distributors said their hands were tied.

The turnaround by some of the majors "is absolutely a step in the right direction, and we appreciate that," says one Midwestern-based merchant. "But it's a shame that they have taken this long to try and stop the monster that they helped to create.

Similarly, Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music, says all the MAP policy changes are a step "in the right direction," but adds, "It may be too little too late. This could be one of those cases where the operation was a success but the patient died."

FLAWED PLANS

While retailers applaud Sony and BMG for making changes, they complain that the two didn't go far enough. In the case of Sony Music, the company will not fund in-store advertising campaigns for 60 days if an account violates its MAP policy. But that policy only applies to Sony-funded advertising, and allows accounts to advertise Sony product for less than MAP, if they don't request funds for the ad. Moreover, while violators lose the right to request advertising funds for 90 days, Sony-funded ad campaigns that began prior to the violation are not affected.

PGD wouldn't fund ads for a discounted 2Pac.

BMG Distribution has a tiered MAP policy. For the first violation, the account is ineligible to receive advertising funds for that title for three months. For the second violation within a 12-month period, the account is ineligible to receive advertising funds for both titles for six months. For the third violation in a 12-month period, BMG will cut off all cooperative advertising funds to that account for a year.

The problem with the BMG Distribution policy, as music specialty merchants see it, is that the first two violations only apply to BMG-funded advertising; the account can still advertise below MAP, if it doesn't request funding on those ads. It is only with the third failure that the BMG policy has teeth, music-chain executives say.

Besides WEA's, the MAP policies of the other five majors have loopholes that allow discounters to advertise below MAP and still have access to co-operative advertising funds, music merchants complain.

Says one merchant, "Look at the new 2Pac title. Most discounters are selling it at $16.99, above the cost of $16.88, but below the PGD MAP of

(Continued on page 70)

Multimedia In Stores

Are Numbers Too Big To Ignore?

■ BY BRETT ATWOOD

As the initial trickle of music-themed CD-ROMs, enhanced CDs and CD-Plus titles begins to increase to a steady flow of new product, some music retailers are confused about where to put the growing stock of multimedia titles. As higher-profile releases by such major artists as Sting and Primus begin to hit stores, retailers are finding it more difficult to postpone their decision about whether or not they should create dedicated multimedia sections.

While some computer retailers, such as Software Etc., Babbages and Computer City, already have begun to implement music sections into their multimedia stores, fewer music retailers have taken the same leap of faith in the new formats.

"For the most part, we're putting those titles in the regular music section for now," says Judy Neubauer, director of retail advertising and promotion at Tempo Music and Video, which has stores in both California and Hawaii. "We eventually may create a whole new section, but there's just not enough titles to justify doing that yet."

Neubauer says that the chain will examine the situation on a store-by-store basis, depending on how much space is available for expansion at each retail location. "We are watching the growth of these formats carefully," she says. "But we still remember the mini-disc, DCC and CD+G. We don't want to get burned again. This does seem to have more credibility, though. At least we know that many consumers already have the hardware to play these discs."

A stand-alone E-CD display

The 820-store Sam Goody and Musicland chain is stocking its music-themed multimedia discs with the regular audio CDs, according to Dave Tovsen, manager of product development. "We're using special bin cards that clearly designate the titles that have multimedia content," he says.

However, Tovsen says that both Sam Goody and Musicland may soon position the product in a separate section created specifically for the new formats.

DOUBLE DUTY

The Virgin Megastore chain, which already contains a multimedia section in each of its stores, is stocking music-themed multimedia titles and enhanced CDs in both the music and multimedia sections.

"Because these titles are placed in multiple locations, our customers are more likely to discover them," says Brian Regan, communications and special-projects manager for the Virgin Retail Group, which operates five stores within the U.S. "We're fortunate in that our stores have the space to rack these titles in more than one place. However, there have not been enough titles released yet for us to determine whether or not this is something that we can do in the long term."

Regan says that a key part of marketing any multimedia title—music or otherwise—is to have a computer available to demonstrate the title to the consumer. Just as listening booths have become part of the standard music retail experience in the last few years, the computer demonstration station may also nudge its way into many record retail outlets in the coming year.

LENDING A HELPING STAND

Some software developers and distributors are taking steps to help the music retailers find a solution to the problem of properly merchandising multimedia music titles.

"It doesn't matter how good a title is, if the consumer can't find it," says Jim Adams, GM of the computer software division of Navarre, which distributes music and multimedia titles to both music and multimedia retailers.

To help retailers who are short on space to create a niche for music-themed multimedia titles, Navarre has developed a stand-alone display that clearly distinguishes the discs from conventional audio-only CDs.

Viacom New Media is testing a special countertop display for it's "MTV Unplugged" CD-ROM at Musicland and Blockbuster Music stores. "There are acres and acres of jewelcases in the music retail channel," says Paul Myers, executive VP and general manager of new media for Viacom New Media. "With CD-ROM titles, you have to have something that pops out at the consumer or you risk getting lost. The trick is to design the product packaging to draw attention within the limits of the individual retailer's floor space."

Philips Media is offering music and computer retailers a self-contained merchandise display unit for its "All Access: HORDE Festival CD-ROM" music title. "It's a little presumptuous

(Continued on page 70)

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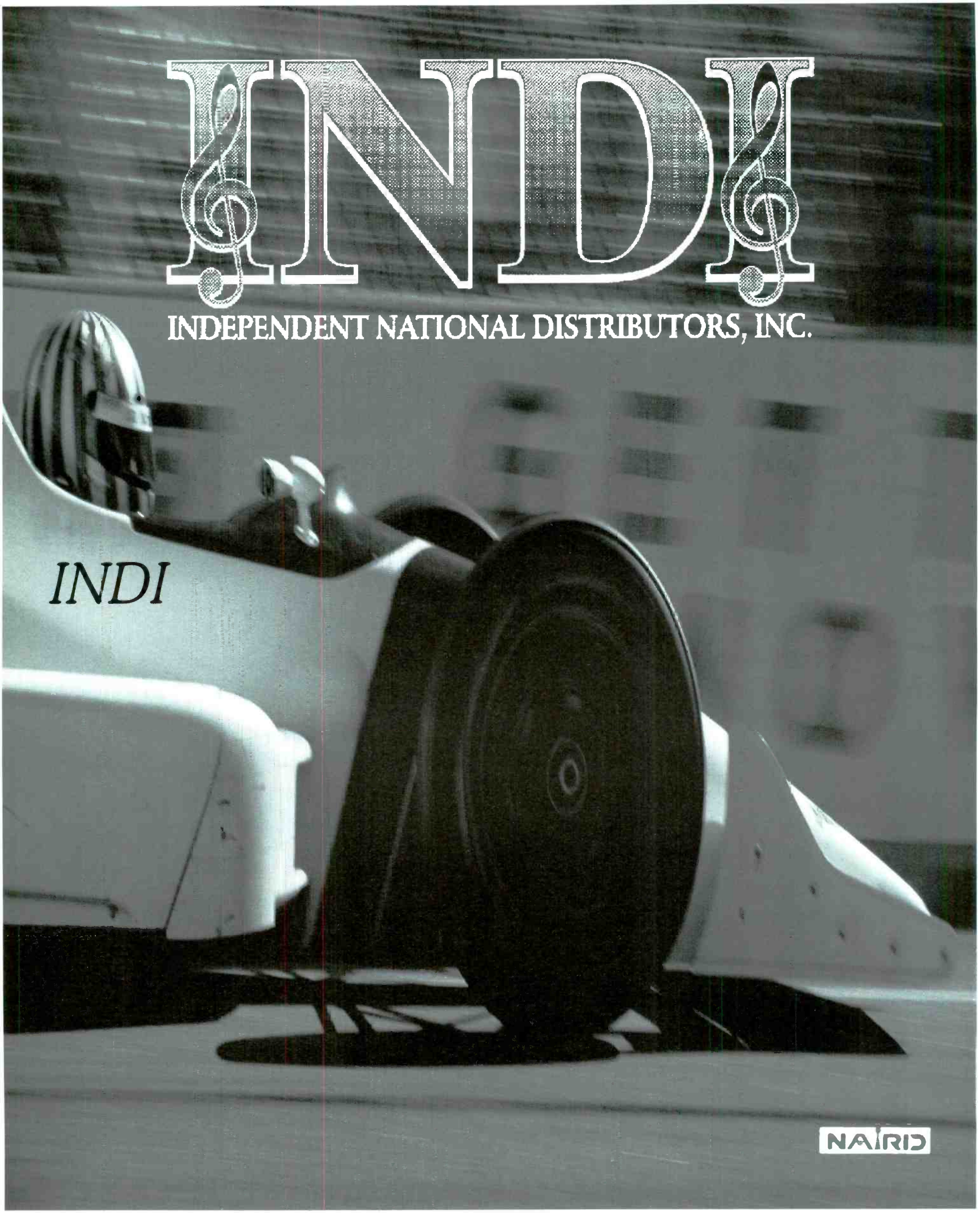

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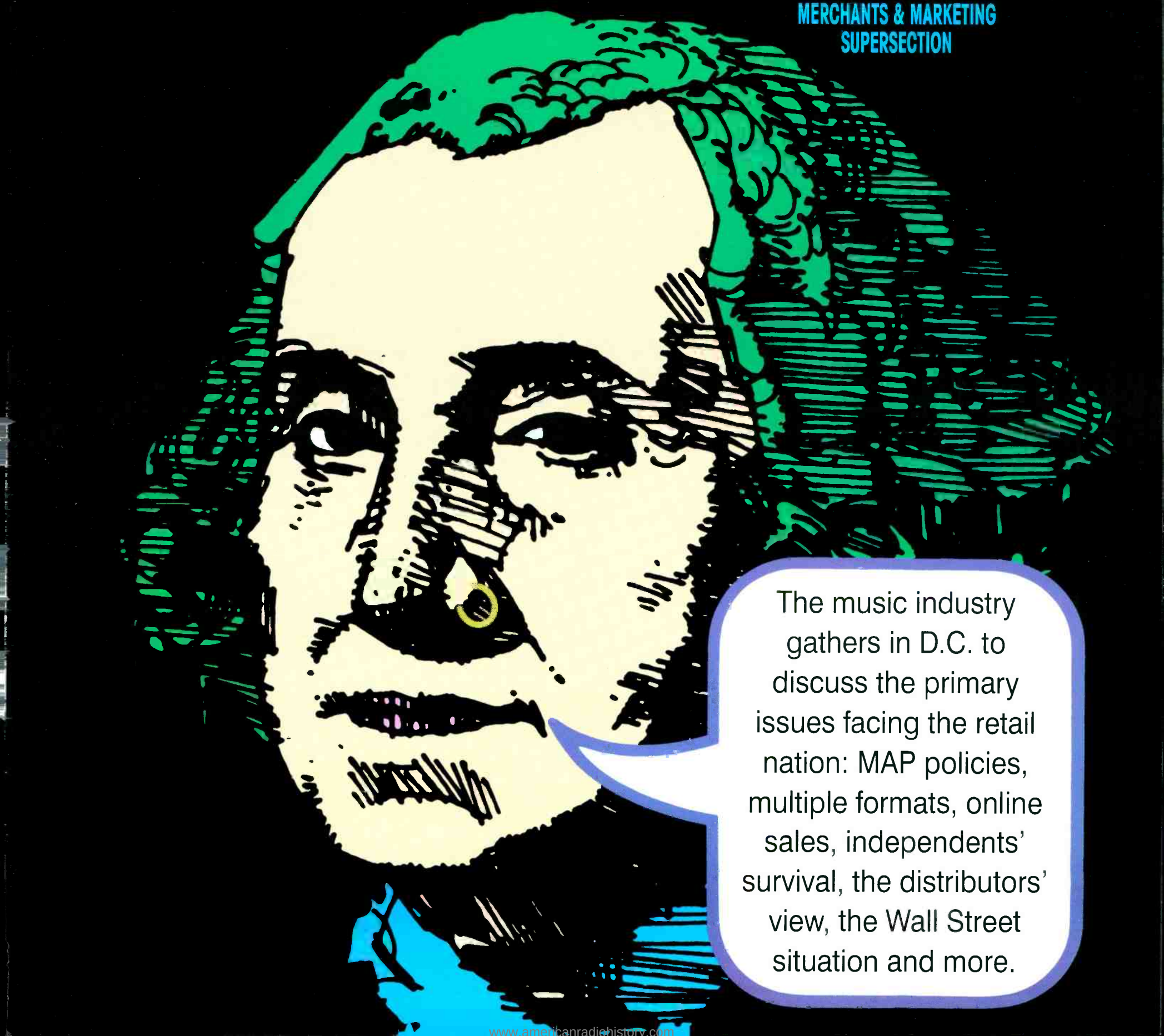

The music industry gathers in D.C. to discuss the primary issues facing the retail nation: MAP policies, multiple formats, online sales, independents' survival, the distributors' view, the Wall Street situation and more.

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HITS OF THE WORLD™
CONTINUED

EUROCHART HOT 100 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**CHILDREN** ROBERT MILES DBX
2	1	**SPACEMAN** BABYLON ZOO EMI
3	3	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
4	5	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
5	4	**MISSING** EVERYTHING BUT THE GIRL BLANCO Y NEGRO
6	6	**LEMON TREE** FOOL'S GARDEN TOWN MUSIC/INTERCORD
7	7	**I GOT 5 ON IT** LUNIZ VIRGIN
8	NEW	**REAL LOVE** BEATLES APPLE
9	9	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
10	8	**DON'T LOOK BACK IN ANGER** OASIS CREATION
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
2	NEW	**STING** MERCURY FALLING A&M
3	2	**SEPULTURA** ROOTS ROADRUNNER
4	5	**ALANIS MORISSETTE** JAGGED LITTLE PILL MAVERICK/SIRE
5	3	**ENYA** THE MEMORY OF TREES WEA
6	6	**MARIAH CAREY** DAYDREAM COLUMBIA
7	9	**QUEEN** MADE IN HEAVEN PARLOPHONE
8	7	**CELINE DION** D'EUX EPIC/COLUMBIA
9	4	**NICK CAVE & THE BAD SEEDS** MURDER BALLADS MUTE
10	NEW	**MIKE & THE MECHANICS** HITS VIRGIN

IRELAND (IFPI Ireland)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
2	7	**AON POCHAL EILE** RICHIE KAVANAGH LYNWOOD
3	2	**CHILDREN** ROBERT MILES DECONSTRUCTION
4	3	**COMING HOME NOW** BOYZONE POLYDOR
5	NEW	**AON FOCHAL EILE** NOEL FURLONG FAMILY GROUP LUNAR
6	4	**DON'T LOOK BACK IN ANGER** OASIS CREATION
7	6	**ANYTHING** 3T EPIC
8	NEW	**REAL LOVE** BEATLES APPLE/PARLOPHONE
9	8	**ONE OF US** JOAN OSBORNE BLUE GORILLA/MERCURY
10	5	**I WANNA BE A HIPPY** TECHNOHEAD DEEP BLUE
		ALBUMS
1	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
2	2	**ALANIS MORISSETTE** JAGGED LITTLE PILL MAVERICK/REPRISE
3	NEW	**CELINE DION** FALLING INTO YOU EPIC
4	3	**CORRS** FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
5	NEW	**MIKE & THE MECHANICS** HITS VIRGIN
6	9	**STING** MERCURY FALLING A&M
7	4	**RADIOHEAD** THE BENDS PARLOPHONE
8	NEW	**SOUNDTRACK** TRAINSPOTTING EMI
9	5	**OASIS** DEFINITELY MAYBE CREATION
10	7	**RICHIE KAVANAGH** A TRAVELLIN' MAN HAZEL

BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	
		SINGLES
1	3	**CHILDREN** ROBERT MILES BMG/ARIOLA
2	1	**SPACEMAN** BABYLON ZOO EMI
3	2	**CON TE PARTIRO** ANDREA BOCELLI POLYDOR
4	7	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
5	4	**I GOT 5 ON IT** LUNIZ VIRGIN
6	9	**HET ALLERMOOLSTE** GARRY HAGGER PARADISO
7	5	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
8	6	**WE'VE GOT IT GOIN' ON** BACKSTREET BOYS ZOMBA/JIVE
9	NEW	**DIEP** GET READY PLAY THAT BEAT
10	NEW	**PER SPOOR** GUUS MEEUWIS & VAGANT X-PLO
		ALBUMS
1	1	**ANDREA BOCELLI** BOCELLI POLYDOR
2	2	**ANDREA BOCELLI** IL MARE CALMO DELLA SERA POLYDOR
3	3	**HELMUT LOTTI** GOES CLASSIC RCA
4	5	**SEPULTURA** ROOTS ROADRUNNER
5	4	**LEVENSLIJN** LEVENSLIJN 96 POLYDOR
6	NEW	**FLORENT PAGNY** BIENVENUE CHEZ MOI MERCURY
7	6	**OASIS** (WHAT'S THE STORY) MORNING GLORY? HELTER SKELTER
8	NEW	**CELINE DION** D'EUX COLUMBIA
9	NEW	**JOAN OSBORNE** RELISH MERCURY
10	NEW	**STING** MERCURY FALLING A&M

AUSTRIA (Austrian IFPI/Austrian Top 30)

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**LEMON TREE** FOOL'S GARDEN EMI
2	4	**MACARENA** LOS DEL RIO BMG
3	1	**SPACEMAN** BABYLON ZOO EMI
4	3	**WE'VE GOT IT GOIN' ON** BACKSTREET BOYS BMG
5	5	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
6	NEW	**WONDERWALL** OASIS SONY
7	7	**EARTH SONG** MICHAEL JACKSON SONY
8	6	**CAPTAIN JACK** CAPTAIN JACK EMI
9	9	**ICH FIND DICH SCHEISSE** TIC TAC TOE BMG
10	NEW	**KNOCKIN'** DOUBLE VISION ECHO-ZYX
		ALBUMS
1	2	**VANESSA-MAE** THE VIOLIN PLAYER EMI
2	3	**SEPULTURA** ROOTS SONY
3	4	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
4	NEW	**ZILLERTALER SCHURZENJAGER** TRAUME SIND STARKER TYROLIS
5	1	**NICK CAVE & THE BAD SEEDS** MURDER BALLADS ZYX
6	5	**DIE TOTEN HOSEN** OPIUM FURS VOLK WARNER
7	8	**FOOL'S GARDEN** DISH OF THE DAY EMI
8	NEW	**JOAN OSBORNE** RELISH POLYGRAM
9	NEW	**DIE SCHLUMPFE** MEGAPARTY VOL. 2 EMI
10	NEW	**WIENER PHILHARMONIKER** NEUJAHRS KONZERT 1995 BMG

DENMARK (IFPI/Nielsen Marketing Research)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**SPACEMAN** BABYLON ZOO EMI
2	2	**HOW DEEP IS YOUR LOVE** TAKE THAT BMG
3	3	**MISSING** EVERYTHING BUT THE GIRL WARNER
4	6	**DO YOU REALLY WANT ME (SHOW RESPECT)** ROBYN BMG
5	NEW	**WONDERWALL** MIKE FLOWERS POPS POLYGRAM
6	10	**ONE OF US** JOAN OSBORNE POLYGRAM
7	7	**JESUS TO A CHILD** GEORGE MICHAEL EMI
8	4	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
9	NEW	**CAPTAIN JACK** CAPTAIN JACK FLEXX
10	NEW	**CRYING IN THE RAIN** CULTURE BEAT PLADECOMPAGNIET
		ALBUMS
1	NEW	**GNAGS** GOST A HAMMERFEDT BMG
2	1	**SAVAGE ROSE** BLACK ANGEL MEGA
3	2	**TV*2** RYS BRUDEN EMI
4	4	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
5	NEW	**ALANIS MORISSETTE** JAGGED LITTLE PILL WARNER
6	10	**MOONJAM** MOONJAM'S GREATEST REPLAY
7	7	**POUL KREBS** SMA SENSATIONER PLADECOMPAGNIET
8	NEW	**HUMLERRIDDERNE** JEG GIR EN OMGANG HVIS DU GIR PLADECOMPAGNIET
9	6	**OSTKYST HUSTLERS** VERDENS LENGSTE RAP PLADECOMPAGNIET
10	NEW	**BIG FAT SNAKE** FIGHT FOR YOUR LOVE MEGA

NORWAY (Verdens Gang Norway)

THIS WEEK	LAST WEEK	
		SINGLES
1	3	**VELVET** SAVOY WARNER
2	2	**I GOT 5 ON IT** LUNIZ VIRGIN
3	1	**SPACEMAN** BABYLON ZOO EMI
4	7	**ANYTHING** 3T SONY
5	NEW	**REAL LOVE** BEATLES EMI
6	NEW	**ONE OF US** JOAN OSBORNE POLYGRAM
7	5	**MISSING** EVERYTHING BUT THE GIRL WARNER
8	4	**I WISH** SKEE-LO MEGA
9	6	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
10	8	**FATHER AND SON** BOYZONE POLYGRAM
		ALBUMS
1	4	**VOMMOL SPELLEMANNSLAG** VOMMOLMUSIKKEN SONET
2	2	**BEL CANTO** MAGIC BOX WARNER
3	10	**CECILIA VENNERSTEN** CECILIA VENNERSTEN ARCADE
4	NEW	**STING** MERCURY FALLING POLYGRAM
5	1	**SAVOY** MARY IS COMING WARNER
6	3	**NICK CAVE & THE BAD SEEDS** MURDER BALLADS MD
7	5	**FREE THE SPIRIT** PAN PIPE MOODS TWO POLYGRAM
8	NEW	**IDDE SCHULTZ** IDDE SCHULTZ MCA
9	7	**ELISABETH ANDREASSON** BETTANS BESTE POLYGRAM
10	NEW	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY

PORTUGAL (Portugal/AFP)

THIS WEEK	LAST WEEK	
		ALBUMS
1	2	**MAMONAS ASSASSINAS** MAMONAS ASSASSINAS EMI
2	1	**DELFINS** O CAMINHO DA FELICIDADE ARIOLA
3	NEW	**CELINE DION** FALLING INTO YOU COLUMBIA
4	5	**QUEEN** MADE IN HEAVEN PARLOPHONE
5	4	**ENRIQUE IGLESIAS** ENRIQUE IGLESIAS HOME/BAT
6	NEW	**VANGELIS** PORTRAITS POLYDOR
7	NEW	**MIKE & THE MECHANICS** HITS VIRGIN
8	3	**ALANIS MORISSETTE** JAGGED LITTLE PILL WARNER
9	9	**YANNI** LIVE AT THE ACROPOLIS PRIVATE
10	NEW	**XUTOS & PONTAPES** XUTOS AO VNO ANTENA 3 POLYDOR

HONG KONG (IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	
		ALBUMS
1	3	**JEFF CHENG** DEEPLY IN LOVE EMI
2	4	**ANDY HUI** MOST PAINFUL FOR A MAN CAPITAL ARTISTS
3	7	**SOUNDTRACK** YOUNG & DANGEROUS BMG
4	2	**BEYOND** MARVELOUS ROCK
5	1	**PRISCILLA CHAN** FULLY SATISFIED POLYGRAM
6	6	**VARIOUS ARTISTS** COMING OF THE QUEEN POLYGRAM
7	NEW	**LEON LAI** LEON LAI LIVE IN CONCERT '95 POLYGRAM
8	9	**FAYE WONG** DI-DAR CINEPOLY
9	NEW	**VARIOUS ARTISTS** SING FOR THE WORLD LIVE IN CONCERT POLYGRAM
10	8	**VARIOUS ARTISTS** EMI NO. 1 HITS VOL. 2 EMI

GLOBAL® MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: The Crossroads Conference, the first Irish music forum of its kind to be held this century, will take place April 19-21 at Dublin's Temple Bar Music Center. Initiated by musicians **Finten Vallely** and **Cormac Breatnach**, it will consist of eight sessions at which various aspects of traditional music, past and present, will be discussed by panels and delegates who will consider artistic, commercial, academic, and social matters. "Its conclusions will be part of our cultural self-identity carried forward into the next millennium," says press officer **Amy Garvey**. Among the 44 speakers from Ireland, Britain, continental Europe, and the U.S. will be musicians **Tony MacMahon** and **Mícheál Ó Súilleabháin,** who will deliver the keynote address. In addition to other artists, such as **Mick Moloney, Matt Cranitch,** and **Robbie Hannon**, guests at the conference will include broadcaster **Aine Hensey**, promoter **Robin Morton**, director of the Irish Traditional Music Archive **Nicholas Carolen**, and music officer of the Irish Arts Council **Dermot McLaughlin**. Issues on the agenda include the concern that "popular music's relentless economic values ransack the old music repertoire, while the new media focuses public attention on a tiny number of 'stars,' " and the question of whether "[Irish Music Rights Organization] licensing and performing right society copyrights will create [traditional] millionaires, monopolists, bootleggers, carpetbaggers, and insufferable egos and kill [the scene] too." The overall theme of the conference is "tradition and change," and lively exchanges seem certain to occur.

KEN STEWART

RUSSIA: While Russian classical music is respected throughout the world, the same cannot be said for the country's pop and rock acts. Even allowing for pop metal band **Gorky Park**, which once reached No. 80 on The Billboard 200, and the much-hyped **Boris Grebenshikov**, whose prophetically titled, **Dave Stewart**-produced album "Radio Silence" scraped in at No. 198, Russian acts have provided little work for the compilers of the U.S. charts. An unlikely Russian export was the Moscow-based bluegrass band **Kukurusa**, which played at the Grand Ole Opry and whose record "Crossing Borders" (Sugarhill) won rave reviews in the American country music press. But generally speaking, even expatriate musicians, such as **Michail Shufutinsky, Willie Tokarev,** and **Luba Uspenskaya**, who emigrated to the U.S. in the '70s, are better known in Russia, where they are welcomed as top attractions in upscale casinos and nightclubs. The situation is not likely to change overnight, but part of the solution could be a band from Moscow, now living in New York, called **Red Rage**. The group's tape was declared Demo of the Month in a recent edition of U.S. magazine Guitar Player. "There's probably not much that technical monster [Red Rage guitarist] **Dmitry Charayev** can't play," the magazine declared. Originally known here as **Galaxy**, the band was, in 1990, the first act in Russia to be released on CD on Melodia, which was the country's only label until the end of Communism there. Managed and produced by **Ovanes Melik-Pashayev**, whose influence on Russian rock may be compared to that of **Bill Graham** in America, Red Rage is considering an offer to release new material on Melodia.

ERKIN TOUZMOHAMEDOV

POLAND: Learn about Polish history the rap way. That's the offer from rap crew **T-Raperzy Znad Wisly** (T-Rappers From Vistula), whose album "Poczet Krolow Polskich" (Fellowship Of Polish Kings) on PolyGram Polska/Mercury is a lesson in Polish history set to a hip-hop beat. It has captured the imagination of the nation's kids, and their parents, in a way that textbooks never could. The project is the brainchild of rappers **Gregorz Wasowski** (who wrote the rhymes) and **Slawomir Szczesniak**, both known for their work on various satirical TV shows, and **Dariusz Musialkowski**, who composed the tunes. It begins with the story of **Mieszko**, the first Polish king, and weaves a chronological saga of wars and other significant events, such as the christening of Poland and the reign of **King Wladyalaw IV** in the 17th century. The short, snappy rhymes include important facts and dates rolled into a witty and constantly amusing commentary, transforming the history of a nation into something akin to a good crime story or thriller. The album has been selling so well that the rappers have already prepared a written supplement telling the stories of the next Polish kings and have published a book containing all the lyrics on the CD. Even without the music, reading history has never been so much fun.

BEATA PRZEDPELSKA

U.K.: Established catalog marketer Pickwick, renamed Carlton Records last year, has formed the Carlton Sounds label to develop a directly signed roster. One of its first acts is singer/songwriter/guitarist **John Wilson**, who sang with **the Average White Band** in the '80s. Wilson showcased his album "Tell Me Something New," which was released March 18, at the Hanover Grand in central London last month. In true pub-rock style, members of the press and retail trade were plied with paper-wrapped fish and chips, free booze, and a rocking set by Wilson and his eight-piece band. Wilson's singing echoed that of many '60s British blues/R&B-imbued vocalists, especially **Robert Palmer**. And while his lyrics revolved around the theme of love—whether unrequited ("24 Hours"), betrayed ("Jump Back"), or gone bad ("We All Wanna Be In Love," the new single)—his songs were mostly up-tempo rockers. Ballads were thin; a notable exception was the title track of "Tell Me Something New," a melancholy tale of lost love that Wilson performed with keyboards and a touch of saxophone. In addition to writing and recording his own material, Wilson recently contributed vocals to the "Evita" soundtrack (starring **Madonna**) and has written songs for **Cliff Richard**.

KWAKU

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HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.)

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**DON'T WANNA CRY** NAMIE AMURO AVEX TRAX
2	2	**I'M PROUD** TOMOMI KAHARA PIONEER LDC
3	1	**MIENAI CHIKARA** B'Z ROOMS
4	4	**SOBAKASU** JUDY & MARY EPIC
5	NEW	**DAN DAN KOKORO HIKARETEKU** FIELD OF VIEW ZAIN
6	5	**MIDNIGHT SHUFFLE** MASAHIKO KONDOH SONY
7	3	**NAMONAKI UTA** MR. CHILDREN TOY'S FACTORY
8	6	**SORAMO TOBERUHAZU** SPITZ POLYDOR
9	9	**AH** MAKI OHGURO B-GRAM
10	10	**SEXY** HITOMI AVEX TRAX
		ALBUMS
1	1	**CARPENTERS** I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR
2	NEW	**WANDS** SINGLES COLLECTION B-GRAM
3	NEW	**MARI HAMADA** PERSONA MCA VICTOR
4	3	**TOMOYASU HOTEI** KING & QUEEN TOSHIBA/EMI
5	5	**ULFULS** BANZAI TOSHIBA/EMI
6	2	**SMAP** SMAP 008 TACOMAX VICTOR
7	4	**SHOGO HAMADA** ROAD OUT "TRACKS" SONY
8	NEW	**MAYO OKAMOTO** PURENESS TOKUMA JAPAN
9	NEW	**CELINE DION** FALLING INTO YOU EPIC SONY
10	NEW	**MARIAH CAREY** DAYDREAM SONY

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**PER SPOOR** GUUS MEEUWIS & VAGANT XPLO/CNR
2	2	**15 MILJOEN MENSEN** FLUITSMA & VAN TIJN DINO
3	5	**CAPTAIN JACK** CAPTAIN JACK EMI
4	NEW	**I'LL NEVER BREAK YOUR HEART** BACKSTREET BOYS ZOMBA
5	4	**FAIRYTALES** 2 BROTHERS ON THE 4TH FLOOR CNR
6	3	**CHILDREN** ROBERT MILES BMG
7	NEW	**HOW DEEP IS YOUR LOVE** TAKE THAT BMG
8	NEW	**ANYTHING** 3T EPIC
9	9	**IK LEEF NIET MEER VOOR JOU** MARCO BORSATO POLYDOR
10	6	**ZONDER JOU** SIMONE KLEINSMA & PAUL DE LEEUW COLUMBIA
		ALBUMS
1	1	**MARCO BORSATO** ALS GEEN ANDER POLYDOR
2	2	**HELMUT LOTTI** GOES CLASSIC BMG
3	3	**AD VISSER** AD VISSER'S BRAINSESSIONS ARCADE
4	9	**CHICAGO** THE VERY BEST OF CHICAGO ARCADE
5	5	**ENYA** THE MEMORY OF TREES WARNER
6	NEW	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	4	**CELINE DION** D'EUX COLUMBIA
8	6	**OASIS** (WHAT'S THE STORY) MORNING GLORY? EPIC
9	8	**MARIAH CAREY** DAYDREAM COLUMBIA
10	NEW	**SEPULTURA** ROOTS ROADRUNNER

AUSTRALIA (Australian Record Industry Assn.)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**ONE OF US** JOAN OSBORNE MERCURY
2	2	**MISSING** EVERYTHING BUT THE GIRL WEA
3	NEW	**HAVE A LITTLE FAITH IN US** JOHN FARNHAM BMG
4	4	**SPACEMAN** BABYLON ZOO EMI
5	7	**GET DOWN ON IT** PETER ANDRE FESTIVAL
6	3	**BOOMBASTIC** SHAGGY VIRGIN
7	13	**HOW BIZARRE** O.M.C. HUH/POLYGRAM
8	9	**DIGGIN' ON YOU** TLC BMG
9	5	**WONDERWALL** OASIS EPIC
10	8	**BREAKFAST AT TIFFANY'S** DEEP BLUE SOMETHING EASTWEST
11	6	**REAL LOVE** BEATLES EMI
12	20	**FALLING INTO YOU** CELINE DION EPIC
13	12	**HEY LOVER** L.L. COOL J MERCURY
14	10	**IT'S OH SO QUIET** BJORK POLYDOR
15	NEW	**ANYTHING** 3T EPIC
16	18	**1979** SMASHING PUMPKINS VIRGIN
17	14	**POWER OF A WOMAN** ETERNAL EMI
18	17	**PEACHES** PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
19	NEW	**DON'T LOOK BACK IN ANGER** OASIS EPIC
20	11	**BE MY LOVER** LA BOUCHE BMG
		ALBUMS
1	NEW	**CELINE DION** FALLING INTO YOU EPIC
2	1	**ALANIS MORISSETTE** JAGGED LITTLE PILL WEA
3	2	**OASIS** (WHAT'S THE STORY) MORNING GLORY? EPIC
4	NEW	**KISS** UNPLUGGED MERCURY
5	3	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
6	4	**PRESIDENTS OF THE UNITED STATES OF AMERICA** THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
7	5	**TLC** CRAZYSEXYCOOL BMG
8	7	**BJORK** POST POLYDOR
9	6	**LIVE** THROWING COPPER RADIOACTIVE/MCA
10	9	**NEIL DIAMOND** TENNESSEE MOON COLUMBIA
11	10	**TRACY CHAPMAN** NEW BEGINNING WEA
12	8	**SEPULTURA** ROOTS SHOCK
13	15	**ENYA** THE MEMORY OF TREES WEA
14	NEW	**STING** MERCURY FALLING A&M
15	11	**MARIAH CAREY** DAYDREAM COLUMBIA
16	16	**GARBAGE** GARBAGE MUSHROOM/FESTIVAL
17	12	**JOAN OSBORNE** RELISH MERCURY
18	14	**SMASHING PUMPKINS** SIAMESE DREAM VIRGIN
19	NEW	**2PAC** ALL EYEZ ON ME ISLAND
20	17	**TOMMY EMMANUEL** CLASSICAL GAS COLUMBIA

CANADA (The Record)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**STAYIN' ALIVE** N-TRANCE QUALITY
2	2	**DANGER** BLAHZAY BLAHZAY POLYDOR
3	3	**EXHALE (SHOOP SHOOP)** WHITNEY HOUSTON ARISTA
4	4	**BEAUTIFUL LIFE** ACE OF BASE ARISTA
5	5	**ONE SWEET DAY** MARIAH CAREY COLUMBIA
6	6	**FANTASY** MARIAH CAREY COLUMBIA
7	7	**SET U FREE** PLANET SOUL QUALITY
8	8	**JESUS TO A CHILD** GEORGE MICHAEL DREAMWORKS
9	9	**1979** SMASHING PUMPKINS VIRGIN
10	10	**MISSING** EVERYTHING BUT THE GIRL WEA
11	12	**YOU ARE NOT ALONE** MICHAEL JACKSON EPIC
12	12	**TELL ME** GROOVE THEORY EPIC
13	13	**EVERYBODY BE SOMEBODY** RUFFNECK QUALITY
14	14	**MERKINBALL** PEARL JAM EPIC
15	15	**IRONIC** ALANIS MORISSETTE MAVERICK
16	16	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
17	NEW	**ALWAYS BE MY BABY** MARIAH CAREY COLUMBIA
18	NEW	**SPACEMAN** BABYLON ZOO EMI
19	NEW	**REAL LOVE** BEATLES APPLE
20	17	**DO WHAT'S GOOD FOR ME** 2 UNLIMITED POPULAR
		ALBUMS
1	1	**ALANIS MORISSETTE** JAGGED LITTLE PILL MAVERICK
2	2	**OASIS** (WHAT'S THE STORY) MORNING GLORY? EPIC
3	3	**VARIOUS ARTISTS** OH WHAT A FEELING MCA
4	4	**VARIOUS ARTISTS** 1996 GRAMMY NOMINEES COLUMBIA
5	7	**PRESIDENTS OF THE UNITED STATES OF AMERICA** THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
6	5	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	6	**JOAN OSBORNE** RELISH MERCURY
8	8	**SHANIA TWAIN** THE WOMAN IN ME MERCURY
9	10	**ASHLEY MACISAAC** HI HOW ARE YOU A&M
10	9	**HOOTIE & THE BLOWFISH** CRACKED REAR VIEW ATLANTIC
11	11	**BUSH** SIXTEEN STONE INTERSCOPE
12	12	**MARIAH CAREY** DAYDREAM COLUMBIA
13	13	**2PAC** ALL EYEZ ON ME ISLAND
14	REN	**RADIOHEAD** THE BENDS CAPITOL
15	14	**VARIOUS ARTISTS** DANCE MIX 95 QUALITY
16	15	**TORI AMOS** BOYS FOR PELE EASTWEST
17	17	**SEAL** II ZTT
18	NEW	**COWBOY JUNKIES** LAY IT DOWN GEFFEN
19	18	**VARIOUS ARTISTS** MASSIVE DANCE HITS WEA
20	16	**COLLECTIVE SOUL** COLLECTIVE SOUL ATLANTIC

GERMANY (Media Control)

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**CHILDREN** ROBERT MILES MOM
2	1	**LEMON TREE** FOOL'S GARDEN INTERCORD
3	3	**SPACEMAN** BABYLON ZOO EMI
4	4	**ICH FIND DICH SCHEISSE** TIC TAC TOE RCA
5	9	**LOVE MESSAGE** LOVE MESSAGE POLYGRAM
6	5	**KNOCKIN'** DOUBLE VISION ZYX
7	15	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
8	6	**HERZ AN HERZ** BLUMCHEN EDEL
9	7	**I'LL NEVER BREAK YOUR HEART** BACKSTREET BOYS ZOMBA/JIVE
10	NEW	**HEIR KOMMT DIE MAUS** STEFAN RAAB ARIOLA
11	NEW	**STAND BY YOUR MAN** HEIKE MAKATSCH METRONOME
12	12	**ANYTHING** 3T EPIC
13	17	**CRYING IN THE RAIN** CULTURE BEAT SONY
14	8	**MISSING** EVERYTHING BUT THE GIRL WEA
15	10	**MAGIC CARPET RIDE** MIGHTY DUB KATS WEA
16	14	**RAINBOW TO THE STARS** DUNE VIRGIN
17	11	**CAPTAIN JACK** CAPTAIN JACK EMI
18	16	**HANDS IN THE AIR** MUSIC INSTRUCTOR EMI
19	13	**WE'VE GOT IT GOIN' ON** BACKSTREET BOYS ARIOLA
20	NEW	**MUTTER, DER MANN MIT DEM KOKS** T>>MA ARIOLA
		ALBUMS
1	1	**PETER MAFFAY** MAFFAY 96 ARIOLA
2	3	**FOOL'S GARDEN** DISH OF THE DAY INTERCORD
3	2	**STING** MERCURY FALLING POLYGRAM
4	4	**DIE TOTEN HOSEN** OPIUM FURS VOLK EASTWEST
5	5	**RODELHEIM HARTREIM PROJEKT** ZURUCK NACH RODELHEIM MCA
6	6	**SCHURZENJAGER** TRAUME SIND STARKER ARIOLA
7	8	**PUR** ABENTEUERLAND INTERCORD
8	9	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
9	7	**SEPULTURA** ROOTS INTERCORD
10	10	**ENYA** THE MEMORY OF TREES WEA
11	NEW	**BAD RELIGION** THE GRAY RACE SONY
12	11	**QUEEN** MADE IN HEAVEN EMI
13	NEW	**ALANIS MORISSETTE** JAGGED LITTLE PILL WEA
14	14	**DIE SCHLUMPFE** MEGAPARTY VOL 2 EMI
15	12	**MADONNA** SOMETHING TO REMEMBER WEA
16	16	**2PAC** ALL EYEZ ON ME MERCURY
17	NEW	**PAVAROTTI & FRIENDS** PAVAROTTI & FRIENDS 3 POLYGRAM
18	20	**JOAN OSBORNE** RELISH MERCURY
19	15	**KELLY FAMILY** OVER THE HUMP EMI
20	18	**LOU REED** SET THE TWILIGHT REELING WEA

FRANCE (SNEP/IFOP/Tite-Live)

THIS WEEK	LAST WEEK	
		SINGLES
1	4	**SOIREE DISCO** BORIS VERSAILLES
2	1	**SPACEMAN** BABYLON ZOO EMI
3	3	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
4	2	**CARUSO** FLORENT PAGNY MERCURY
5	14	**CHILDREN** ROBERT MILES SONY
6	5	**DIEU M'A DONNE LA FOI** OPHELIE WINTER EASTWEST
7	7	**I GOT 5 ON IT** LUNIZ VIRGIN
8	6	**MISSING** EVERYTHING BUT THE GIRL WEA
9	9	**BALANCE TOI** RECIPROK SONY
10	8	**ONE SWEET DAY** MARIAH CAREY & BOYZ II MEN COLUMBIA
11	15	**FATHER AND SON** BOYZONE POLYDOR
12	18	**L'INSTANT X** MYLENE FARMER POLYDOR
13	13	**LE BRIO** BIG SOUL SONY
14	11	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
15	10	**ONE OF US** JOAN OSBORNE MERCURY
16	17	**VOYAGE EN ITALIE** LILICUB REMARK
17	12	**FALLING INTO YOU** CELINE DION COLUMBIA
18	19	**BUMP BUMP** 740 BOYS SONY
19	NEW	**DOH WAH DIDDY** FUN FACTORY SCORPIO
20	NEW	**CREEP** RADIOHEAD EMI
		ALBUMS
1	2	**CELINE DION** FALLING INTO YOU COLUMBIA
2	1	**CELINE DION** D'EUX COLUMBIA
3	3	**STING** MERCURY FALLING POLYDOR
4	6	**ACE OF BASE** THE BRIDGE BARCLAY
5	4	**BIG SOUL** BIG SOUL SONY
6	9	**MYLENE FARMER** ANAMORPHOSEE POLYDOR
7	NEW	**BORIS** 18 EVES, 18 VISIONS VERSAILLES
8	NEW	**BEATLES** ANTHOLOGY 2 EMI
9	11	**OASIS** (WHAT'S THE STORY) MORNING GLORY? SONY
10	7	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
11	14	**CRANBERRIES** NO NEED TO ARGUE ISLAND
12	8	**MARIAH CAREY** DAYDREAM COLUMBIA
13	5	**QUEEN** MADE IN HEAVEN EMI
14	13	**JANE BIRKIN** VERSIONS JANE MERCURY
15	19	**2PAC** ALL EYEZ ON ME ISLAND
16	NEW	**BRUCE SPRINGSTEEN** THE GHOST OF TOM JOAD COLUMBIA
17	12	**FRANCIS CABREL** SAMEDI SOIR SUR LA TERRE COLUMBIA
18	10	**SEPULTURA** ROOTS ROADRUNNER
19	15	**VERONIQUE SANSON** SANSON, COMME ILS L'IMAGINENT... WEA
20	16	**SMASHING PUMPKINS** MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	
		SINGLES
1	1	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
2	2	**CHILDREN** ROBERT MILES DECONSTRUCTION
3	3	**DON'T LOOK BACK IN ANGER** OASIS CREATION
4	NEW	**STUPID GIRL** GARBAGE MUSHROOM
5	12	**GIVE ME A LITTLE MORE TIME** GABRIELLE GO BEAT
6	6	**RETURN OF THE MACK** MARK MORPISON WEA
7	5	**COMING HOME NOW** BOYZONE POLYDOR
8	NEW	**GOING FOR GOLD** SHED SEVEN POLYDOR
9	4	**REAL LOVE** BEATLES APPLE/PARLOPHONE
10	NEW	**BEING BRAVE** MENSWEAR LAUREL
11	NEW	**ONE MORE CHANCE** MADONNA MAVERICK/WARNER BROS.
12	9	**I WANNA BE A HIPPY** TECHNOHEAD MOKUM
13	13	**FALLING INTO YOU** CELINE DION EPIC
14	11	**I GOT 5 ON IT** LUNIZ NOO TRYBE/VIRGIN
15	8	**PASSION** GAT DECOR WAY OF LIFE
16	NEW	**ACCESS** DJ MISJAH AND DJ TIM FFREEEDOM/LONDON
17	18	**IN WALKED LOVE** LOUISE 1ST AVENUE/EMI
18	14	**ANYTHING** 3T MJJ/EPIC
19	17	**CARS (PREMIER MIX)** GARY NUMAN POLYGRAM TV
20	10	**GOING OUT** SUPERGRASS PARLOPHONE
21	NEW	**SOMETHING DIFFERENT/THE TRAIN IS COMING** SHAGGY VIRGIN
22	NEW	**TALULA** TORI AMOS EASTWEST
23	NEW	**WHATEVER YOU WANT** TINA TURNER PARLOPHONE
24	19	**LIFTED** LIGHTHOUSE FAMILY WILD CARD/POLYDOR
25	23	**ONE OF US** JOAN OSBORNE BLUE GORILLA/MERCURY
26	16	**ONLY ONE** PETER ANDRE MUSHROOM
27	NEW	**BREATHE (A LITTLE DEEPER)** BLAMELESS CHINA
28	20	**GOOD THING** ETERNAL 1ST AVENUE/EM
29	15	**TOO MUCH LOVE WILL KILL YOU** QUEEN PARLOPHONE
30	7	**THESE DAYS** BON JOVI MERCURY
31	NEW	**EVERY LITTLE THING I DO** SOUL FOR REAL UPTOWN/MCA
32	NEW	**HOW LUCKY YOU ARE** SKIN PARLOPHONE
33	NEW	**KEEP THE MUSIC STRONG** BIZARRE SOME BIZARRE/MERCURY
34	NEW	**DON'T LEAVE** FAITHLESS CHEEKY/CHAMPION
35	22	**SPACEMAN** BABYLON ZOO EMI
36	NEW	**SECRETS** SUNSCREEM S2
37	21	**'74-'75** CONNELLS TVT/LONDON
38	24	**DISCO'S REVENGE** GUSTO MANIFESTO/MERCURY
39	NEW	**DEMOCRACY** KILLING JOKE BUTTERFLY/BIG LIFE
40	25	**BE AS ONE** SASHA & MARIA 7PM/DECONSTRUCTION

THIS WEEK	LAST WEEK	
		ALBUMS
1	NEW	**CELINE DION** FALLING INTO YOU EPIC
2	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION
3	3	**MIKE & THE MECHANICS** HITS VIRGIN
4	5	**M PEOPLE** BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
5	18	**ROBSON & JEROME** ROBSON & JEROME RCA
6	2	**ALANIS MORISSETTE** JAGGED LITTLE PILL MAVERICK/REPRISE
7	4	**STING** MERCURY FALLING A&M
8	NEW	**TERRORVISION** REGULAR URBAN SURVIVORS TOTAL VEGAS/EMI
9	NEW	**UNDERWORLD** SECOND TOUGHEST IN THE INFANTS JUNIOR BOY'S OWN
10	NEW	**PULP** COUNTDOWN 1992-1983 NECTAR MASTERS
11	10	**BOYZONE** SAID AND DONE POLYDOR
12	11	**STATUS QUO** DON'T STOP POLYGRAM TV
13	9	**SIMPLY RED** LIFE EASTWEST
14	17	**MICHAEL BOLTON** GREATEST HITS 1985-1995 COLUMBIA
15	6	**LIGHTHOUSE FAMILY** OCEAN DRIVE WILD CARD/POLYDOR
16	7	**PAUL WELLER** STANLEY ROAD GO! DISCS
17	8	**PULP** DIFFERENT CLASS ISLAND
18	35	**STATE OF THE HEART** PURE SAX VIRGIN
19	NEW	**ELLA FITZGERALD** FOREVER ELLA VERVE/POLYGRAM TV
20	14	**OASIS** DEFINITELY MAYBE CREATION
21	NEW	**RIDE** TARANTULA CREATION
22	16	**MICHAEL JACKSON** HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
23	13	**JOAN OSBORNE** RELISH BLUE GORILLA/MERCURY
24	12	**BLUETONES** EXPECTING TO FLY SUPERIOR QUALITY/A&M
25	15	**RADIOHEAD** THE BENDS PARLOPHONE
26	39	**DAVID ESSEX** MISSING YOU POLYGRAM TV
27	29	**QUEEN** MADE IN HEAVEN PARLOPHONE
28	19	**MARIAH CAREY** DAYDREAM COLUMBIA
29	24	**ETERNAL** POWER OF A WOMAN 1ST AVENUE/EMI
30	27	**GARBAGE** GARBAGE MUSHROOM
31	21	**CELINE DION** THE COLOUR OF MY LOVE EPIC
32	NEW	**ELTON JOHN** LOVE SONGS ROCKET/MERCURY
33	26	**BJORK** POST ONE LITTLE INDIAN
34	28	**CAST** ALL CHANGE POLYDOR
35	25	**LIGHTNING SEEDS** JOLLIFICATION EPIC
36	23	**SKUNK ANANSIE** PARANOID & SUNBURNT ONE LITTLE INDIAN
37	30	**MEAT LOAF** WELCOME TO THE NEIGHBORHOOD VIRGIN
38	20	**BLUR** THE GREAT ESCAPE FOOD/PARLOPHONE
39	34	**MADONNA** SOMETHING TO REMEMBER MAVERICK/WARNER BROS.
40	31	**RADIOHEAD** PABLO HONEY PARLOPHONE

ITALY (Musica e Dischi/FIMI)

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CHILDREN** ROBERT MILES DBX
2	2	**LA TERRA DEI CACHI** ELIO & LE STORIE TESE/ORCHESTRA CASADEI HUKAPAN
3	5	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
4	3	**GANGSTA'S PARADISE** COOLIO FEATURING L.V. MCA
5	NEW	**WHATEVER YOU WANT** TINA TURNER EMI
6	9	**REAL LOVE** BEATLES APPLE
7	8	**JESUS TO A CHILD** GEORGE MICHAEL VIRGIN
8	10	**MYSTIC MOTION** DATURA/BILLIE RAY MARTIN IRMA
9	NEW	**EVERYONE HAS INSIDE** GALA NITELITE
10	NEW	**DEEP IN YOU** TANYA LOUISE UMM
		ALBUMS
1	2	**STING** MERCURY FALLING A&M
2	NEW	**RON** VORREI INCONTRARTI FRA CENT'ANNI WEA
3	1	**MICHAEL BOLTON** GREATEST HITS 1985-1995 COLUMBIA
4	3	**SPAGNA** LUPI SOLITARI EPIC
5	6	**VASCO ROSSI** NESSUN PERICOLO...PER TE EMI
6	4	**GIORGIA** STRAKO IL MIO DESTINO LA COCCINELLA
7	5	**MASSIMO DI CATALDO** ANIME EPIC
8	7	**ZUCCHERO** SPIRITODIVINO POLYDOR
9	10	**BRUCE SPRINGSTEEN** THE GHOST OF TOM JOAD COLUMBIA
10	8	**AMEDEO MINGHI** CANTARE E' D'AMORE EMI

SPAIN (TVE/AFYVE)

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**FALLING INTO YOU** CELINE DION SONY
2	1	**CHILDREN** ROBERT MILES GINGER
3	NEW	**NENA TU ERES LA BOMBA** ASAP DANCE POOL/GINGER
4	6	**DOCTOR BEAT** FREE!! MAX
5	5	**LIFT U UP** 2 FABIOLA GINGER
6	9	**TONIGHT** KRYSS CONTRASERA
7	2	**WHAM BAM** CANDY GIRLS VIRGIN
8	10	**SEX BUMP TWIST** MO-DO MAX
9	4	**D-SIGUAL** D-SIGUAL GINGER
10	NEW	**HOW DEEP IS YOUR LOVE** TAKE THAT RCA
		ALBUMS
1	2	**GLORIA ESTEFAN** ABRIENDO PUERTAS EPIC
2	1	**OASIS** (WHAT'S THE STORY) MORNING GLORY? CREATION/SONY
3	3	**ANTONIO FLORES** ANTOLOGIA RCA
4	4	**KETAMA** DE AKI A KETAMA MERCURY
5	NEW	**AMISTADES PELIGROSAS** LA PROPECIA EMI-ODEON
6	NEW	**STING** MERCURY FALLING POLYDOR
7	5	**SOUNDTRACK** MENTES PELIGROSAS MCA
8	9	**ELBOSCO** ANGELIS HISPAVOX
9	7	**ENYA** THE MEMORY OF TREES WARNER
10	10	**NINO BRAVO** 50 ANIVERSARIO POLYDOR

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

www.americanradiohistory.com

Aussie Teen Sends Out Her Plea For Oasis Tour

HOME & ABROAD™

by Thom Duffy

G'DAY, OASIS: In the wake of their latest U.S. concert dates, the members of Oasis can claim a Britpop triumph in America, with platinum-plus sales for "(What's The Story) Morning Glory?" and top 10 success on the Hot 100 Singles chart for "Wonderwall."

On the other side of the world, the band's inspired rock'n'roll has found an equally fervent response—but so far without the benefit of a tour.

"Out here in Australia, they are HUGE," writes **Lizzie Gaunt**, a 16-year-old fan from Melbourne, sharing the enthusiasm of her peers. "Everywhere around school, I hear people singing their songs. Every class I go into, there is someone singing their songs. And even when I walk around outside on the school grounds, I hear groups of girls singing their songs! People are obsessed with them."

Sony Music Australia, under chairman/CEO **Denis Handlin**, has helped propel "(What's The Story) Morning Glory?" and "Wonderwall" to simultaneous No. 1 positions on the Australian Record Industry Assn.'s album and singles charts, respectively. Album sales have exceeded 250,000 units—close to quadruple platinum in the market.

But Lizzie and her friends are concerned that Oasis has yet to play live Down Under.

"I heard they don't wish to come out to Australia, but they are crazy if they don't," she writes. "I'm telling you now that every concert they have will be sold out."

Back in December, Sony Music Australia launched a petition drive through retailers, urging Oasis to tour the country. That effort continues. In January, the band was due to play in Australia as part of the Big Day Out festival but canceled when **Liam Gallagher** lost his voice.

Or as **Noel Gallagher** characteristically told Billboard correspondent **Christie Eliezer** at the time: "We didn't f—n' wanna fly to the other f—n' end of the world and play like f—n' shit."

Lizzie Gaunt in Melbourne wants to plead her case directly to the band. "If I sent a letter to them, would they read it, and would they take it seriously?" she asks. "I would love to hear what you think I should do."

Well, Oasis, what do you say?

ETTORE STRATTA was conductor of **L'Orchestre National de Lille**, which is featured on **George Duke's** new symphonic jazz album, "Muir Woods Suite" on Warner Bros. It was recorded last year at the Montreux Jazz Festival in Switzerland and was recently highlighted in Home & Abroad (Billboard, Feb. 17). The project was a logical one for Stratta, who has conducted and produced a series of symphonic crossover albums for Teldec, including "Symphonic Bossa Nova," which was nominated this year for two Grammy Awards.

Stratta most recently was in London working on a new crossover project for Teldec, recording **Chanticleer**, a 12-voice male choir from San Francisco, in arrangements with a jazz trio and orchestra.

STOCKHOLM LABEL GROUP managing director **Ola Håkansson** has been voted "most influential" person in the Swedish record industry in balloting taken by the Swedish trade magazine Topp 40. The Stockholm Label Group also has been voted the country's "most interesting" record company.

The expansion of SLG, since it was launched as a joint venture by Håkansson and PolyGram in 1992, has given the company an estimated 18% to 20% of the Swedish market (Billboard, March 2).

As the umbrella organization for the Sonet, Polar, and Stockholm labels, SLG has an enviable record of developing local repertoire in Sweden for the international market, with such acts as **the Cardigans, E-Type, Addis Black Widow, Stakka Bo, Atomic Swing,** and **Army Of Lovers.**

THE INTERNATIONAL DEBUT of "Summon The Heroes," the official centennial Olympics theme for the 1996 summer games in Atlanta, was presented by composer **John Williams** recently at a recording session in Watford, just north of London. "Summon The Heroes" also will be the title track of a forthcoming Olympics-themed album from Sony Classical. Williams, who has three Oscar nominations for his film scores to "Nixon" and "Sabrina," also was the composer of the 1984 Olympics theme music.

BORDER CROSSINGS: Renowned guitarist **Leo Kottke** closes a 17-date European tour on Tuesday (26) at Diligentia in Den Haag, Holland, in support of his new Private Music/BMG album, "Live." On the tour swing were five shows in Holland, nine dates in Germany, and three in the U.K., including a sold-out date at Queen Elizabeth Hall at London's South Bank Arts Center. Kottke will return to Europe this fall.

Assistance in preparing this column was provided by Christie Eliezer in Melbourne, Australia.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E 7AH, or faxed to 44-171-323-2316.

Industry Seeks CanCon Review

Report Calls For Increase In Radio Quotas

■ BY LARRY LeBLANC

TORONTO—Canada's music industry is focusing renewed attention on radio's 25-year-old domestic-content quota and its impact on domestic recordings, following a request by music industry groups for an overall government review.

A 150-page report released March 8, compiled by 11 music industry executives, asks that the Canadian Radio-television and Telecommunications Commission conduct a detailed study of the percentage of Canadian music aired by radio during peak listening hours. Additionally, it calls on the federal government to immediately raise Canadian-content regulations to 35% for the majority of AM and FM stations.

CHATER

"I wouldn't be surprised if the government orders us to do a comprehensive review of Canadian radio," says a CRTC spokesman. "What have they got to lose? It lets them off the hook for other things the industry is asking them to do."

The Canadian Recording Industry Assn., the Canadian Independent Record Production Assn., the Canadian Music Publishers Assn., the Songwriters Assn. of Canada, and the Society of Composers, Authors and Music Publishers of Canada support the review initiative.

Representatives from these groups have said that if the proposed review shows major deficiencies in the exposure of Canadian recordings on radio, the CRTC should increase the level of Canadian content on the air by a significant amount (Billboard, March 16). They also said that new Canadian recordings should constitute at least 25% of the total.

"The [radio] regulations need to be fine-tuned," says CRIA president Brian Robertson. "Over the years, it has developed aches and pains that have never been addressed."

Under the current regulations, most Canadian AM and FM broadcasters are required to play 30% Canadian content throughout the broadcast week, with an additional 25% to be reasonably distributed between 6 a.m.-7. p.m. Monday-Friday. The CRTC also calls for a "significant presence" of Canadian music in high-audience periods.

'30% IS NOT ENOUGH'

"I'm in favor of a review," says Bernie Finkelstein, president of True North Records. "If the commission concurs that Canadian radio is playing a deficient amount of CanCon during prime-time hours, it should increase that . . . We shouldn't have a maximum, but that's what we're living with. I want that changed. Thirty percent is not enough. I don't want to keep hearing 'We have too much CanCon' from programmers."

Peter Diemer, VP of national promotion at EMI Music Canada, adds that there is more competition than ever for available radio slots for domestic recordings. "There's always a lot of domestic traffic, and we hear, 'Our Canadian-content quota is full this week,' regularly," Diemer says. "Or we hear, 'We didn't add any Canadian content this week.' "

Increasing the CanCon percentage is a double-edged sword, says Paul Eastwood, director of national promotion for MCA Music Entertainment Canada. "A handful of Canadian acts deserve to have the same sort of respect and treatment as the international acts do, but it would likely mean fewer Canadian acts would see airplay," he says. Eastwood is concerned that radio will favor superstar Canadian artists over newer acts.

'We say our music should stand up to global standards, but we're saying we should increase quotas'

However, Randy Wells, VP of promotion and publicity at A&M/Island/Motown argues that Canada is "cheapening" its product with quotas. "We say our music should stand up to global releases, but we're also saying we should increase quota regulations," he says.

Observers say the increased concern about rotation of Canadian content on radio began February 1995 with the rollout of Broadcast Data Systems and last September's launch of the Digital Audio/Video Industry Data Base by the Canadian music trade paper The Record.

BDS, a sister company of Billboard, electronically tracks spins on 94 stations in Canada. This information is available to record companies and radio stations for a fee.

Spin information is obtained by the Digital Audio/Video Industry Data Base from 70 stations and is used to compile The Record's weekly charts.

Before these two services were launched, Canada's music industry relied chiefly on The Record's former charting system, in which international and domestic rotation categories, despite wide differences, were counted as equal in compiling the trade paper's chart.

"The emergence of spins put the cat among the pigeons," says the CRTC spokesman. "Now there's actual numbers showing the differences in spins and the times of rotations."

Representatives of music industry groups have slammed Canadian broadcasters for programming domestic records in inferior time slots, as well as maintaining separate and unequal rotation categories for current international and CanCon releases (Billboard, Feb. 3).

These representatives are also calling on the CRTC to enforce the quota, which was raised from 20% to 30% for FM radio in 1991. The AM quota has been set at 30% since 1971, when the regulations took effect.

The CRTC has streamlined the regulatory framework for radio, reducing the level of regulation to what is "absolutely necessary to ensure diversity and exposure for Canadian music," regulators say.

"CRTC [regulators] haven't been doing their job," says Brian Chater, president of CIRPA. "In 1991, they specifically said that they were going to monitor [distribution]. They obviously haven't. Canadian music isn't being played where the big audiences are: in the drive times."

Chater adds, "Canadian radio just isn't living up to the spirit of the [CRTC] regulations. There's no evidence programmers ever exceed their mandated [quota] minimum, and there's evidence they're playing international records twice as much [as Canadian recordings] in the same hit category."

McCABE

Chater and CRIA's Robertson are among the authors of the March 8 report. "We have regulations we live by," says Gary Slaight, president of Standard Broadcasting Corp. "We have to play a certain amount of Canadian talent, and we have to distribute it a certain way. If we don't do that and the commission finds out, we're in trouble."

REVAMP UNLIKELY

While there has not been a comprehensive review of Canadian radio regulations since their introduction in 1971, music industry observers admit that the CRTC is unlikely to revamp regulations or introduce new ones unless programmers fail to deal adequately with the rotation and distribution controversies.

Some industry observers say the stepped-up pressure on Canadian content is a byproduct of continued wrangling between the music industry and broadcasters over neighboring rights. After several years of delay, a bill is expected to be introduced to the Canadian cabinet April 2 and in the House later that month. The bill would augment the 1988 revisions to the 1921 Canadian Copyright Act and is expected to include neighboring rights and a blank-tape royalty. Neighboring rights are those rights that accompany a copyright, such as a public performance right.

Michael McCabe, president of the Canadian Assn. of Broadcasters, says the call for a review of Canadian content, which he deems "unnecessary," is tied to neighboring rights differences.

"This strategy is to make us look like bad guys at a time when the government is driving toward a decision," he says. "There isn't a need for some kind of formal review to blindly drive Canadian content up or to require broadcasters to play 25% new music."

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MCA Links With Asian Label Schtung

■ BY GEOFF BURPEE

HONG KONG—MCA Music Entertainment International has signed a licensing deal with Schtung Records, purveyors of "pan-Asian hip."

Schtung, the first Hong Kong company to affiliate with MCA, is to provide master recordings for the six albums covered by the deal, as well as graphic design for packaging, videos, and other marketing services. In return, MCA will handle all publishing, recording, advertising, and distribution functions.

For its part, MCA appears pleased with the label's first new relationship since establishing its Asian operations last year. "If you wanted to sum up what you're looking for in Asian-based repertoire, that would be something that's totally unique, that thrives on its own without outside help," says Greg Rogers, MCA's senior VP for Asia-Pacific.

"Well, if a record company sat down to invent something like Schtung, they would fail," he adds.

"I think this type of company is totally unique to Asia. You discover something like Schtung by accident, and we were very fortunate."

Industry folk gathered at a recent party to debut the first of the six albums slated for release this year. Recorded under the artist name Celestial, "Spirit House" will be in stores beginning the first week of April. An East meets West album of slick, ambient dance grooves with Chinese and Nepalese overtones, "Spirit House" was composed and produced by Schtung director Peter Millward.

Celestial's appeal, says Rogers, will be to dance enthusiasts 16 and over, to 18- to 22-year-olds, and to fans of Enigma and similar ambient dance acts. "Basically, the raver who's looking for some ear relief after a hard night's clubbing," he says.

Rogers says he first became aware of Schtung four years ago while working for Disney in Hong Kong. He saw a TV ad for a local fashion retailer, liked what he heard, and tracked down the team responsible for the music. Schtung managing director Morton Wilson recalls, "Greg and I struck up a friendship at the time, and evolved some understanding of the potential of the music."

Cooperation on an ill-fated Disney project fell through, but last year, when Rogers surfaced at MCA, he called Wilson and said, "Let's talk."

On Rogers' request, Schtung produced a video documenting the extent of its roots and relationships with Southeast Asian composers from Indonesia's Bali to Beijing. The soundtrack—and accompanying images of pan-Asian composers happily collaborating on a multitude of projects—struck a chord.

"Everybody that's heard it inside MCA is very excited," says Rogers. "We've played it a few times to people from our offices in Los Angeles to

(Continued on page 96)

Rock's Roll. Taiwan-based Rock Records International hosted a three-week Asian promotional tour by Lori Carson, accompanied by Tammy Kizer, head of sales for Hollywood-based Restless Records. Carson is shown third from right with Rock Records staff, including Rock Korea president Gary Wu (fifth from left).

Polymusica Home For Folk

German Imprint To Focus On New Acts

HAMBURG—PolyGram-owned Karussell is promoting German-language music with a new label, Polymusica, and a welter of releases of folk music and schlager.

During 1996, Polymusica will issue more than 400 titles under the banner Olympiad of Melodies. Karussell managing director Werner Klose says, "New productions with an A&R policy focusing on up-and-coming artists will ensure that folk music and schlager in Germany, Austria, and Switzerland gain new impetus from Polymusica."

The idea for Olympiad of Melodies was born at a media presentation by PolyGram Germany president Wolf-D. Gramatke, who demanded in front of the press that more be done for German-language music. The reactions to his appeal were so favorable that Klose conducted talks throughout the entire industry in Germany, Austria, and Switzerland to assemble the best German-language musicians. Finally, Klose managed to convince not only composers, lyricists, artists, and producers but the manufacturers of German consumer goods to back the activities on a nationwide basis.

Says Klose, "Our initiative met with such a favorable response that a great deal of creativity was released almost instantaneously."

WOLFGANG SPAHR

U.K.'s Video Performance Ltd. To Ease Clearance For Music B'casts

LONDON—The U.K.'s Video Performance Ltd. is aiming to increase the amount of music on television by making it easier for broadcasters to obtain the clearances and broadcast-quality tapes they need.

The organization, which represents the majors and most indie labels for video licensing, has established Music Mall, which is described by the company as a one-stop for television producers.

A spokeswoman says, "The attitude of VPL is that we want to be helpful, and this is a whole new service aimed at just that. We hope that it will expand business and get more music programmed."

She adds that VPL executives believe that some producers have been dissuaded from carrying music because they have encountered difficulties in quickly obtaining appropriate clearances. Music Mall, says VPL, will aim to give them all they require from one source, will assist them with paperwork, and will find and deliver to the station master tapes duplicated into any format.

The spokeswoman says, however, that despite criticism of VPL's commercial practices by MTV Europe, the establishment of Music Mall is entirely a result of creativity within VPL and owes nothing to external pressures.

She adds that there has already been an unforeseen spin-off from the venture. Producers are using the expertise of Music Mall staff to put together compilations. "At least one production company has come to us and wanted our ideas about what is available and what would be appropriate to what they are trying to achieve."

JEFF CLARK-MEADS

U.K. Concert Promoter Group Born

Organization To Support Local Live Music

■ BY FIONA HARLEY

LONDON—An initiative to help support new British talent was born at the International Live Music Conference March 1-3 in London. The event was attended by approximately 500 delegates from the concert industry and related sectors in the U.K. and Continental Europe and saw the formation of a U.K. association of regional concert promoters.

Graham Wrench, promoter at Sheffield, England's the Leadmill, has agreed to chair the group for one year. "The association is for those who promote within a venue and also outside, like ourselves and people who promote into one or two venues only," he says.

The smallest venue to join was the 150-capacity Joiners in Southampton; the largest was the Corn Exchange in Cambridge, which holds just under 2,000. Membership is not based on a venue's capacity or size but on whether it has a promoter, so such prestigious sites as London's Shepherds Bush Empire and the Forum; Glasgow, Scotland's King Tut's; Liverpool's the Splash Club; Newcastle's Riverside; and other venues recognizable from U.K. touring itineraries have come on board.

"We're all individuals working in the same field," says Wrench. "We're coming up with similar problems and not being able to deal with them as individuals." Unlike the Concert Promoters Assn., members of the new organization are not usually in competition with each other, as all promote in different regions.

"The major problem that venues face is that the major record labels don't want to do any work on a live show," Wrench continues. "They won't send us posters, photos, biographies, CDs. One promoter of a 150-capacity venue found that [labels] were trying to charge him for the use of photos of the band for the local press. Then, when it comes to the gig, they want 50 on the guest list."

Wrench says that promoters offer record companies a direct way to reach a young audience, particularly for new bands. In return, he says, promoters want more support from labels.

"Sony Music is noticeably different, because they've got a live person, and that philosophy goes through the company," Wrench says. "They understand there is a need to get involved. There are others who think that promoters promote, and record companies put product in the shops."

One idea brought up during ILMC was that of simplifying labels' dealings with local promoters and clubs by having a limited number of members of the association, with whom record companies would be familiar. "It's an education process from us to them," says Wrench.

Other areas expected to command the new group's attention are Sunday licensing laws, fly-posting, late licenses, and the issue of national promoters taking the most lucrative dates. Goals include information-sharing and joint training.

Thorn EMI To Sell Fona; Foreign Buyer Possible

COPENHAGEN—Thorn EMI's decision to sell its Danish music and electronics retail chain, Fona, may result in the stores ending up in foreign hands.

Thorn EMI is divesting the 54-store Fona, Denmark's largest music chain, as part of its demerger process (Billboard, March 9). The company has hired merchant bank Morgan Grenfell to seek out potential buyers both in Denmark and elsewhere in Europe. Danish analysts estimate that the outlets are worth as much as 2 billion krone ($350 million). Fona has annual revenues equivalent to $240 million and a 20% share of the domestic market.

Speculation here suggests that no Danish music retailers would be able to swallow the Fona outlets, but the possibility remains that a nonmusic company could enter the picture. However, the country's largest retailer, the co-op group FDB, would probably not be interested, because it has seen success in building up its 36 Merlin electronics/music outlets to complement its grocery chains. Dansk Supermarked, the second-largest retailer, deals mainly with groceries and has not shown any interest in entering a new market segment.

CHARLES FERRO

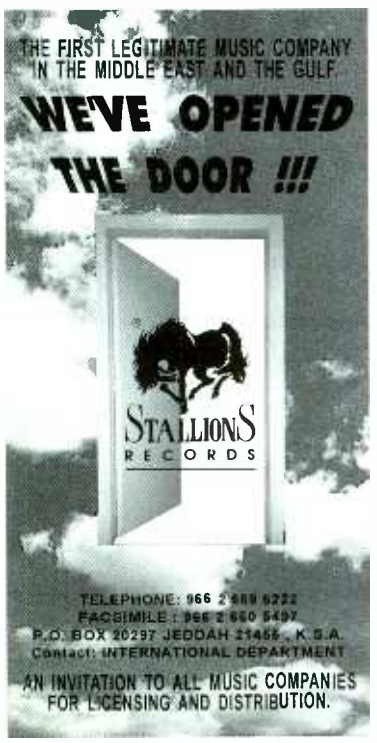
Lappe Named Warner VP Central, Eastern Europe

LONDON—Manfred Lappe has been named VP central and Eastern Europe for Warner Music International. Effective April 1, the role adds to Lappe's existing post as managing director of Warner Music Austria and Warner Music Czech Republic.

Reporting to Warner Music Europe president Manfred Zumkeller, Lappe will oversee the activities of affiliates in Hungary and Poland and Warner's relationships with licensees in Bulgaria, Croatia, and Slovenia, as well as seek new business opportunities.

Lappe joined WEA Germany's finance department in 1974 and was deputy managing director of the company before being named head of Warner's Austrian operation in 1985 and managing director of the Czech and Slovak arm last year.

JEFF CLARK-MEADS



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

1995 CD Sales Down In Spain

Slump Ends 10 Years Of Constant Growth

■ BY HOWELL LLEWELLYN

MADRID—The Spanish record market slumped last year, with CD unit sales falling for the first time. According to figures from Spanish labels' body AFYVE, CD sales fell to 33.6 million from 34.2 million in 1994, ending a decade of constant growth.

Total record unit sales in 1995 were 52.9 million, less than 1989's 54.6 million but more than the totals for 1990, 1992, and 1993. The best year ever remains 1994, when sales topped 57.3 million units.

The total value of the market at retail last year was second only to 1994. Last year's sales of nearly 70 billion pesetas ($573.6 million) were only slightly behind the total of 71.2 billion pesetas for 1994.

Nonetheless, AFYVE director Carlos Grande says that a continuing economic crisis, domestic political turmoil, and Europe's highest unemployment rate, 22%, explains Spain's general malaise. He blames almost zero growth in CD-player penetration for the surprising drop in sales of discs.

"None of the CD-player manufacturers advertised their products in any big way, and CD-player penetration remains around 30%, or way below the European Union average," Grande says. "Without an expansion in sales of CD players, the Spanish music industry faces a grim future."

As Spain races to catch up with its neighbors before the EU's imminent liberalization of the telecommunications field, electronics manufacturers' attention in 1995 was focused on the information superhighway and mobile telephones.

"With cassette-player penetration at close to 100%, many people are sticking to cassettes, even though their sales continued a post-'89 decline, to drop from 1994's 19.8 million to 17.9 million," Grande observes.

He continues, "Last year was a year of political disquiet, with people dependent from day to day on what TV and newspapers said."

Sony Music Entertainment Spain president Claudio Conde agrees that the Spanish music market has been in crisis and that one of the factors was "extreme political uncertainty" throughout 1995, which resulted in an inconclusive general election early this month.

"However, the first two months of this year have shown people breathing again and consumption rising, probably because a clearer election result was widely forecast," Conde adds.

Vinyl album sales almost disappeared in 1995, finishing at 259,000 units, down from 2 million. Single sales held up at 890,000 units, down from 910,000 in 1994 but up from the 1993 low of 750,000.

Strong Pulse. CNR Music International, a division of the Dutch-based Arcade Music Group, will distribute U.K. label Pulse-8—home of Urban Cookie Collective and Pizzaman—in Scandinavia, Benelux, France, and Spain under a new agreement between the two companies. Pictured signing the deal are Pulse-8 managing director Frank Sansom, left, and CNR Music International A&R chief Jan van den Berg. Pictured standing, from left, are Guido Janssens, product and publishing manager of Arcade Belgium; Robin Simonse, VP of CNR Music International; Leon ten Hengel, GM of CNR Music Holland; and Richard Dedapper, managing director of CNR Music Belgium.

Phono Federation To Augment Political Work Of IFPI Austria

VIENNA—Austria's biggest record companies have established a federation to augment the work of the country's IFPI group.

Founder members of the Austrian Phono Federation are Echo, Koch Records, and the local affiliates of EMI Music, BMG, PolyGram, Sony Music, and Warner Music. Managing director of the federation is Franz Medwenitsch, who is also managing director of IFPI Austria.

Medwenitsch says, "The Phono Federation was founded in addition to IFPI to become a tool for activities in the economic field."

The first of those activities is the establishment of PhonoNET, a company that will coordinate computerized orders between retailers and record distributors.

PhonoNET will encompass 100,000 catalog items and be updated on a daily basis, says Medwenitsch. He adds, "It is a mailbox system. All orders are collected centrally, and the record companies find the orders in their mailboxes. We are now in the test phase with three outlets. Beginning in April, we will offer this system to all retailers in Austria, as well as to all record companies here—and not only

(Continued on page 96)

Australian Labels Seeking Higher Fees From TV

■ BY CHRISTIE ELIEZER

SYDNEY—Australian record companies are asking the Copyright Tribunal here to raise the fees that TV stations must pay for background/nonfeatured music.

Through their collecting body, the Phonographic Performance Company of Australia, the record companies say that current agreements, which have been in place since 1970, are out of date.

Rural TV stations now pay an annual fee of little more than $615 Australian ($460) a year; and metropolitan stations pay about $1,230 Australian ($920), producing a total income of $32,100 Australian ($24,000).

This figure is "woefully inadequate for the extent to which sound recordings are used by TV stations day in and day out," says Emmanuel Candi, the PPCA's executive director. "Sports and infotainment shows, for instance, are full of sound recordings."

TV stations' revenues are about $2.3 billion Australian ($1.72 billion) per annum, with a profit last year that exceeded the music industry's total income.

Negotiations began last year with the Federation of Australian Commercial Television Stations, but the organization refused to budge from its position that current fees are sufficient.

The PPCA is pressing for a new rate based on 0.12% of a TV station's revenues. According to Candi, this would bring in about $2.01 million Australian ($1.5 million) annually. "This is still only a fraction of the $17.38 million Australian [$13 million] that the same TV stations pay to [songwriters' organization] APRA for use of musical compositions in film scores, advertising jingles, and songs in videoclips," he says. "The fee we have asked for is in line with fees in the U.K. and Europe."

A judgment from the tribunal is not expected for another 18 months. The PPCA has license agreements with all radio and TV broadcasters and approximately 17,000 public venues that play recordings and videos.

In 1994-95, the organization had a record year: Income was $3.08 million Australian ($2.3 million) and a distribution surplus paid to artists and labels was up 41.5% to $1.74 million Australian ($1.3 million).

Last December, PPCA established a superannuation fund for its Australian artists.

Sockolov Leaves Post As Tower European Chief; Lown Succeeds

This story was prepared by John Ferguson, retail editor for Music Monitor.

LONDON—Tower Records' European chief, Ken Sockolov, is returning to the U.S. and will be succeeded by the current European GM, Andy Lown.

Sockolov will take up a position at Tower headquarters in Sacramento, Calif., starting in the middle of June, and Lown will take over as managing director, European and Middle Eastern operations, on May 1.

Sockolov has worked closely with Lown since his arrival seven years ago and says that he is leaving Tower's U.K. operations in safe hands. "I am delighted that a local person will be now taking over the company here," he says.

Sockolov says that while in the U.K., he gained valuable experience in the art of negotiating with record companies and in the field of property. Last year, he was elected deputy chairman of the British Assn. of Record Dealers; there will be a council election in due course for his vacated seat.

Lown, who joined Tower as a sales assistant, has been with the company for almost 10 years. He moved into buying and went on to manage the Kensington and Piccadilly stores in London, as well as launching Tower's Glasgow, Scotland, outlet. In 1993 he was appointed European GM.

Lown says, "I believe that in our Piccadilly and Glasgow stores, we have some of the best music outlets in the world. My major objective in the U.K. will be to build on that. Over the next three years, I would like to see us expand into the five major centers between London and Glasgow."

Industry Gears For MIDEM Asia

100 Exhibitors Already Signed On

LONDON—The Reed MIDEM Organisation says that 100 companies from 24 countries have already signed to exhibit at this year's MIDEM Asia.

Among the companies presenting stands at the event in the Hong Kong Convention & Exhibition Centre May 14-16 are Warner/Chappell Music Publishing; Japanese companies Pony Canyon, Avex, King Records, and Victor Entertainment; and Taiwan's Rock Records International. Countries taking national group stands include France, Germany, the U.K., the Netherlands, China, and Australia.

Warner/Chappell's presence confirms its renewed relationship with MIDEM. Until last year, the company had declined to take a stand at any MIDEM event for four years.

The Reed MIDEM Organisation says there will be "a healthy pan-Asian participation" at MIDEM Asia. Companies from India, Indonesia, the Philippines, Singapore, and Thailand are already registered as exhibitors, the organization says.

This year's MIDEM Asia will be the second running of the event, which is an offshoot of the 30-year-old MIDEM held in Cannes at the beginning of each year.

JEFF CLARK-MEADS

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BROOKLYN BRINGS CREAM OF RECORDING INDUSTRY TO L.A.

(Continued from preceding page)

ed on a rented Sony 3348.

"It was also at a time when I wasn't sure where the modular systems were going," Dooley adds. "Everybody was touting that so much and saying that the 3348 would go away. But I still feel the same about the 3348 as I did when the Record Plant bought one—that it's the greatest-sounding tape machine ever, and its features are amazing."

For outboard gear, Brooklyn uses Fairchild 660 and Teletronix LA2A tube compressors, Urei 1176 compressors, Neve 32264 comp/limiters, various dbx compressors and de-essers, Pultec EQs, Drawmer gates, a Focusrite Red 3 Stereo compressor/limiter, several API EQs, an EMT 140 stereo tube plate, Lexicon 224 and 300 processors, Yamaha Rev series units, a T.C. Electronics M5000 (with which Dooley is fascinated), an AMS RMX 16 reverb, an Eventide H3000 processor, two Roland SDE 3000s, and more.

The studio's microphone cabinet is impressive as well, with such highlights as Telefunken 250, AKG C12, Neumann U-47, Neumann U-67, Neumann U-87, AKG D-12, Electrovoice RE20, Beyer 160, AKG 451E, AKG 414, Sennheiser 409, and Sennheiser 421 models. For monitoring, Brooklyn is equipped with Tad components in custom enclosures, complemented by Yamaha NS10MS, Genelec 1031A, Mastering Lab (Tannoy) 10, and KRK 7000 speakers.

Reflecting on Brooklyn's success, Dooley says, "A lot of people accuse me of having the easiest job in show business, but if I wasn't doing a good job, I'd be out of here."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 23, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley/ R. Kelly (Jive)	YOU CAN FEEL BAD Patty Loveless/ E. Gordy Jr. (Epic)	SANTA MONICA (WATCH THE WORLD DIE) Everclear/ A.P. Alexakis (Capitol)	WOO-HAH! GOT YOU ALL IN CHECK Busta Rhymes/ R. Smith (Flipmode/Elektra)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/RECORD PLANT (Los Angeles) Felipe Elgueta	BATTERY/ SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	WOODLAND DIGITAL (Nashville) Russ Martin	SMART STUDIOS (Madison, WI) Michael Douglas	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./ SSL 4072	Neve 8068	Trident Series 80C	SSL 4000
RECORDER(S)	Sony 3348	Otari MTR 90 II/ Studer A820	Mitsubishi X-850	Sony APR 24	Studer A800
MASTER TAPE	Ampex 456	3M 996, Ampex 499	Ampex 467	3M 996	Ampex 467
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	MASTERFONICS (Nashville) John Guess	ELECTRIC LADYLAND (New York) Brian Malouf	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
CONSOLE(S)	SSL 8096	Neve VR 72	SSL 4064E with G computer	SSL 4064G with ultimation	SSL 4000
RECORDER(S)	Sony 7010	Studer A827/ Mitsubishix-850	AT&T Digital Mixer Core	Studer A800	Studer A800
MASTER TAPE	Sony DAT	3M 996	Ampex 467	Ampex 499	Ampex 467
MASTERING Engineer	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	Sony	Capitol-EMI	WEA

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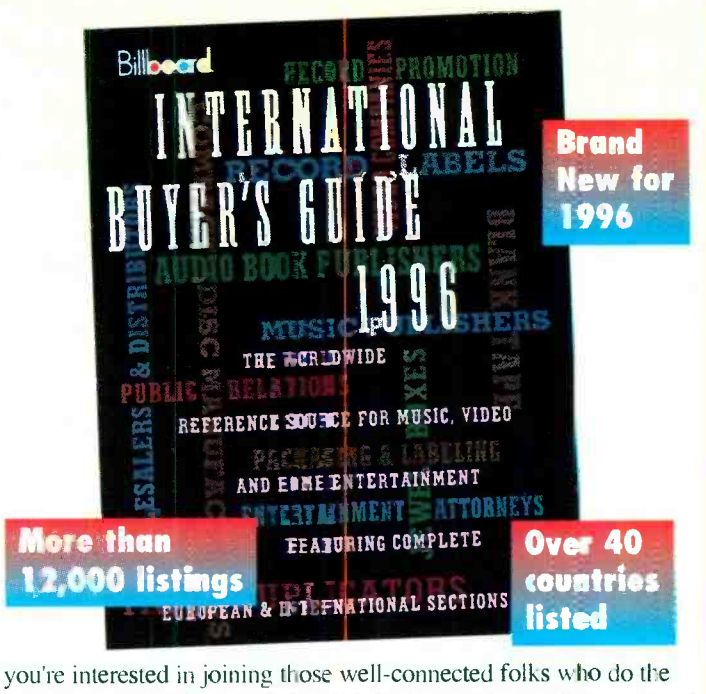

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ED SEAY

(Continued from page 47)

"I heard this song called 'Wild Angels On Blue Horses' from a publisher," Seay remembers. "So I took it to Martina and said, 'This is really cool. See what you think; I think it's a hit.' She said, 'This is great, but what is it about?' So I went back to the publisher and said, 'Look, we love the song, but is there any way you can write these lyrics and make them more accessible?' So they did, and a year later, it's No. 1.

"I'm involved in production because of songs and singers," Seay continues. "I think it's important to maintain the quality of song that got us here in the first place. It's getting much harder to find the great songs, because we didn't double the number of great songwriters that came to town. Now there are 10 times more artists and producers looking for those same few songs."

Although Seay's schedule prevents him from tackling solely engineering jobs, he does accept mixing jobs when he can. Nevertheless, Seay sometimes turns down work. "It's better to say no than to overcommit and do a lackluster job. That doesn't serve anybody," he says.

While there is a seemingly endless supply of musicians in Nashville, Seay relies on a small stable of seasoned players that includes four or five rhythm sections and such specialists as steel guitarist Dan Dugmore.

"There are so many people recording at the same time with major-label stuff that you have to book your sessions at least 1½ months in advance if you want the band of your dreams," Seay says. "Anything less than three weeks and you're kidding yourself."

Seay, whose studios of choice include the Money Pitt and Georgetown Masters, praises the latest breed of digital recorders. "I used to own a 3M 32-track machine," he recalls. "It sounded great, but the error correction was a nightmare. Now, the digital people are trying much harder to make good-sounding machines. I own a Mitsubishi X-850 now, but we've modified it. In addition to Apogee filters, we addressed the A-to-D section and the D-to-A section, and it sounds fabulous."

Seay believes that the proliferation of industry magazines and specialized training programs has created a storehouse of knowledge about the recording field that was unavailable 25 years ago. On the other hand, he laments that not all of his young colleagues have mastered the basics.

"One of the problems is that people spend too much time learning the tricks of the trade and forget to learn the trade; that's something I see quite often," Seay says. "Some of the young engineers don't know how to get a drum sound. They pull out direct boxes. Well, there's an art to sticking a mike on a tuned kit."

BROOKLYN

(Continued from page 47)

track digital recorder, but the studio overcomes that limitation by renting one. Still, Dooley has his regrets about not investing in a state-of-the-art digital multitrack.

"It would have been worth it if I had made the decision 12 months ago, but at the time, I was building the digital room and updating the GML computer," he explains, adding that recent releases by Raitt, Rolling Stones, Little Feat, and Madonna done at Brooklyn were record-

(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

a BMG Canada project, and **Catt Gravitt** worked on an Almo Sounds release with producer **Garth Fundis** and engineers **Dave Sinko** and Meadows.

OTHER LOCATIONS

THE CHICAGO RECORDING Co. has enjoyed widespread chart success recently, with three albums that were recorded or mixed at the facility logging time in the top 10 of The Billboard 200 in December 1995: **Smashing Pumpkins'** "Mellon Collie And The Infinite Sadness" (Virgin), **R. Kelly's** self-titled Jive release, and **Mannheim Steamroller's** "Christmas In The Aire" (American Grammophone). Among current sessions at CRC are projects by **Wilco, Sonia Dada, Jesus Lizard, tripl3fastaction, Keith Sweat, KMFDM,** and indie band **Wuling,** which is working with **Steve Albini** . . . Across town in the Windy City, at WarZone Recorders, **Matt Warren** and **Mike Rogers** mixed for an upcoming **Poi Dog Pondering** remix set. Also at WarZone, Columbia Records act **Stabbing Westward** mixed a single with **Van Christie** and **Jason McNinch**; **Sister Machine Gun** tracked and mixed new material, also with Christie and McNinch; and **88 Fingers** recorded and mixed with engineer **Scott Ramsayer** and assistant **Dave Ward.**

At Criteria Recording Studios in Miami, jazz trumpeter **Arturo Sandoval** mixed a GRP project with engineer **Ron Taylor** and assistant **Chris Carroll.** Also at Criteria, Warner Bros. act **Cool For August** worked on its debut with producer **Matt Serletic,** engineer **Jeff Tomei,** and assistant **Steve Robillard.** Projects at Criteria include sessions by heavy metal act **Corrosion Of Conformity,** tenor **Placido Domingo,** and pop star **Julio Iglesias.**

Producer/musician **Don Dixon** recorded the soundtrack to the musical "King Mackerel And The Blues Are Running" at Reflection Sound Studios in Charlotte, N.C. **Bland Simpson** of **the Red Clay Ramblers, Jim Wann** of **the Pump Boys** and **the Dinettes,** and Dixon have performed the work periodically for the past decade. The sessions, which also featured drummer **Jim Brock,** were recorded by **Mark Williams** . . . London Records act **Hagfish** recorded a track for the film "Barbed Wire" at Planet Dallas with producer **David Kahne.** Other artists working at Planet Dallas are **D.O.C.** and **Stoneboy.**

Fantasy Studios in Berkeley, Calif., has been busy lately with a live radio broadcast of a **Tears For Fears** show, vocal overdubs by **Steven Tyler** for an upcoming **Aerosmith** live release, **Buzzcocks** sessions with producer/engineer **Neill King,** and a project by vocalist **Frederica Von Stade** with first engineer **Jobst Eberhardt** and second engineer **Dave Luke.**

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.

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HIGHER GROUND

by Deborah Evans Price

THE FREAK SHOW: It may have been snowing outside, but inside there was one hot night of entertainment March 7 at Nashville's Municipal Auditorium when **DC Talk** hit Music City on their Jesus Freak tour. Forefront labelmate **Audio Adrenaline** opened the show with an engaging set, highlighted by music from its fine new album, "Bloom," but it was DC Talk's night to shine. It's easy to see why these guys are one of Christian music's top acts. The concert was flawless, from **Toby McKeehan, Michael Tait,** and **Kevin Smith's** energetic performances to how images on the video screen complemented the music and were an integral part of the show without being distracting.

The show featured hits "The Hard Way" and "Jesus Is Still Alright" along with new material from the "Jesus Freak" album. One of the most enjoyable portions of the evening was when the band members settled into a sofa surrounded by lamps and candles in a living-room setting and performed three acoustic numbers—the incredibly powerful "What If I Stumble" and **Charlie Peacock's** "In The Light" from "Jesus Freak," and **Larry Norman's** "I Wish We'd All Been Ready."

The guys can rock, and they can turn down the volume and be vulnerable, such as on "What If I Stumble." They know how to continually move an audience and minister to it. The concert had its share of high-energy rock'n'roll antics that sent the youthful crowd into frenzied screams, especially when Toby dove into the audience. (At the end, he jumped into the crowd from the top of a very tall speaker. I gasped loudly, and a friend said it was obvious that I'm a mother.) Though the guys can hold their own with any rock outfit on the road, what sets them apart is that they make sure kids know they've been to a Christian concert. When McKeehan shares his belief in God at the end of the show, there's no denying that the audience goes home touched by much more than the power of rock.

SWEET HITS THE ROAD: Last September, Benson released former **Stryper** front man **Michael Sweet's** second solo album, an intriguing acoustic-based project titled "Real." For those who have been wondering where he's been in the months since, there has been a lot going on in Sweet's life. He, his wife, and two children have moved from Los Angeles to Cape Cod, Mass., and he's been gearing up for a tour that gets under way the first week of April. Booked by **Jeff Roberts** of Jeff Roberts and Associates, the tour will hit churches, auditoriums, festivals, and other venues throughout the spring and early summer. **Nouveaux** will be the opening act.

Sweet says that he didn't want to tour until the timing felt right. "My attitude is, if you can't do it right, don't do it. I don't like going out there and feeling like it's thrown together."

Sweet says that the first leg of the tour will run from April to July and that the stage set will be reflective of the album's more acoustic nature. "We are only taking out 10-20 lighting cans," he says. "We are going to have a lot of candles on the stage. It's going to use very little equipment—very personal, not low volume, but not the high-volume thing either. [It will] be an acoustic rock set. There will be a couple times when [it will be] an almost pull-up-the-stools-and-sit-down thing."

Sweet says that the album has differed from expectations. "I feel good about the record," he says, "but I think it's off to a slow start. But I think it's going to be OK. It's hard for a lot of people to swallow. It's not what people expect of me . . . The bottom line is, I'm happy, and it's the record I wanted to do."

If people think "Real" was a departure, they may be even more surprised at what Sweet's planning for his next project. "I'm thinking of doing a really different and very hip hymn record . . . like 'Amazing Grace' and 'How Great Thou Art.' Most hymn records stick to the basic arrangements and melodies. When the song kicks in, you don't know what it is, and once the vocals start, it's like, 'What? Oh, wow!' "

Sweet says that his manager, **Rendy Lovelady,** and Benson execs are interested, but he may record another album of originals before cutting the hymns project.

RE:THINK: It seems like every time I get a fax from publicist **Jay Swartzendruber,** it's about a cool thing happening at **Charlie Peacock's** re:think label. This time, the news is that "One Point Oh: the re:think collection," the first release on Peacock's label, due June 11, will feature a cover designed at **Peter Gabriel's** company, Real World. The art is by **Paul Tuersley,** and, according to the release, "displays a collage of rich textures that form a globe. Surrounding the earth are DNA strands rendered in 3D representing the intricacies of creation." Swartzendruber says that after this deal was struck, there was a policy change and Real World will no longer do "outside" projects—making re:think the first and last outside company for which Real World has designed.

CAPITOL'S BUTTHOLE SURFERS JOURNEY INTO 'LARRYLAND'

(Continued from page 18)

ended up scrapping most of its work with Thompson, and Leary took the production reins.

"I think we all kind of felt embarrassed," Leary says. "I think Steve Thompson wanted to take us to the next level; his idea was the next level up, and I think our idea was the next level down. Bless his heart for trying to do that for us, but I didn't feel completely represented by the product, so in three weeks we tried to change what we'd spent months and months working on."

The band "threw the notebook away," in Leary's words, and concocted a highly improvisatory album as demented as some of its early independent-label releases.

Leary says, "We threw a lot of songs out and wrote a bunch of new songs—wrote 'em as the tape machine was running. That's how we worked in the past."

Among the album's original songs (published by Latino Buggerveil Music) is the cryptic "Let's Talk About Cars," which features some indecipherable French dialog.

Leary explains, "One of our favorite restaurants in town is a French restaurant called Chez Nous, and a kind fellow and his wife from the restaurant were good enough to come into the studio and speak French at Gibby's prompting . . . It doesn't make sense. I don't like things that make sense. They're no fun."

Among the new sonic wrinkles on the album are the cellos on the track "Cough Syrup," overdubbed by John Hagen, a member of Lyle Lovett's Large Band. Leary says he added the strings "because I could . . . It's fun to do that kind of stuff. That's what it's about."

The album also includes "TV Star," an apparently sincere mash note to "Married With Children" star and Hollywood, Calif., club habitué Christina Applegate. "I don't think I could survive if I saw her," Leary says swooningly. "I'd probably pass out."

Capitol's Staub, who claims sales of more than 300,000 units of "Independent Worm Saloon," says that awareness of the Surfers is now high, thanks to frequent MTV screenings of the band's imaginative video for "Who Was In My Room Last Night?" and the clip for the "Dumb And Dumber" soundtrack cut "Hurdy Gurdy Man" (originally recorded for the group's 1991 Rough Trade album, "Piouhgd").

The 1995 release of the 7-inch single "The Lord Is A Monkey," on Coffey's Trance Syndicate label, and the "legal bootleg" "The Hole Truth And Nothing Butt" also kept the band in the public eye during its layoff.

"In the realm of indie rock, they're a huge act," says Bob Bell, new-music buyer for 280-store Wherehouse Entertainment in Torrance, Calif. "With the state of the alternative business now, they should be able to translate that into mainstream success."

Capitol will release the new album's first track, the relatively accessible "Pepper," to commercial alternative and college radio April 11. A special 10-inch version of the song will go to college radio and independent retail on that date, according to Staub. He says Haynes is working on treatments for a video for the track.

"Electriclarryland"—the title is a play on Jimi Hendrix's classic 1968 album "Electric Ladyland"—will also be issued in LP form near the CD and cassette street date. "Basically, the vinyl version will be a takeoff on the Hendrix album and will be a gatefold," Staub says.

The album art was designed by artist Paul Mavrides, who does much of his work on velvet. Staub says, "That gives us [plenty] of stuff to do with point-of-purchase at retail. We're going to do a lot of custom P-O-P; we're going to do a velvet piece for retail . . . Later, we will be providing special P-O-P to those retailers who might have a problem with putting the word 'Butthole' up in their store."

The Surfers' sizable indie catalog will be reissued by Capitol and will be useful in promoting "Electriclarryland."

Staub says, "That'll be starting with the 'Double Live' record, which came out

(Continued on next page)

Billboard.

FOR WEEK ENDING MARCH 30, 1996

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports. SoundScan®

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
(1)	2	42	**JARS OF CLAY** ESSENTIAL 5573/BRENTWOOD HS 1 week at No. 1	JARS OF CLAY
2	1	17	**DC TALK** ● FOREFRONT 5140/CHORDANT	JESUS FREAK
3	3	4	**NEWSBOYS** STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
4	4	4	**AUDIO ADRENALINE** FOREFRONT 5144/CHORDANT	BLOOM
(5)	6	30	**MICHAEL W. SMITH** ● REUNION 0106/WORD	I'LL LEAD YOU HOME
6	5	23	**CECE WINANS** SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
7	7	19	**VARIOUS ARTISTS** SPARROW 1516/CHORDANT	WOW-1996
(8)	9	20	**CARMAN** SPARROW 1422/CHORDANT	R.I.O.T.
9	8	4	**GARY CHAPMAN** REUNION 0109/WORD HS	SHELTER
(10)	10	4	**STEVE GREEN** SPARROW 1490/CHORDANT HS	THE LETTER
(11)	12	41	**VARIOUS ARTISTS** MYRRH 0604/WORD	MY UTMOST FOR HIS HIGHEST
12	11	96	**KIRK FRANKLIN AND THE FAMILY** ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
13	13	54	**POINT OF GRACE** WORD 5608 HS	THE WHOLE TRUTH
(14)	14	51	**ANOINTED** WORD 67051 HS	THE CALL
15	16	33	**RAY BOLTZ** WORD 41601 HS	THE CONCERT OF A LIFETIME
(16)	23	5	**CHERI KEAGGY** SPARROW 1491/CHORDANT	MY FAITH WILL STAY
17	15	4	**AARON JEOFFREY** STARSONG 0047/CHORDANT HS	AFTER THE RAIN
(18)	25	3	**VARIOUS ARTISTS** VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
19	17	81	**AMY GRANT** ▲² MYRRH 6974/WORD	HOUSE OF LOVE
(20)	22	20	**PHILLIPS, CRAIG & DEAN** STARSONG 0074/CHORDANT HS	TRUST
21	19	37	**VARIOUS ARTISTS** SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
(22)	31	2	**THIRD DAY** REUNION 0117/WORD	THIRD DAY
23	26	126	**MICHAEL W. SMITH** ● REUNION 0086/WORD	FIRST DECADE 1983-1993
24	18	52	**NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** VERITY 43010 HS	SHOW UP!
25	20	24	**KATHY TROCCOLI** REUNION 0110/WORD HS	SOUNDS OF HEAVEN
26	28	31	**HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR** BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
(27)	33	40	**CLAY CROSSE** REUNION 0104/WORD HS	TIME TO BELIEVE
(28)	38	8	**RADICAL FOR CHRIST** INTEGRITY 08792	PRAISE IN THE HOUSE
29	27	35	**YOLANDA ADAMS** TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
(30)	40	173	**DC TALK** ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
31	24	15	**SHIRLEY CAESAR** WORD 3602 HS	SHIRLEY CAESAR LIVE...HE WILL COME
32	30	26	**DONALD LAWRENCE & TRI-CITY SINGERS** CRYSTAL ROSE 1480/SPARROW HS	BIBLE STORIES
(33)	NEW▶		**VARIOUS ARTISTS** MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
(34)	35	85	**NEWSBOYS** STARSONG 8814/CHORDANT HS	GOING PUBLIC
35	21	87	**STEVEN CURTIS CHAPMAN** ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
36	29	31	**RON KENOLY** INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
37	34	15	**GOSPEL GANGSTAS** HOLY TERROR 5852/BENSON	DO OR DIE
38	37	2	**PAUL OVERSTREET** SCARLET MOON 0873/INTEGRITY	TIME
39	36	30	**PETRA** WORD 9624 HS	NO DOUBT
(40)	RE-ENTRY		**DON MARSH** BRENTWOOD 5516	AMERICA'S 25 FAVORITE PRAISE & WORSHIP VOL. 1

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

CURE CAPTURES 'WILD MOOD SWINGS'

(Continued from page 18)

radio April 8 and, according to Elektra's senior director of marketing Marsha Edelstein, serves notice that one of the original forces in modern rock is back in style.

"We think it's a multiformat record; the album is very deep," she says. The U.S. setup for the album includes press coverage in such magazines as Detour, Alternative Press, and Musician, plus the band's first live network TV appearance on the May 11 edition of "Saturday Night Live," which Edelstein describes as "perfect timing."

A commercial single of "The 13th" will be in stores April 23 with a nonalbum cut, and the track goes to top 40 formats April 29. "The Cure have remained enormously influential here," Edelstein says. "They remain popular at alternative and pop radio.

(Continued on next page)

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Top Gospel Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	4	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS 3 weeks at No. 1	STAND!
2	2	141	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS	KIRK FRANKLIN AND THE FAMILY
3	4	75	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
4	5	39	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
5	3	23	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
6	7	42	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND HS	BROKEN
(7)	17	7	GERALD THOMPSON & THE TENESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
(8)	20	10	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
9	8	59	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
10	6	38	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
11	13	26	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
12	15	97	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
13	11	34	SHIRLEY CAESAR WORD 67301/EPIC HS	SHIRLEY CAESAR LIVE...HE WILL COME
14	9	21	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
(15)	21	10	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 HS	A NEW THING-EXPERIENCE THE FULLNESS...
16	16	21	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
17	10	37	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
18	12	39	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
(19)	30	9	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST
(20)	NEW▶		KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
21	32	15	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
22	25	25	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
(23)	NEW▶		LUTHER BARNES & RED BUDD CHOIR ATLANTA INT'L 10212	SOMEONE TO LEAN ON
(24)	NEW▶		ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD
25	26	58	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
26	22	81	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
27	14	26	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
28	27	149	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
(29)	39	2	THE GMWA NATIONAL MASS CHOIR BENSON 4261	LIVE IN LOS ANGLES
30	33	21	JAMES HALL & WORSHIP & PRAISE INTERSOUND 7571	KING OF GLORY
31	29	19	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
32	19	11	GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
33	38	9	RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
34	23	21	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
35	34	53	ANOINTED WORD 67051/EPIC HS	THE CALL
36	24	25	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
37	28	19	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
(38)	NEW▶		BEVERLY CRAWFORD WARNER ALLIANCE 45930	JESUS PRECIOUS KING
(39)	NEW▶		WALTER HOWARD MEEK 2492	WHATEVER YOU WANT GOD'S GOT IT
40	40	13	COGIC INTERNATIONAL MASS CHOIR BELLMARK 70007	HE'LL BRING YOU OUT!

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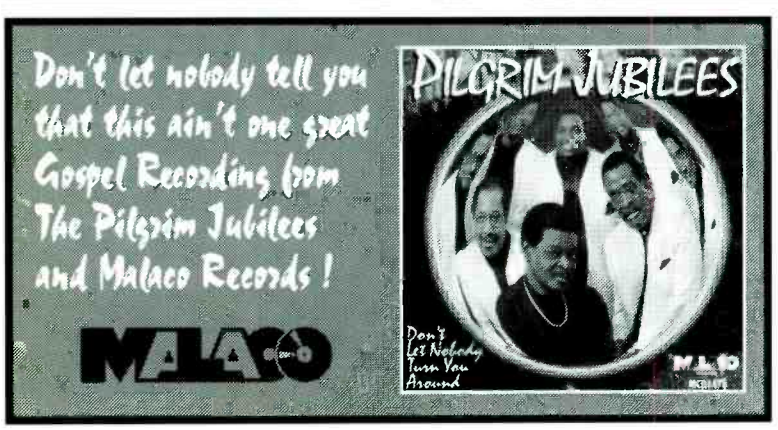


Artists & Music

In the SPIRIT

by Lisa Collins

CHANGING OF THE GUARD: **The Rev. Albert Jamison,** pastor of Brooklyn, N.Y.-based Pleasant Grove Baptist Tabernacle and founder of **the Tri Boro Mass Choir,** was elected to chair the Gospel Music Workshop of America at the annual Gospel Music of America board meeting, held March 12-16 in Mobile, Ala. More than 800 gospel artists, radio announcers, and executives turned out for the event, which serves as a planning session for the association's annual meeting.

Jamison, who has been vice chair of ministries for the past four years, became involved with the workshop after meeting the late **Rev. James Cleveland** 23 years ago. Cleveland, Jamison says, "was the first to share with me that I had talent and great leadership qualities, and he would encourage me to go forth."

"Stirring up the gift, bringing out the talent in others, and going forth" is what it's all about for the 40-year-old preacher and Musicquest recording artist.

Jamison has released 14 albums since 1978 while managing and performing with the Tri Boro Mass Choir and **the New York State Mass Choir,** and he is in negotiations for a solo project. His latest album, "Movin' On" (with the New York State Mass Choir), was released in 1994.

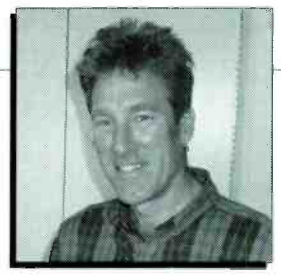
Jamison will work closely with former chair **Al Hobbs,** whose has finished his four-year tenure but will remain an integral part of the GMWA board and Gospel Announcers Guild.

In other convention footnotes, the theme of this year's annual meet, slated for Aug. 10-17 in Pittsburgh, is "committed to praise and worship through gospel music." **Mark Smith** has been named GMWA convention manager and says that the annual meeting will not include the GMWA Excellence Awards, which have been rescheduled for next year's board meeting. The change, Smith explains, was due to a sharp drop in attendance. "We were holding them on Saturday, when most people were preparing to leave town," Smith states. "Besides, the award season, currently in full swing, was over by August. Instead, the scheduling of the board meeting is more within the time frame of music awards season."

SIGNING OFF: With the sale of KGFJ Los Angeles last month to Palo Alto, Calif.-based Douglas Broadcasting, L.A. lost its first and only 24-hour gospel station. KGFJ went off the air March 3, causing many in the city's black community to question the feasibility of such a format there. In spite of the circumstances, former owner **Bill Shearer** maintains that it is feasible. "However," he adds, "I don't know under what terms. We tried to do religion differently. That's the part that didn't pan out for us."

BRIEFLY: Intersound is planning a full-scale promotional campaign to coinside with the release of "My Life," 19-year-old **DeLeon Richards'** label debut. The campaign will kick off April 9 with a no-holds-barred reception in Richards' native Chicago. "We believe there is broad market appeal to this record, so we'll introduce it into all radio formats," notes **James Bullard,** VP of Intersound's gospel division, who signed Richards to Word Records in 1984, when she was 7. Her self-titled debut, which was released the following year, earned her a Grammy nomination. Bullard believes that this album, her fifth, could earn her another.

Jazz BLUE NOTES



by Jim Macnie

ADD VENTURE(S): Telarc Jazz has designated 1996 the year it broadens its persona. The largely mainstream, acoustic, and swing-oriented label has started a sister imprint, Jazz Zone. It will present a more electric, ethnic-tinged sound that will likely please the sizable audience for contemporary jazz, aka fusion.

Guitarist **Ed Hamilton's** "Planet Jazz," which was released in early March, is the first title in the racks. Guests include drummer **Lenny White** and saxophonist **George Howard.** Due in May is "Forgotten Romance" by **La Vienta,** which blends light improvisation with flamenco.

Joining harmonica player **Junior Wells** at the label is guitarist **Luther "Guitar Junior" Johnson** with a record called "Cadillac," due this month. Even more impressive is the tribute album "You're Going To Miss Me When I'm Gone" by **the Muddy Waters Legendary Dream Band,** which will be released in May. The album, featuring contributions from **Gregg Allman, Levon Helm, Koko Taylor, James Cotton,** and Wells, includes such classic Muddy tunes as "Trouble No More" and "Honey Bee."

The label is also turning toward vocalists. Just out is **Roseanna Vitro's** "Passion Dance," made with a who's who of modern jazz players. Due in April is **Jeanie Bryson's** "Some Cats Know," a tribute to **Peggy Lee.** The May debut of **Jeremy Davenport,** who played trumpet in **Harry Connick Jr.'s** band, is being emphasized as a priority for the label.

Don't confuse Jazz Zone and Hamilton's "Planet Jazz" disc with Classic Records' new offshoot, Jazz Planet. **Mike Hobson,** president of Classic, says that the imprint's debut, bassist **Art Davis'** "A Time Remembered," was designed for two markets: jazz and audiophile. Guess that's why the disc sounds so brilliant.

The audiophile market is Classic's primary audience, where sonics are "very, very important," stresses Hobson. "Typically, that means recording as simply as possible, as opposed to modern recordings, many of which are overproduced. While you get a cool product, it sounds put together as opposed to natural. We used vintage microphones in the studio on Art's disc and went direct to 2-track. The concept was to do it in the way it would have been done 35 years ago."

Davis played with **John Coltrane** around that time on some of the icon's better recordings. "Olé," a 'Trane piece that Davis helped craft in 1961, is updated on "A Time Remembered." Davis has been away from active gigging—he has a doctorate in psychology and teaches as well—but his rep is respected enough to call in some impressive pals. **Herbie Hancock, Ravi Coltrane,** and **Smitty Smith** round out the unit.

Hobson says that Jazz Planet isn't going to flood the market with titles but that it will issue a few new recordings by the end of the year. In a deal struck with Blue Note, the imprint will also issue the vinyl pressings of **Cassandra Wilson's** "New Moon Daughter" and **Holly Cole's** "Temptation." Hobson says Classic was chosen by Blue Note due to the quality of its previous work in the vinyl realm with such exemplary CBS and RCA jazz titles as **Duke Ellington's** "In Orbit" and **Sonny Rollins'** "Our Man In Jazz."

DOLLARS TO DONUTS says that there are more than a few jazz fans who already call the intersection of Seventh Avenue South and Perry Street "Max Gordon Corner." But New York representatives made the title official March 12 by applying the moniker to the cross streets close to the late **Gordon's** globally recognized Village Vanguard jazz club.

Gordon's wife, **Lorraine,** is the entrepreneur in the family these days, sustaining—indeed, enhancing—the cultural value of the venerable basement by booking some of the most expert artists on the planet. In the club after the unveiling, Gordon raised a glass and toasted her husband's big heart and potent legacy. Max Gordon Corner is a tangible symbol that reminds us how that New York stomping ground has nurtured jazz over the years.

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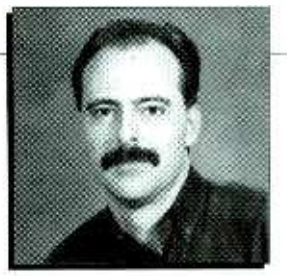

by Wade Jessen

TWO FOR TWO: **Patty Loveless** holds at No. 1 on Billboard's Hot Country Singles & Tracks with her second single to remain at the top for more than one week. "You Can Feel Bad" (Epic) again shows the smallest increase in detections (12) of any title in the top 10 but manages to stay more than 250 spins in front of **Wynonna's** "To Be Loved By You" (Curb/MCA). Wynonna's song moves up 5-2, with an increase of more than 250 plays. **Neal McCoy's** "You Gotta Love That" (Atlantic) jumps by 450 spins, the largest increase in the top 10. Loveless held the top spot on the airplay list for two weeks in June '93 with "Blame It On Your Heart" and has had two other No. 1 singles.

THE TIME OF HIS LIFE: **Tim McGraw** (Curb) leads the Airpower pack with "All I Want Is A Life," rising 23-16 with an increase of more than 600 detections. Airplay leaders for that track are KEEY Minneapolis (38 spins) and KRYS Corpus Christi, Texas (50 spins). **Danny McWilliams**, PD at KRYS, says that aside from McGraw's obvious appeal, this track's driving tempo works particularly well in his market. McWilliams says that this cut appeals strongly to his station's younger listeners, including the college students who flood to Corpus Christi for spring break. "All I Want Is A Life" is the third release from McGraw's "All I Want," which inches up 10-9 on Top Country Albums.

MORE POWER: East Texas honky-tonker **Tracy Byrd** surpasses the 3,000 detections needed for Airpower status with "Heaven In My Woman's Eyes"; the single moves 18-17 with an increase of more than 200 plays. That track, which features Southwestern-flavored acoustic guitar, is the newest from Byrd's "Love Lessons" (MCA), which is bulleted at No. 32 on Top Country Albums. Meanwhile, **Faith Hill** finishes the Airpower list (20-19) with "Someone Else's Dream" (Warner Bros.), which gains more than 250 spins.

HOT LICKS & COLD BREW: The state of Texas has loaned its nickname to both a brewing company and, most recently, to an act that wins this week's Greatest Gainer status on Top Country Albums. **Lonestar** barely got home with the Pacesetter trophy last week when it was time to return to the podium for this week's 400-unit gain. **Dale Turner,** senior VP/GM at BNA, says radio's response to Lonestar's self-titled set has been phenomenal considering that historically it is difficult to break new groups in the country format. The album's second single, "No News," rises 10-8 on our airplay list, with an increase of more than 250 spins over last week's total. Meanwhile, Pacesetter honors go to **Mary Chapin Carpenter** for her 1992 Columbia title, "Come On, Come On" (66-63), which increased by a mere 5%. That such a small percentage gain can be the week's largest is an indication of how soft this week's country sales are.

ANTICIPATION: Three lead singles from forthcoming albums make noticeable strides on Top Country Singles Sales. **Bryan White's** "I'm Not Supposed To Love You Anymore" (Asylum) increases more than 1,000 units, moving 7-5. White's second set, "Between Now And Forever," appears at retail Tuesday (26). **JoDee Messina** (Curb) turns in an increase of more than 500 units for "Heads Carolina, Tails California" (13-8); her self-titled debut album is slated for arrival April 9. **Toby Keith's** "Does That Blue Moon Ever Shine On You" (A&M) jumps more than 600 pieces (20-10) in anticipation of his "Blue Moon" set, which will hit stores April 16.

HAL KETCHUM HAULS OUT 'THE HITS'

(Continued from page 33)

fact that customers are looking for value. We're going to market this album toward the existing, very loyal Hal Ketchum fan base that would love to have all of his hits on one record. At the same time, there are three new songs, all of which, we believe, are potential singles . . . these songs are extremely competitive."

Hannon says the label plans to set up in-store marketing campaigns as well as advertising with all key retailers. He adds that Curb will hold "multiple major radio promotions," the details for which have yet to be finalized, and will produce a syndicated radio special to promote the album.

Surprisingly, Ketchum says he might not tour this summer to support the album. (He's booked by Monterey Artists.) Instead, he may stay home and begin writing material for his next album. "I'm so immersed in writing songs. I think I may take the summer off," he says. "Most artists never get the opportunity to make that kind of choice. I'm in a place where I have to attend to the writer now . . . Touring and perpetuating the mythology of running the circus takes a lot of energy and time, and right now writing is more important than that."

Does Ketchum really view touring as a circus? "It's a carnival," he explains. "You go from town to town and try to perpetuate enough interest for folks to come out. We are troubadours unquestionably. I don't mean that in a derogatory way. It's really fascinating to own and run a circus. We are performers when we are out there. When I'm out there, I devote 100% to it, but I need to tend my garden as a writer. I came to Nashville as a writer and my goal is to be known for that. It will hopefully make for the next record and next tour. I don't want to be out there just for the sake of being out there. I'm more interested in achieving notoriety through the music than grand exposure."

Hannon says he isn't worried about the possibility of Ketchum not going on the road. "He's toured so extensively over the last four or five years. It's not as though his fans—old and new—wouldn't like to see him again, but it's not as though he doesn't have a fan base," Hannon says. "His name is highly recognizable. As with most singer/songwriters, he needs to focus on his next studio album."

When asked what direction he sees the next record taking, Ketchum replies, "The songs are telling me that it's time to peel another layer away as a songwriter and probably get more autobiographical. I'm not sure what that means in terms of instrumentation. I'd like to get a little more traditional for my own purposes."

Ketchum says the phrase that may best describe his new direction is "holler funk," which, he says, is "traditionally steeped Appalachian instrumentation around a pretty soulful sort of vocal style." "I just want to roll tape and make records that will make statements [about] where I am on a given day," he says. "I'm very interested in honoring traditional country music more than I have been. I'm intrigued by it through my relationship with the Grand Ole Opry."

Ketchum is also at a point at which he seems to be interested in exerting more control over all aspects of his career. Though he calls the staff there "great people, a good outfit," he has parted ways with his former management company, Fitzgerald Hartley, and is handling his own management. "I'm at a point where I have to be responsible for myself and make my own decisions," he says.

He's also writing the treatment for the "Hang In There Superman" video as well as writing his own bio. "I think it's time to explain myself," he says.

The release of a greatest-hits collection almost always inspires reflection. Ketchum seems content with his career and is optimistically looking ahead. "I'm lucky. I got famous for who I am," he says. "I think as long as my intentions are true, and as long as I'm trying to express myself sincerely people will allow me this platform that I've carved out here. I've got poetic license in a way. Hopefully, I'll honor it and continue to have something real to say."

HEARTS AFLAME AWARDS

(Continued from page 33)

his 75 years and continues to tour. (Last year, the award went to Harper's father, the late Herman Harper.) Tom Wopat, who has been featuring Southern gospel acts on his TNN show, "Prime Time Country," presented the female vocalist award to Kim Greene Hopper.

One of the more emotional moments of the evening came when Roger Bennett accepted his award for instrumentalist of the year. Bennett has been battling cancer and learned three days before the awards that the disease is in remission. Meanwhile, the Martins, winners of mixed group of the year, were in high spirits not only because of their awards but because their premature twins were finally able to leave the hospital.

Following is a complete list of this year's winners:

Artist of the year: the Cathedrals.
Male vocalist: Glen Payne.
Female vocalist: Kim Greene Hopper.
Male quartet: the Cathedrals.
Mixed group: the Martins.
New artist: Common Bond.
Instrumentalist: Roger Bennett.
Session musician: Gary Prim.
Producer: Eddie Crook.
Concept video: "Let The Little Things Go" by Jeff & Sheri Easter.
Performance video: "The Cathedrals: A Reunion," the Cathedrals.
Quartet: "The Cathedrals: A Reunion," the Cathedrals, produced by Bethni Hemphill.
Radio station: KNEA Jonesboro, Ark.
Marketing campaign: Things That Last Forever tour by Showcase Media, featuring the Martins, Brian Free & Assurance, and Common Bond.
Album: "The Cathedrals: A Reunion," the Cathedrals (Canaan Records).
Song: "Serenaded By Angels," written and performed by Kirk Talley (Sonlite Records).

DEBORAH EVANS PRICE

Alabama's Randy Owen, far right, and Ed Harper, center, president of Ed Harper and Associates, present Southern gospel veteran Brock Speer the Heritage Award during the second Hearts Aflame Awards. The Speer Family celebrates its 75th anniversary in gospel music this year. Speer has been performing with the group for 70 of his 75 years.

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

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

43 **1969** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM
16 **ALL I WANT IS A LIFE** (G.I.D., ASCAP/Royalhaven, BMI) WBM
45 **ALL OVER BUT THE SHOUTIN'** (EMI, ASCAP/Princeton Street, ASCAP/EMI Apnl. ASCAP/Of Music, ASCAP)
27 **ALL YOU EVER DO IS BRING ME DOWN** (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Andersongs, BMI) HL
30 **ALMOST A MEMORY NOW** (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI)
10 **THE BEACHES OF CHEYENNE** (Old Boots. ASCAP/EMI April, ASCAP/Rope And Dally, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL
72 **BEFORE HE KISSED ME** (Starstruck Writers Group, ASCAP/EMI April, ASCAP)
32 **BIGGER THAN THE BEATLES** (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
71 **THE CHANGE** (Little Tybee, ASCAP/MCA. ASCAP) HL
37 **C-O-U-N-T-R-Y** (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)
42 **COWBOY LOVE** (EMI Tower Street, BMI/EMI Blackwood. BMI) HL
40 **DOES THAT BLUE MOON EVER SHINE ON YOU** (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI)
65 **DON'T GET ME STARTED** (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
54 **EVEN IF I TRIED** (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
47 **EVERY TIME I GET AROUND YOU** (N2 D, ASCAP/Old Desperados, ASCAP)
34 **EVERY TIME MY HEART CALLS YOUR NAME** (EMI Tower Street. BMI/EMI Blackwood, BMI) HL
75 **THE FEVER** (Swag Song, ASCAP/EMI April. ASCAP/Rope And Dally, ASCAP/Old Boots. ASCAP) WBM/HL
73 **GOD'S COUNTRY, USA** (Careers-BMG. BMI/Floyd's Dream. ASCAP/BMG. ASCAP)
74 **HANGIN' ON** (Magnatone, ASCAP/Moraine, ASCAP)
25 **HEADS CAROLINA, TAILS CALIFORNIA** (EMI Blackwood, BMI/Ty Land. BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
11 **HEART'S DESIRE** (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL
17 **HEAVEN IN MY WOMAN'S EYES** (Glitterfish. BMI/Carpad. BMI)
46 **HOLDIN' ON TO SOMETHING** (Kicking Bird, BMI/Thomahawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro. BMI) WBM
6 **HYPNOTIZE THE MOON** (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
35 **IF I WERE YOU** (Sony/ATV Tree. BMI)
5 **IF YOU LOVED ME** (Sony/ATV Tree. BMI/Tenlee, BMI/Hamstein Cumberland. BMI/Tom Shapiro, BMI) WBM/HL
31 **(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!** (Loon Echo. BMI/Zomba, ASCAP) WBM
18 **I KNOW SHE STILL LOVES ME** (O-Tex, BMI/Hit Street. BMI/Malaco, BMI) HL
14 **I'LL TRY** (WB, ASCAP/Yee Haw, ASCAP) WBM
36 **I'M NOT SUPPOSED TO LOVE YOU ANYMORE** (Acuff-Rose, BMI) WBM
70 **IN YOUR FACE** (Sheddhouse, ASCAP/PolyGram Int'l, ASCAP/Brian's Dream, ASCAP/Balmur. ASCAP)
39 **I THINK ABOUT YOU** (New Don, ASCAP/New Hayes. ASCAP/Love This Town, ASCAP) WBM
67 **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
28 **IT'S WHAT I DO** (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
20 **IT WORKS** (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
13 **IT WOULDN'T HURT TO HAVE WINGS** (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
64 **LITTLE DROPS OF MY HEART** (Hornbill, BMI)
21 **LONG AS I LIVE** (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsongs, BMI)
51 **LONG HARD LESSON LEARNED** (Almo, ASCAP/Holmes Creek, ASCAP/Bienville. BMI) WBM
49 **THE LOVE THAT WE LOST** (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL
55 **MEANT TO BE** (Sony/ATV Tree, BMI/Chris Waters. BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI) WBM
50 **MY HEART HAS A HISTORY** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
8 **NO NEWS** (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
33 **NOT THAT DIFFERENT** (W.B.M., SESAC/K.T. Good, SESAC/Spoofer, BMI) WBM
53 **NOW THAT'S ALL RIGHT WITH ME** (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
44 **OUT WITH A BANG** (N2 D, ASCAP/Brian's Dream, ASCAP)
68 **PARADISE** (PolyGram Int'l, ASCAP/Ranger Bob. ASCAP/Murrah, BMI) WBM/HL
22 **READY, WILLING AND ABLE** (DreamCatcher. ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
60 **REDNECK SON** (PolyGram Int'l. ASCAP/Jacque Remembers, ASCAP)
59 **REMEMBER THE RIDE** (Sony/ATV Cross Keys. ASCAP/Major Bob, ASCAP) WBM/HL
24 **THE RIVER AND THE HIGHWAY** (Housenotes, BMI/New Don. ASCAP/New Hayes, ASCAP)
66 **'ROUND HERE** (Travelin' Zoo. ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
62 **SHE GOT WHAT SHE DESERVES** (Critenon, ASCAP/Escodilla, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/CMI, SESAC)
52 **SHE NEVER LOOKS BACK** (Mighty Nice. BMI/Laudersongs, BMI/Warner Source, SESAC/Dyinda Jam, SESAC) WBM
29 **SHE'S GOT A MIND OF HER OWN** (Irving, BMI/New Hayes, ASCAP/New Don. ASCAP) WBM
63 **SOMEDAY** (Murrah, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management. ASCAP/AMR, ASCAP/Sierra Home. ASCAP)
19 **SOMEONE ELSE'S DREAM** (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
15 **SOME THINGS ARE MEANT TO BE** (Nocturnal Eclipse. BMI/Michael Garvin. BMI/Ensign. BMI/BMG-Careers. BMI) HL
58 **STANDING TALL** (EMI Blackwood. BMI/Ben Peters. BMI) HL
69 **STARTING OVER AGAIN** (Sweet Summer Night. ASCAP/Rightsongs, BMI/Earbore. BMI)
38 **TEN THOUSAND ANGELS** (Island Bound, ASCAP/Famous. ASCAP/Pier Five, BMI) HL
57 **TIME MARCHES ON** (Sony/ATV Tree, BMI)
2 **TO BE LOVED BY YOU** (MCA, ASCAP/Gary Burr, ASCAP/Almo. ASCAP/Brio Blues, ASCAP) WBM/HL
4 **TOO MUCH FUN** (Hamstein Stroudavarious, ASCAP/Curtis Wright. ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
61 **TREAT HER RIGHT** (Intergrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair. BMI)
3 **WALKIN' AWAY** (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
12 **WHAT DO I KNOW** (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
41 **WHO'S THAT GIRL** (Careers-BMG. BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
26 **WILD ANGELS** (Longitude. BMI/August Wind. BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WBM/HL
23 **WITHOUT YOUR LOVE** (Mighty Nice. BMI/Al Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM
48 **YEARS FROM HERE** (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM/HL
1 **YOU CAN FEEL BAD** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
56 **YOU'D THINK HE'D KNOW ME BETTER** (Lonesome Dove, BMI/Ensign, BMI)
7 **YOU GOTTA LOVE THAT** (Almo, ASCAP/Bamatuck. ASCAP/Irving, BMI/Kybama, BMI) WBM
9 **YOU WIN MY LOVE** (Zomba, ASCAP) WBM

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Billboard® HOT COUNTRY SINGLES & TRACKS™

FOR WEEK ENDING MARCH 30, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	14	**YOU CAN FEEL BAD** 2 weeks at No. 1 E.GORDY,JR. (M.BERG,T.KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	1
2	5	8	13	**TO BE LOVED BY YOU** T.BROWN (G.BURR,M.REID)	WYNONNA (C) (V) CURB 55084/MCA	2
3	3	6	16	**WALKIN' AWAY** M.D.CLUTE,T.DUBOIS,DIAMOND RIO (A.ROBOFF,C.WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	3
4	7	10	17	**TOO MUCH FUN** J.STROUD,R.TRAVIS,D.MALLOY (C.WRIGHT,T.J.KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	4
5	4	7	16	**IF YOU LOVED ME** D.COOK (P.NELSON,T.SHAPIRO)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	4
6	6	9	12	**HYPNOTIZE THE MOON** J.STROUD (S.DORFF,E.KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	6
7	11	12	13	**YOU GOTTA LOVE THAT** B.BECKETT (J.BROWN,B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	7
8	10	11	12	**NO NEWS** D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	8
9	13	14	6	**YOU WIN MY LOVE** R.J.LANGE (R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	9
10	2	1	17	**THE BEACHES OF CHEYENNE** A.REYNOLDS (D.ROBERTS,B.KENNEDY,G.BROOKS)	◆ GARTH BROOKS (V) CAPITOL NASHVILLE 19022	1
11	12	16	11	**HEART'S DESIRE** S.HENDRICKS (C.MOORE,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	11
12	17	18	17	**WHAT DO I KNOW** R.CHANCEY,E.SEAY (S.RUSS,C.MAJESKI,S.SMITH)	RICOCHET (C) (V) COLUMBIA 78088	12
13	16	15	14	**IT WOULDN'T HURT TO HAVE WINGS** T.BROWN (J.FOSTER,R.LAVOIE,J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	13
14	9	3	14	**I'LL TRY** K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	1
15	14	13	18	**SOME THINGS ARE MEANT TO BE** J.GUESS (M.GARVIN,G.PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	13
				★★★ AIRPOWER ★★★		
16	23	31	12	**ALL I WANT IS A LIFE** J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)	◆ TIM MCGRAW - CURB ALBUM CUT	16
				★★★ AIRPOWER ★★★		
17	18	20	9	**HEAVEN IN MY WOMAN'S EYES** T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	17
18	8	5	15	**I KNOW SHE STILL LOVES ME** T.BROWN,G.STRAIT (A.BARKER,M.HOLMES)	GEORGE STRAIT (V) MCA 55163	5
				★★★ AIRPOWER ★★★		
19	20	30	6	**SOMEONE ELSE'S DREAM** S.HENDRICKS,F.HILL (C.WISEMAN,T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	19
20	19	19	12	**IT WORKS** E.GORDY,JR.,ALABAMA (M.CATES,A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	19
21	24	35	5	**LONG AS I LIVE** S.HENDRICKS (R.BOWLES,W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	21
22	21	22	16	**READY, WILLING AND ABLE** J.LEO,L.WHITE (J.LEARY,J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	21
23	22	24	9	**WITHOUT YOUR LOVE** S.GIBSON (A.ANDERSON,C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	22
24	26	25	10	**THE RIVER AND THE HIGHWAY** P.TILLIS (G.HOUSE,D.SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	24
25	28	34	10	**HEADS CAROLINA, TAILS CALIFORNIA** B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS)	◆ JODEE MESSINA (C) (D) (V) CURB 76982	25
26	15	4	18	**WILD ANGELS** M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,G.HARRISON,H.STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	1
27	27	26	11	**ALL YOU EVER DO IS BRING ME DOWN** D.COOK,R.MALO (R.MALO,A.ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	26
28	25	28	9	**IT'S WHAT I DO** T.SHAPIRO (C.JONES,T.SHAPIRO)	◆ BILLY DEAN (C) CAPITOL NASHVILLE 58526	25
29	30	33	16	**SHE'S GOT A MIND OF HER OWN** D.JOHNSON (B.LIVSEY,D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	29
30	34	37	6	**ALMOST A MEMORY NOW** M.BRIGHT (D.OLIVER,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	30
31	31	27	20	**(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE!** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1
32	29	23	18	**BIGGER THAN THE BEATLES** J.SLATE,J.DIFFIE (J.S.ANDERSON,S.DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	1
33	32	21	20	**NOT THAT DIFFERENT** P.WORLEY,E.SEAY,J.HOBBS (K.GOOD,J.SCOTT)	◆ COLLIN RAYE (C) (V) EPIC 78189	3
34	35	36	7	**EVERY TIME MY HEART CALLS YOUR NAME** J.BOWEN,C.HOWARD (G.HEYDE,J.B.RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	34
35	38	47	4	**IF I WERE YOU** K.STEGALL,C.WATERS (T.CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	35
36	42	49	5	**I'M NOT SUPPOSED TO LOVE YOU ANYMORE** B.J.WALKER,JR.,K.LEHNING (S.EWING,D.KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	36
37	41	46	5	**C-O-U-N-T-R-Y** J.SLATE,J.DIFFIE (E.HILL,R.HARBIN,D.DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	37
38	39	42	9	**TEN THOUSAND ANGELS** D.MALLOY,N.WILSON (S.D.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	38
39	44	55	4	**I THINK ABOUT YOU** J.HOBBS,E.SEAY,P.WORLEY (D.SCHLITZ,S.SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	39
40	46	50	4	**DOES THAT BLUE MOON EVER SHINE ON YOU** N.LARKIN,T.KEITH (T.KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	40
41	43	45	9	**WHO'S THAT GIRL** T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	41
42	37	38	20	**COWBOY LOVE** S.HENDRICKS (B.DOUGLAS,J.WOOD)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
43	45	44	10	**1969** K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL,G.HARRISON,D.HENSON)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	43
44	36	32	19	**OUT WITH A BANG** T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
45	50	51	6	**ALL OVER BUT THE SHOUTIN'** D.COOK (M.SMOTHERMAN,R.FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	45
46	52	59	5	**HOLDIN' ON TO SOMETHING** C.HOWARD (T.MCHUGH,T.SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	46
47	63	—	2	**EVERY TIME I GET AROUND YOU** T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	47
48	51	60	8	**YEARS FROM HERE** N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.MYERS,J.WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	48
49	53	56	8	**THE LOVE THAT WE LOST** E.SEAY,H.SHEDD (G.BURR,M.POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	49
50	65	72	4	**MY HEART HAS A HISTORY** J.LEO (M.D. SANDERS,P.BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	50
51	58	70	4	**LONG HARD LESSON LEARNED** J.STROUD,J.ANDERSON (J.D.ANDERSON,D.ANDERSON,M.A.ANDERSON)	◆ JOHN ANDERSON (V) BNA 64498	51
52	60	68	4	**SHE NEVER LOOKS BACK** R.LANDIS (J.LAUDERDALE,F.DYCUS)	◆ DOUG SUPERNAW (C) (V) GIANT 17687/REPRISE	52
53	49	43	12	**NOW THAT'S ALL RIGHT WITH ME** B.SCHNEE,K.LEHNING (KOSTAS,T.PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM 64308	43
54	47	41	11	**EVEN IF I TRIED** B.BECKETT (C.FAULK,N.MUSICK,B.REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	41
55	66	—	2	**MEANT TO BE** K.STEGALL (C.WATERS,R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	55
56	61	65	5	**YOU'D THINK HE'D KNOW ME BETTER** B.BECKETT,T.BROWN (B.CRYNER)	◆ BOBBIE CRYNER (V) MCA 55167	56
57	64	—	2	**TIME MARCHES ON** D.COOK (B.BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT	57
58	48	39	15	**STANDING TALL** J.STROUD (L.BUTLER,B.PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	32
59	56	61	7	**REMEMBER THE RIDE** C.BROOKS (K.WILLIAMS,M.HARRELL)	◆ PERFECT STRANGER (C) (D) (V) CURB 76978	56
60	55	57	6	**REDNECK SON** G.FUNDIS (R.THOMAS,B.CARLISLE)	TY ENGLAND (V) RCA 64496	55
61	74	—	2	**TREAT HER RIGHT** M.A.MILLER,M.MCANALLY (L.LEBLANC,A.ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	61
62	57	62	8	**SHE GOT WHAT SHE DESERVES** M.WRIGHT (J.YATES,B.FISCHER,C.BLACK)	FRAZIER RIVER (V) DECCA 55173	57
63	70	67	3	**SOMEDAY** J.THOMAS (S.AZAR,A.J.MASTERS,B.REGAN)	◆ STEVE AZAR (C) RIVER NORTH 163008	63
				★★★ HOT SHOT DEBUT ★★★		
64	NEW ▶		1	**LITTLE DROPS OF MY HEART** N.WILSON (K.GATTIS)	◆ KEITH GATTIS (C) RCA 64488	64
65	NEW ▶		1	**DON'T GET ME STARTED** M.WRIGHT (R.AKINS,S.HOGIN,M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	65
66	67	63	19	**'ROUND HERE** M.A.MILLER,M.MCANALLY (M.A.MILLER,S.EMERICK,G.HUBBARD)	◆ SAWYER BROWN (C) (D) (V) CURB 76975	19
67	72	71	10	**IT'S MIDNIGHT CINDERELLA** A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	67
68	69	54	17	**PARADISE** J.STROUD,J.ANDERSON (B.MCDILL,R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
69	NEW ▶		1	**STARTING OVER AGAIN** T.BROWN,R.MCENTIRE (D.SUMMER,B.SUDANO)	◆ REBA MCENTIRE (V) MCA 3701	69
70	NEW ▶		1	**IN YOUR FACE** D.JOHNSON (A.COTTER,K.TRIBBLE)	TY HERNDON (V) EPIC 78247	70
71	RE-ENTRY		3	**THE CHANGE** A.REYNOLDS (T.ARATA,W.TESTER)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	70
72	75	—	2	**BEFORE HE KISSED ME** J.LEO (L.HENGBER,M.IRWIN)	LISA BROKOP (C) CAPITOL NASHVILLE 58557	72
73	73	74	3	**GOD'S COUNTRY, USA** M.JONES (M.HUMMON,B.CURRY)	MARCUS HUMMON (C) (V) COLUMBIA 78251	73
74	62	58	10	**HANGIN' ON** B.D.MAHER (R.MCCREADY,B.D.MAHER,K.HURLEY,D.INGRAM)	◆ RICH MCCREADY (C) MAGNATONE 1104	58
75	RE-ENTRY		14	**THE FEVER** A.REYNOLDS (S.TYLER,J.PERRY,B.KENNEDY,D.ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23

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

Billboard® Top Country Singles Sales™

FOR WEEK ENDING MARCH 30, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	18	**IT MATTERS TO ME** WARNER BROS. 17718 — 10 weeks at No. 1	FAITH HILL
2	2	2	10	**HYPNOTIZE THE MOON** GIANT 17704/WARNER BROS.	CLAY WALKER
3	4	4	5	**YOU WIN MY LOVE** MERCURY NASHVILLE 852138	SHANIA TWAIN
4	3	3	32	**I LIKE IT, I LOVE IT** CURB 76961	TIM MCGRAW
5	7	21	3	**I'M NOT SUPPOSED TO LOVE YOU ANYMORE** ASYLUM 64313/EEG	BRYAN WHITE
6	5	6	22	**NO NEWS/TEQUILA TALKIN'** BNA 64386/RCA	LONESTAR
7	6	5	18	**CAN'T BE REALLY GONE** CURB 76971	TIM MCGRAW
8	13	13	3	**HEADS CAROLINA, TAILS CALIFORNIA** CURB 76982	JODEE MESSINA
9	9	22	3	**IF I WERE YOU** MERCURY NASHVILLE 852708	TERRI CLARK
10	20	—	2	**DOES THAT BLUE MOON EVER SHINE ON YOU** A&M NASHVILLE 576140	TOBY KEITH
11	8	7	19	**WHAT I MEANT TO SAY** COLUMBIA 78087/SONY	WADE HAYES
12	15	18	7	**SOME THINGS ARE MEANT TO BE** ARISTA 1-2896	LINDA DAVIS
13	10	10	8	**EVEN IF I TRIED** CAPITOL NASHVILLE 58507	EMILIO
14	11	14	40	**ANGELS AMONG US** RCA 62643	ALABAMA
15	16	12	40	**WHEN YOU SAY NOTHING AT ALL** BNA 64329/RCA	ALISON KRAUSS & UNION STATION
16	14	11	20	**REBECCA LYNN** ASYLUM 64360/EEG	BRYAN WHITE
17	17	15	7	**WILD ANGELS** RCA 64437	MARTINA MCBRIDE
18	19	17	8	**YOU CAN FEEL BAD** EPIC 78209/SONY	PATTY LOVELESS
19	12	8	16	**NOT THAT DIFFERENT** EPIC 78189/SONY	COLLIN RAYE
20	RE-ENTRY		4	**WALKIN' AWAY** ARISTA 1-2934	DIAMOND RIO
21	24	16	13	**BIGGER THAN THE BEATLES** EPIC 78202/SONY	JOE DIFFIE
22	22	23	40	**YOU HAVE THE RIGHT TO REMAIN SILENT** CURB 76956	PERFECT STRANGER
23	NEW ▶		1	**WHAT DO I KNOW** COLUMBIA 78088/SONY	RICOCHET
24	18	9	25	**I'M OUTTA HERE!/THE WOMAN IN ME** MERCURY NASHVILLE 852206	SHANIA TWAIN
25	25	—	2	**IT WORKS** RCA 64473	ALABAMA

◯ 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.

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WORLDWIDE SPECIALS & DIRECTORIES 1996

PET SOUNDS 30TH ANNIVERSARY

ISSUE DATE: MAY 18

AD CLOSE: APRIL 23

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

Contact:
Robin Friedman
213-535-2302

ASIA PACIFIC II

ISSUE DATE: MAY 18

AD CLOSE: APRIL 23

In a continung effort to bring Asia Pacific's market to the forefront of the industry, **Billboard**'s May 18th issue contains the second Asian Pacific Quarterly. This special issue coincides with the 2nd MIDEM Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of international and US companies/ organizations attending the conference.

Contact:
Amanda Guest
613-824-8260

LATIN MUSIC BUYER'S GUIDE

PUBLICATION DATE: AUGUST 7

AD CLOSE: JUNE 17

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

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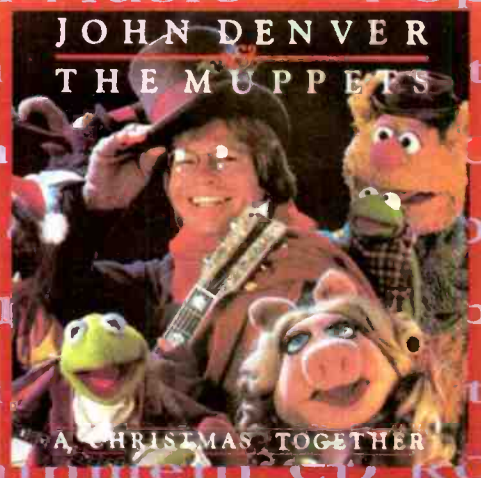

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RETAIL TRACK

(Continued from page 60)

vage CounterAID 1995 and make up for the shortfall the effort suffered, I am pretty sure that LIFEbeat will be grateful to receive whatever time, money, or ideas you can extend on its behalf.

RETAIL TRACK sends its deepest condolences to the family and friends of **Earl Martis**, who passed away March 17 after a bout with cancer. Martis, a longtime Tower Records/Video executive, was most recently employed at Surfside, a wholesaler in Hawaii.

AS I WRITE these words on the eve of NARM, many in the industry are looking forward to the annual meet, but a growing number are naysaying the event as a waste of time. Retail Track believes that the naysayers are short-term thinkers. NARM, like any trade convention, plays an important role in advancing the way the industry conducts business.

Even if you go to the meeting and it doesn't lead to an immediate return on investment, you should listen to a saying that floats around at the annual convention of the International Council of Shopping Centers, where shopping center owners and all forms of retail meet to conduct business.

That saying, Retail Track believes, captures the value of trade conventions, and it goes something like this: "If I have a penny, and you have a penny, and we exchange them, then we both still have only a penny. But if I have an idea, and you have an idea, and we exchange them, then we both have two ideas."

So if you're inclined to bad-mouth the NARM meet, Retail Track asks you to reflect back on the ideas and ways of operating that you learned at past NARM conventions and the extent to which those ideas and practices have either saved or made you money. Have a great convention.

Top Pop® Catalog Albums™

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

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	**BEASTIE BOYS** ▲5 DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 20 weeks at No. 1	171
2	2	**ENYA** ▲4 REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	226
3	4	**BOB MARLEY AND THE WAILERS** ▲5 TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	240
4	3	**PINK FLOYD** ▲13 CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	251
5	8	**THE BEATLES** ▲8 CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	97
6	6	**SMASHING PUMPKINS** ▲4 VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	17
7	10	**THE BEATLES** ▲8 CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	131
8	14	**THE BEATLES** ▲5 CAPITOL 97039* (15.98/31.98)	1967-1970	63
9	9	**SOUNDTRACK** ▲8 POLYDOR 825095 A&M (10.98/16.98)	GREASE	70
10	13	**JIMMY BUFFETT** ▲2 MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	247
11	7	**NINE INCH NAILS** ▲2 TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	128
12	12	**PINK FLOYD** ▲10 COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	254
13	15	**JOURNEY** ▲8 COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	249
14	11	**STEVE MILLER BAND** ▲6 CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	243
15	18	**ENYA** REPRISE 45681/WARNER BROS. (10.98 16.98)	THE CELTS	32
16	16	**VAN MORRISON** ▲4 POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	39
17	17	**THE BEATLES** ▲3 CAPITOL 97036* (15.98/31.98)	1962-1966	50
18	5	**CAROLE KING** ▲10 COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	66
19	23	**THE BEATLES** ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	45
20	19	**JIMI HENDRIX** ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	43
21	25	**JANIS JOPLIN** ▲3 COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	198
22	29	**THE BEATLES** ▲4 CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	20
23	20	**METALLICA** ▲4 ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	234
24	24	**THE DOORS** ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	233
25	35	**THE BEATLES** ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	16
26	42	**ORIGINAL BROADWAY CAST** ▲ GEFFEN 24151 (17.98/22.98)	LES MISERABLES	38
27	30	**AC/DC** ▲12 ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	141
28	28	**EAGLES** ▲27 ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	247
29	22	**CREEDENCE CLEARWATER REVIVAL** ▲2 FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	153
30	26	**JAMES TAYLOR** ▲3 WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	246
31	21	**BOYZ II MEN** ▲9 MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	68
32	27	**SOUNDTRACK** ▲15 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	11
33	43	**THE BEATLES** ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	17
34	—	**RAGE AGAINST THE MACHINE** ▲ EPIC 52959 (10.98/16.98) HS	RAGE AGAINST THE MACHINE	1
35	34	**ELTON JOHN** ▲13 ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	236
36	37	**MADONNA** ▲6 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	48
37	36	**COUNTING CROWS** ▲6 DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	4
38	38	**BETTE MIDLER** ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	10
39	32	**ERIC CLAPTON** ▲4 POLYDOR 800014 A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	243
40	33	**MEAT LOAF** ▲12 CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	215
41	41	**METALLICA** ▲3 MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	222
42	—	**BLONDIE** ● CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	4
43	—	**SOUNDTRACK** ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	1
44	39	**PATSY CLINE** ▲6 MCA 12* (7.98/12.98)	GREATEST HITS	234
45	44	**METALLICA** ▲3 ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	219
46	46	**SOUNDTRACK** ▲7 COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	83
47	—	**ERIC CLAPTON** ▲8 DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	1
48	—	**GIN BLOSSOMS** ▲2 A&M 21503 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	1
49	47	**ZZ TOP** ▲6 WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	20
50	—	**U2** ▲15 ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	199

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

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SOUND BUSINESS

(Continued from page 72)

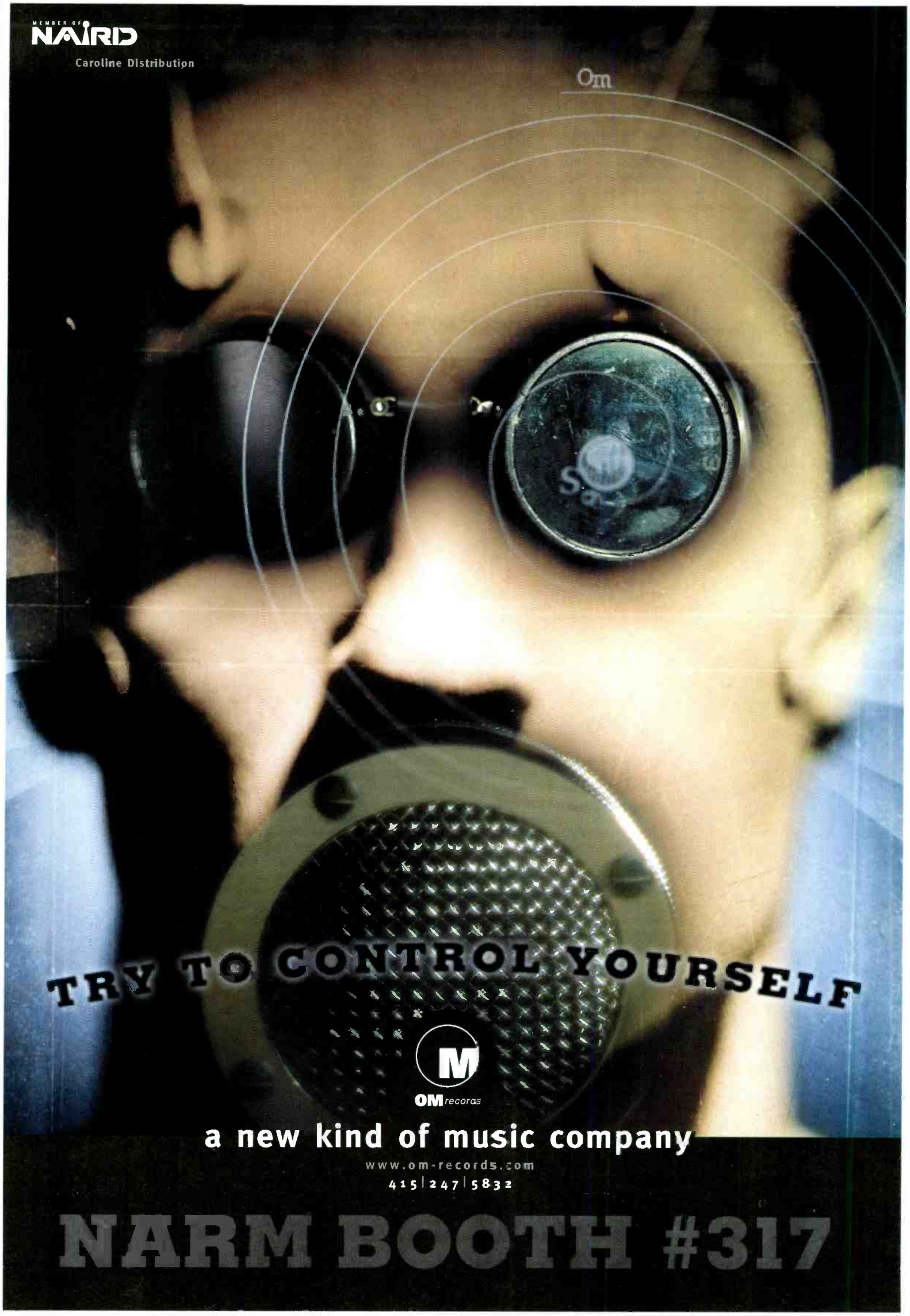
CD, the DVD offers even more exciting options. We opened our initial location in 1986 as the first CD-only store in the U.S., and we're ready to adopt this new configuration that will eventually encompass all formats."

At Spec's Music, Lieff notes, "The chain is exploring such technology options as ECD, DVD and Internet delivery and is well-positioned to take advantage of pioneering efforts in satisfying music needs. Opening our first two megastores this past year positions us as an innovative, independent company with the resilience to change and transform itself. We had a key role in breaking such new artists as Vanessa Mae, Aibita, Simply Red and Hootie & The Blowfish, who played the NARM convention two years ago as unknowns. We know we must change to keep ahead of a changing industry, and our new management team is already updating the strategic direction of our company to do more or better with less."

NARM executive VP Pam Horovitz

The Washington site for NARM's convention was no accident, Horovitz states, with registration running substantially ahead of last year in mid-February. "All our members will be visiting their respective members of Congress and their staffers, who really make everything happen when it comes to legislation," she says. "At the same time, we're continually interfacing with, and reaching out to, other related trade groups in addition to RIAA. These include the SPA [Software Publishers Association], MPAA [Motion Picture Association Of America] and the ISDA [Interactive Software Developers Association]. We're grateful to the 'big six' distributors for their combined sponsorship of the Monday night gala, which should be a grand evening of entertainment and networking."

NARM's new mission statement, recently adopted unanimously by the board, states that "NARM serves the music and other prerecorded entertainment software industry as a preeminent forum for insight and dialogue in an increasingly diverse and rapidly evolving industry." As Horovitz observes, "The strategic planning process did serve to validate for the association and its members that NARM's general direction has been on-target." ■



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ONSTAGE AT NARM

(Continued from page 84)

Here With You," is a mix of new music and Christmas standards and features two duets by Stubbs and Aretha Franklin.

Kirk Franklin

A 25-year-old minister, Kirk Franklin calls his sound "Christian Love Music," and it's being loved by many people all over the country. His debut album, "Kirk Franklin And The

Family" (the first debut gospel album to go platinum), won NARM's Best Seller Of The Year award for 1994 and 1995, Dove awards for Best Traditional Album and Best Traditional Song, and many other accolades, including two No. 1s in Billboard's 1995 Year End Top Gospel charts. His seemingly overnight success actually comes after performing for most of his life: Franklin was taken on the gospel church circuit as a young child and, by age 11, was re-arranging standards and writing his own songs. Now his songs, backed by the 17 members of the Family, are charting their way into the Contemporary Christian and R&B categories. Franklin's new album, "Whatcha Lookin' 4," is due in April.

Buddy Guy

Buddy Guy has done it again. His 1994 release, "Slippin' In," won a Grammy for Best Contemporary Blues Album, as did "Feels Like Rain" and "Damn Right I Got The Blues,"

making for three consecutive Grammy-winning albums. His knack for innovation and theatrics with the electric guitar earned him space on the same Chicago stages as Muddy Waters, Willie Dixon, Otis Rush, Earl Hooker, Magic Sam and Howlin' Wolf and later inspired guitarists Jimi Hendrix, Eric Clapton and Stevie Ray Vaughn. In 1993, Billboard bestowed upon him The Century Award for a career that has spanned 40 years. Guy's new album, "Live! The Real Deal," is his first live recording in more than 20 years.

k.d. lang

Though she's tracked a path through a wide selection of styles, including country music, torch-singing and pop, the numerous and varied music awards lang has received are a testament to her solid, unwavering talent. Her remarkable solo career has been augmented by

is also a prolific songwriter who has penned four albums of material, has written for Poco, Vixen and the "Tequila Sunrise" soundtrack hit, "Surrender To Me," recorded by Ann Wilson of Heart and Robin Zander of Cheap Trick. Marx is very active in anti-drug programs and children-related charities, often performing at benefits and donating royalties to them. Marx's fifth album, "Flesh And Bone," is to be released this year.

The Moffats

How does a group of brothers become a music sensation before their teens? They start early. For Scott, 12, and his 11-year-old triplet brothers, Bob, Clint and Dave, a career was

born when producers heard then-4-year-old Dave singing "Somewhere Out There" during a rehearsal break for the national Canadian beauty pageant and decided to work him into the show. After that, the brothers each learned a musical instrument and worked out a set that they performed at various charity shows. Their first album, "The Moffats," features songs co-written with their father, musician Frank Moffat, that range from serious subjects like war and discrimination against the handicapped to lighter themes, like their line-dance-inspiring "Caterpillar Crawl."

The Temptations

For 30 years, the Temptations have entertained millions worldwide with beautiful harmonies, distinctive leads and smooth choreography—that Temptations Walk. Original member

Otis Williams and seasoned Temptations Ali-Ollie Woodson, Ron Tyson, Theo Peoples and Ray Davies continue the legacy with a new album, "For Lovers Only." The album is created as a tribute to Melvin Franklin, the group's original bass, who passed away in 1995, and it includes his last recording with the group, "Life Is But A Dream." The album features a harmonica solo by Stevie Wonder and orchestral arrangements by Paul Riser, who had worked with the group on their classic "My Girl."

Pam Tillis

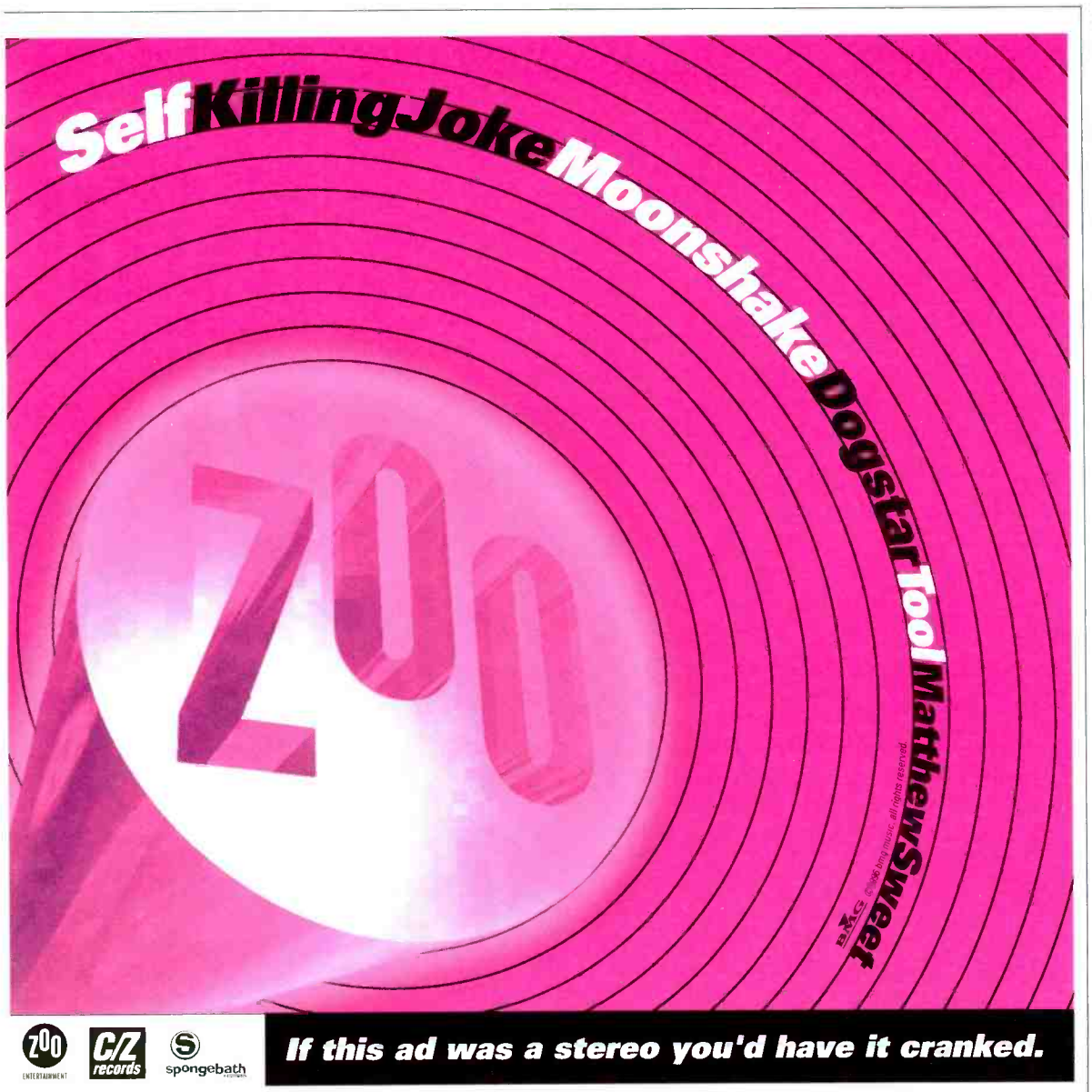
Throughout the late '80s, Pam Tillis worked steadily as a songwriter and session singer, while honing her talents in the Nashville clubs. By the early '90s, she had become one of the

most popular club acts and recorded the gold album "Put Yourself In My Place." Two platinum albums and many Top 10 singles later, she has recorded her newest, "All Of This Love," and is one of the very few women in country music to be the sole-producer of her own album. Tillis has found popularity by being accessible to the 'new country' set while hav-

Richard Marx

Multi-platinum vocalist/composer/producer, Richard Marx, was the first solo-artist of the rock era to land his first seven singles within the Top 5 rungs of the pop chart. Known as a vibrant performer who adapts easily to a variety of musical styles, he

work on the soundtracks of such films as "Even Cowgirls Get The Blues" and "Salmonberries," duets she's sung with the likes of Tony Bennet and Roy Orbison, and benefit projects such as the 1988 Amnesty International Tour and "Red, Hot, And Blue," a tribute to Cole Porter that funded the fight against AIDS. Her seventh album, "All You Can Eat," is a new turn in a career path that has unfolded like a coastal road, and has been likewise as scenic. Produced by writing partner Ben Mink, the album presents a move toward dance and funk, expressing more sensual lyrics on tracks like "Get Some," "Acquiesce" and "Sexuality."



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ing credibility with the traditional establishment. In 1994 she was honored with the Country Music Association's Female Vocalist Of The Year award.

Hezekiah Walker And The Love Fellowship Crusade Choir

After the success of the Grammy-winning "Live In Atlanta At

Morehouse College," there's good reason to believe that Hezekiah Walker's new album, "Live In New York...By Any Means," will further spread the word. Walker, a native of Brooklyn, has attracted a wide audience by mixing traditional gospel with a contemporary urban sound, even hosting current R&B star Aaron Hall on the song "No Greater Love." But the message in the music is foremost. Walker started singing solos in church at the age of 8, and, by his mid-teens, he was writing songs for a small gospel ensemble he had put together. Since 1985, The Love Fellowship Crusade Choir has grown from 12 members to over 100 and has released six albums.

Trisha Yearwood

While working at the front desk of a music label in Nashville, Trisha Yearwood got her start by singing demos for songwriters, moving later onto the background vocal tracks of masters. Her 1991 debut single,

"She's In Love With The Boy," spent two weeks at No. 1, and another three cuts from her double-platinum eponymous album rested in the Top 10. Yearwood's second and third albums also achieved platinum status, and "The Song Remember When," the title-cut from the latter, found its way to the top spot on the Country Chart. Her new album, "Thinking About You," features the hit, "XXXs And OOOs (An American Girl)." ■

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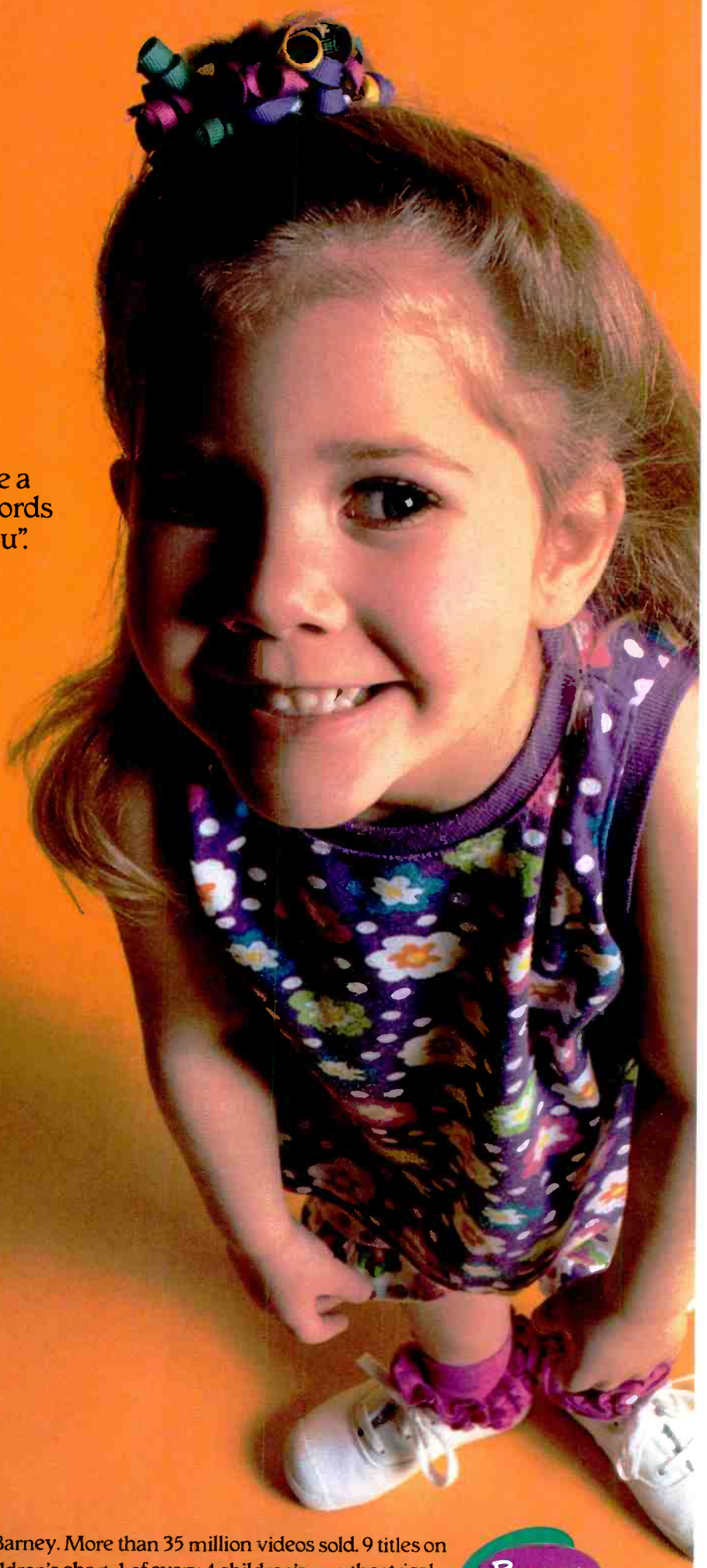
Thanks to Barney, kids have a thorough understanding of words like "Please" and "Thank you".

Not to mention "Play" and "Rewind".

Pre-order: April 23, '96
Street date: May 21, '96
SRP: $14.95 #2011

Pre-order: July 9, '96
Street date: Aug. 6, '96
SRP: $14.95 #2012



No one has sold more children's products than Barney. More than 35 million videos sold. 9 titles on the Top 100 sales chart. 16 titles on the Top 50 children's chart. 1 of every 4 children's non-theatrical videos sold in '95 was a Barney Video. The only word they don't seem to understand is "Stop."

Barney

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NARM Schedule Of Events

Information was accurate at presstime, but is subject to change.

THURSDAY, MARCH 21

NOON - 6 p.m.
Registration

1 - 6 p.m.
One Stops/Rack Jobbers Workshop
Facilitator: **George Cappanelli,** The Information Company

4 - 7 p.m.
NARM/RIAA
Merchandising Committee Meeting

FRIDAY, MARCH 22
7 a.m. - 8 p.m.
Registration

8 - 9:15 a.m.
Orientation & Networking Breakfasts
(Independent Retailers, Chain Retailers, Wholesalers, Suppliers)

9:30 a.m. - 2 p.m. Industry Issues Forum For All Member Segments

2 - 8 p.m.
Trade Show

6 - 8 p.m.
Trade Show "Opening Reception"

10 p.m. - 2 a.m.
"CLUB DIVERCITY" at the Sheraton Washington Hotel
presented by **The Independents**

SATURDAY, MARCH 23

7 a.m. - 5 p.m.
Registration

7:45 - 8:45 a.m.
Breakfast

9 - 10 a.m.
General Session
National Anthem
The Moffats (Polydor Nashville)

Special Performance
The Capitol Steps

Welcoming Remarks
NARM President **Ann Lieff**, Spec's Music

Programming Chairman's Remarks
David Lang, Compact Disc World

Keynote Address
Howard Stringer, Tele-TV

9 a.m. - 2:30 p.m.
Family Program: CD Tour & Luncheon Cruise

10 a.m. - 5 p.m.
Trade Show

12:30 - 2 p.m.
Luncheon Seminars

Panel—How To Buy And Why To Buy, Part I: Music
Moderator: **Geoff Mayfield,** Billboard

Panel—How Do You Sell Latin Music?
Moderator: **Nelson Balido, Jr.,** Southwest Entertainment

FutureScan: A Look At Tomorrow's Technology
Speaker: **Roger Selbert, Ph.D.,** FutureScan

Stop Burnout From Ruining Your Life
Speaker: **Gerald L. Fishkin, Ph.D**

2:15 - 3:45 p.m.
Seminars

Panel—How To Buy And Why To Buy, Part 2: The Other Stuff
Moderator: **Geoff Mayfield,** Billboard

Achieving Sustainable Profit Power
Speaker: **Bruce Merrifield,** Merrifield Consulting Group

Customer Service 2001
Speaker: **Phil Steffen,** The Bottom Line Group

Find More Time For Yourself Every Day
Speaker: **Stephanie Culp,** The Organization

3:45 - 5:30 p.m.
Guitar Pull 2
Presented By The **Country Music Association**
Carlene Carter (Giant Records), **Pam Tillis** (Arista Records), **Mary Chapin Carpenter** (Columbia Records), **Suzy Bogguss** (Capitol Nashville)

8 - 10:30 p.m.
30th NARM Scholarship Foundation Dinner
Performance By **k.d. lang** (Warner Bros. Records)

10:30 p.m. - 2 a.m.
"CLUB DIVERCITY" at the Sheraton Washington Hotel
Presented By **The Independents**

SUNDAY, MARCH 24

7 a.m. - 5 p.m.
Registration

8:30 - 10 a.m.
Seminars

Panel—Selling Multimedia Products
Moderator: **Jordan Rost**, Warner Music Group

High Performance Management
Speaker: **Bruce Merrifield,** Merrifield Consulting Group

Creating A Work Environment For Self-Starters
Speaker: **Warren Greshes,** Speaking Of Success

8:30 - 11:30 a.m.
Workshop—Doing Business On The Internet: An Overview
Speaker: **Philip Weist,** Skillpath Training

9 a.m. - 4:30 p.m.
Family Program: Virginia Countryside Tour

10 a.m. - 5 p.m.
Trade Show

NOON - 2 p.m.
Gospel Brunch
Presented By The **Gospel Music Association**
In Cooperation With **U.S. Optical Disc**
DC TALK (Forefront Communications), **Kirk Franklin** (Gospo Centric), **Hezekiah Walker And The Love Fellowship Crusade Choir** (Benson Music Group)

2:15 - 5 p.m.
Plenary Session & Annual Members Meeting

Featured Speaker
"Trendview," **Faith Popcorn,** Brain Reserve

Association Report
NARM Executive VP **Pamela Horovitz**

1995-96 NARM President's Message
Ann Lieff, Spec's Music

1996-97 NARM Election Results
Alan Malasky, Arent Fox et al

NARM Strategic Planning Review
Glenn Tecker, Tecker Consultants

Seminars For Independent Retailers, Store Managers & Associates

2:30 - 4 p.m.
Confessions Of A Streetfighter
Speaker: **Jeff Slutsky**, Streetfighter Marketing

Find More Time For Yourself Every Day
Speaker: **Stephanie Culp**, The Organization

4:15 - 5:45 p.m.
Customer Service 2001
Speaker: **Phil Steffen**, The Bottom Line Group

Creating A Work Environment For Self-Starters
Speaker: **Warren Greshes**, Speaking Of Success

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6 - 7:30 p.m.
Classical Music Reception
Performance By **The Baltimore Consort** (Dorian Recordings)

6:30 - 8:30 p.m.
Store Managers Bash
Hosted By **Tower Records**

8 p.m. - 2 a.m.
"CLUB DIVERCITY" At The Sheraton Washington Hotel
Presented By **The Independents**

MONDAY, MARCH 25

8 a.m. - 6 p.m.
Registration

8 - 9 a.m.
Music Business Educators Breakfast Meeting
Invitation Only

9 - 10:30 a.m.
Breakfast Seminars

The Five Paths To Business Growth
Speaker: **Robert Tomasko**, Arthur D. Little

A Look At The Active Music Consumer: Hitting A Moving Target
Speaker: **Mike Fine**, Soundata

How To Win The Ad War
Speaker: **Herb Gross**, Herb Gross & Co.

10:45 a.m. - NOON
Closing Session

Featured Speaker
"10 Years Later..." With **Peter Glen**

12:15 - 2:45 p.m.
Awards Luncheon

Presentations
Advertising Awards
Best Seller Awards
Supplier Of The Year Awards
Merchandising Of The Year Awards

Entertainment Presented By **Walt Disney Records**
Preview Music From "The Hunchback Of Notre Dame"

5 - 6:30 p.m.
Cocktail Buffet

7 - 9 p.m.
Music In America: Celebrating Our Industry's Diversity
Kathleen Battle (Sony Classical), **Buddy Guy** (Silvertone), **Richard Marx** (Capitol), **Trisha Yearwood** (MCA Nashville), **The Four Tops & The Temptations** (Motown)

10 p.m.
Coffee & Dessert Buffet

10 p.m. - 2 a.m.
"CLUB DIVERCITY" at the Sheraton Washington Hotel
Presented By **The Independents**

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DISTRIBUTORS

(Continued from page 81)

NARM has really listened and has made changes to serve the entire music base of the industry. It wasn't that the old product-presentation format wasn't working, but it's about more than one or two years. It's looking forward together and working to make Congress understand we've got a diverse business that needs protection. So we'll be making the rounds to contact both legislators and their staffers."

Uni's Burns is also eager "to see the first results of the new strategic planning initiative. NARM has to recognize what business its members are in—not only music but a lot of other formats as well. We've got to work more closely together with other industry groups like VSDA [Video Software Dealers Association], SPA [Software Publishers Association] and ISDA [Interactive Software Developers Association], to maximize our opportunities. NARM can be very beneficial to manufacturers by guiding us in the right direction. The convention's business approach is excellent, and our people are being encouraged to actively participate in all the seminars and roundtables."

"We're not past the '95 problems," Caparro observes, "and the strategic plan is vital in helping NARM redefine what it is and what it needs to be in the future."

"At NARM, we expect the seminar program will be very useful for our staff," Mount says. "We'll also be holding customer meetings, and we see the Monday night gala as another excellent opportunity to put a friendly face on our industry."

Jones says BMG also is eager. "We'll continue to have account meetings," he notes, "but working with our retailers in various workshops and seminars should be very meaningful."

"NARM is the only forum the industry has to get together under one banner, and we don't want to lose that," Smith notes. "I think there are a lot of issues targeted to our retailers' future at seminars and roundtables, and we also expect to have more time for productive account meetings."

FUTURE OUTLOOK POSITIVE

The near- and far-term outlook is generally positive. More first-half top artist releases hint at a better product spread in '96, and the promise of new formats like enhanced CD (ECD) and DVD (digital versatile disc) presents exciting opportunities for specialty retailers and others.

WEA's Mount promises some big records coming in the first half, including an already-shipped Tori Amos, Stone Temple Pilots in March, a new Hootie & The Blowfish in April, and Metallica in early June. For PGD, Caparro notes new releases in the first quarter from Tupac Shakur, the Gin Blossoms, Sting, Kiss and John Tesh. In addition to first-half albums from Wynonna, George Strait, George Michael, Aimee Mann and Mr. Mairanga, Uni's Burns promises another Lina Santiago album and some exciting debut bands from the new N.Y.-based Universal label. Cema's big first-quarter release is "Beatles Anthology II," another double album at $22.85 MAP, with an expected 2.5 million orders shipped for March 16, according to Bach. Sony had Neil Diamond's first Nashville recording in February and a Celine Dion in March; Rage Against The Machine is due among a number of top releases later this spring.

For the future, Jones is very concerned about the audiocassette situation. "Too many accounts are finding it easy to reduce space for tapes," he observes. "We can't afford to end up with one configuration that doesn't address the needs of many of our consumers. We'll try to do some innovative things in the areas of both pricing and promotion, but even the smallest retailer has to realize it's foolish to walk away from cassettes."

Caparro is also concerned, noting, "The audiocassette is still a viable configuration, even though our ratio is about 80%/20% CD/tape. I strongly urge our customers not to get out of the cassette business prematurely, and we'll supply them as long as the consumer wants them."

Mount also promises continuing tape duplication, but adds, "The decline of the cassette will continue. It's running about 80%/20% CD/tape right now, and could be 85%/15% by year-end."

"With hundreds of millions of cassette players in homes and cars, it's a huge market we can't walk away from," Smith observes. "But everything will be on disc in the future, and we believe the MiniDisc (MD) is the obvious replacement for the cassette to develop the portable marketplace."

Distributors are more bullish on ECD and the opportunities for various DVD formats. "ECD is beginning to take hold this year, and we look forward to working with our customers to market it to the consumer," says Bach. "We didn't have enough time for the holidays, and we'll have a more significant body of work this year."

"ECD is first and foremost a music product, an added value, as the great success we had with Sarah McLaughlan's 'Freedom Sessions' proved," says Jones. "We see it as an excellent artist-development format as well."

Mount promises more ECD titles this year as well, with every release targeted day/date with the CD version.

"At Cema, the success of the 'Beatles Anthology I' was a tremendous event, delivering several million two-disc units literally overnight to all accounts," says Russ Bach.

Looking beyond the expected launch of the DVD 133-minute movie version late this year, Mount believes, "DVD will improve the ECD format dramatically, with full-motion, real-time video, and will start impacting our business in '97 as both a music product and a CD-ROM."

Adds Bach, "DVD makes all the sense in the world. It will enhance the overall consumer experience initially for movies, and very soon after that for music, games and more."

"The 'V' for versatile means it can do anything," Smith enthuses. "It's a sexy, exciting new medium and initially will be to video what CD was to audio."

Bach also sees the World Wide Web and Internet offering the industry tremendous options and opportunities. "From the Cema standpoint, the new NARM World Wide Website is very exciting, with our customers able to access both catalog and statistical information. Capitol, Virgin and our other labels now have, or will have, home pages that we'll also be making more use of in the future." ■

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KEYNOTER STRINGER EASES INTO BRAVE NEW WORLD

(Continued from page 84)

rhythm is likely to continue and continue and continue.

BB: *What are your tastes in music?*

HS: I was a jazz enthusiast; I used to play the trumpet as a teenager and got swept up in swinging London. I ran rock concerts at the university in England and recruited some of those Liverpool bands. I hired the John Barry Seven and the Applejacks. I was involved in a Rolling Stones concert before they were famous, and I saw the Beatles live at Hammersmith Park. I went through that whole period. I've hit 50 and find myself now, as a former choirboy, drifting more to opera and classical music. I still like good mainstream music, but I really like melody. I was at the MTV awards last year, and there wasn't a single great male rock voice there—there were some good women. I've got to hear a great voice, whether it's a Freddie Mercury or a Bono, whatever. I miss Freddie Mercury.

BB: *At an industry conference a few years ago, you said that the brave new world of interactive media gave you a headache. What has happened since then to make you feel better about it?*

HS: It still gives me a bit of a headache. There was a great line that somebody once said: "We keep making labor-saving devices for the mind when sometimes the mind needs to labor." I'm still unnerved by the clutter. I changed into this business—video-on-demand and telephony—because I thought we could control the clutter a little bit and get organized, so that the programmer would be in charge of the video instead of the 100-, 200-, 300-channel environment that makes surfing a night of the living dead. I'm still troubled by technology-driven products—the technology driving the marketplace so that things are made easier—when actually we need to think about more things. I still wander into this brave new world with a lot of ambivalence. ■

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APRIL 29 - MAY 1, 1996

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Contact Information

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Cancellation policy: All cancellations must be submitted in writing. A full refund less a $75.00 administrative fee will be issued after the conference, if notification is received on or before March 25th. Cancellations received between March 26 and April 10 will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after April 11th.

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Update

GOOD WORKS

A HIT WITH CHARITY, TOO: Hit producers/songwriters **Jimmy Jam** and **Terry Lewis** will receive the 1996 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research June 13 at a concert and reception in New York's Avery Fisher Hall. Jam and Lewis, who operate Flyte Tyme Productions and Perspective Records, have produced and/or written more than 40 singles or albums with gold, platinum, or multi-platinum sales, including recordings by **Michael Jackson, Janet Jackson, Boyz II Men, Solo,** and **Sounds Of Blackness**. Contact: **Muriel Max** at 212-245-1818; fax 212-489-1196.

AN 'OASIS OF PEACE': The American Friends of Neve Shalom/Wahat Al-Salam (Hebrew and Arabic for "oasis of peace") will host a benefit concert April 30 at New York's Merkin Hall on behalf of the village and school in Israel, established in 1972, where Jews, Christians, and Moslems live and work together. Performers will feature Israeli recording artist **David Broza**, whose grandfather, **Wellesley Aron**, co-founded the village, along with Jordanian percussionist **Hani Naser** and composer **David Amram**. Actor **Richard Gere** will serve as the evening's honorary chair. Tickets for the benefit are $35-$500 and are available by contacting American Friends of Neve Shalom/Wahat Al-Salam at 121 Sixth Avenue, No. 507, New York, 10013, or by calling 212-226-9246. For additional information, contact: **Susan Burkat** at 914-337-6888 or **Jody Miller** at 212-431-5227.

HELP TO AND FROM: LIFEbeat, the music-industry group fighting AIDS, added $160,000 to its coffers with its annual snowboarding/skateboarding event Feb. 14 at Bear Mountain Ski Resort in Big Bear, Calif. The event, Board AID 3 for LIFEbeat, was sponsored by Warp magazine and Airwalk and attracted more than 4,000 people. In other developments, the charity recently made grants to more than 20 AIDS care providers on behalf of its 2-year-old Joey DiPaolo AIDS Education and Prevention fund, founded in honor of the group's 16-year-old spokesman, who contracted the AIDS virus during a blood transfusion when he was 4. Contact: **Jody Miller** or **Joe D'Angelo** at 212-431-5227.

JOURNEY FOR CHARITY: **Nick Holmes**, vocalist for Relativity/Music for Nations Records act **Paradise Lost**, started the band's recent tour with a trek through the Australian outback on motor bike, a 1,000-mile trip that will, with help from financial sponsors, raise funds for the Children with Leukemia Trust. Donations can be made to the Nick Holmes/Children with Leukemia Trust, c/o Music for Nations, 333 Latimer Road, London, W10 6RA. For more info, contact **Michael Mazur** or **Debbie Sellnow** at 609-426-1277; fax 212-426-1217.

DEVEAUX

(Continued from page 46)

Jam '95 countdown of the year's hits.

Nichion hopes to help DeVeaux ink deals for "Bahama Rhythm" in other territories after it releases "Rhythm and Love."

DeVeaux says that when writing for the Japanese market, he thinks of melody before anything else.

"The Japanese like a really good melody, no matter what language it's in. And with ballads, I notice that they like big, power ballads, not so much R&B/soul ballads or groove ballads.

"For me, especially, Japan is an important market, because as a songwriter, you can make a lot of money here," says DeVeaux. "The mechanical rates are so high."

MCA LINKS WITH ASIAN LABEL SCHTUNG

(Continued from page 52)

our newest Argentinian operation. The response has been overwhelmingly positive."

A series of three albums from Nepalese musicians Sur Sudha is set for release in the coming year. An album of ambient jazz from Hong Kong composer Dave Packer, titled "Shamen Secret," will follow, and an as-yet-untitled project with Wilson as performer and producer is also planned.

Also in the deal are releases from Schtung's Singapore arm. "My Lucky Charm" from Transformasi is a catchy mix of West Coast grooves, Indonesian gamelan music, Thai soloists, and Malay percussion, with vocals in English, Malay, Indonesian, and Tamil. Other releases include a compilation set titled "Jam Bangle," which will feature Schtung acts, and a dance album, "Cosmology," by the band Mo'Fo.

"The Asian market has been evolving from Chinese-style pop with Chinese, Thai, or Malay lyrics over the top, gradually moving toward a slightly more sophisticated sound," says Rogers. "You could take away the lyrics from a Jacky Cheung album, for example, and have a bunch of L.A. pop songs. If you take the lyrics away from what Schtung does, you have Asian music."

PHONO FEDERATION

(Continued from page 51)

the IFPI group members. Participants will have to pay a yearly flat rate of less than [$500]."

The PhonoNET will be presented to the industry at a formal launch April 11.

The Austrian Phono Federation is run by officers of the IFPI group. Those holding the joint roles are Chris Wemcken, chairman; Manfred Lappe, treasurer; Harald Th. Buechel, vice-chairman; and Erich Krapfenbacher, board member. IFPI Austria will continue in its traditional lobbying role and legal activities.

MANFRED SCHREIBER

Seeing 'Outside.' Philippine art student Joseph Lee Alviar took home the prize at the "Outside" art competition sponsored by BMG Entertainment International. Contestants submitted original works related to the subjects depicted on "Outside," David Bowie's latest album. Bowie, Hermann Nitsch, a leading figure in the Viennese actionism art movement, and Christoph Ruecker, VP of international marketing for BMG Entertainment, picked the winner from 11 finalists. Alviar, who was unable to attend the final judging in Paris, was honored at a special ceremony in the Philippines, during which he received his award and a $25,000 scholarship. Pictured in the front row, from left, are finalists Laszlo Szilagui, Peo Johansson, and Inge Braat; and Ruecker. Pictured in the back row, from left, are finalists Marketa Vankova, Yasuharu Yoshizaki, and Hyeun-Sook Lim; Bowie; Nitsch; and finalists Christian Schwarzwald, Elli Garb, and Charlotte Baker-Wilbraham.

LIFELINES

BIRTHS

Boy, Morgan Thomas-James, to **Tommy** and **Susan Musto**, Feb. 24 in Franklin Square, N.Y. Father is co-owner and dance music producer/writer for Northcott Productions, Ltd.

Boy, J. Tristan, to **Jacquie Perryman** and **J. Alan Davis**, March 7 in Los Angeles. Mother is senior VP at PolyGram Soundtracks. Father is an entertainment lawyer at Davis & Benjamin.

MARRIAGES

Anton Reisenegger to **Nicole Bumiller**, March 13 in Santiago, Chile. Groom is a guitarist and vocalist for BMG Chile recording artist Criminal.

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.

MARCH

March 23, **How To Start & Run Your Own Record Label,** New Yorker Hotel, New York. 212-688-3504.

March 26, **ASCAP Presents: Music Publishing Info Session,** ASCAP, New York. 212-621-6414.

March 26, **The Dynamics Of Concert Tours,** presented by the Los Angeles Area Music Network, S.I.R. Theater, Hollywood, Calif. 818-769-6095.

March 27, **Music And New Media: Issues From Creation And Licensing To E-CD And Production,** presented by Los Angeles Women in Music, location to be announced. 213-344-9606.

March 28, **Atlanta Music Seminar,** Lou's Blues Revue Club, Atlanta. 404-249-7311.

March 30, **8th Annual Tamika Reggae Awards,** Paramount Theatre, New York. 718-978-7494.

March 30-31, **Platinum Plantation Recording Industry Seminar And Demo Clinic,** Radisson Hotel, Atlanta. 770-368-3905.

APRIL

April 2, **The Business Of Entertainment: The Big Picture,** presented by Schroder Wertheim and Variety, Pierre Hotel, New York. 212-492-6532.

April 6, **Releasing Your Music Independently A-Z,** presented by All Points Bulletin Worldwide, EK Horton Center, Los Angeles. 310-306-4205.

April 9-May 17, **ASCAP/Disney Musical Theater Workshop,** Disney lot, Los Angeles. 212-621-6234.

April 16-18, **Replitech Europe 1996,** Jaarbeurs Congress and Convention Centre, Utrecht, the Netherlands. 914-328-9157.

April 20, **Music In Cyberspace Conference,** presented by NARAS New York Chapter, Marriott Marquis, New York. 212-245-5440.

April 26-28, **Second Adventures In Broadcasting Promotion Director's School,** seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

April 29-May 1, **Billboard's 7th Annual International Latin Music Conference,** Hotel Inter-continental, Miami. 212-536-5002.

MAY

May 1-5, **Impact Super Summit Conference,** Opryland Hotel, Nashville. 215-646-8001.

May 9-11, **Music Journalism Awards And Conference,** Wyndham Bel Age Hotel, West Hollywood, Calif. 415-454-2100.

May 31-June 2, **Music, Money & You: Inside Songwriting And Indie Recording Conference,"** New Buffalo Marriott Hotel, Amherst, N.Y. 800-265-8481.

May 31-June 2, **Route 1 South Music Conference & Festival,** Richmond Marriott Hotel, Richmond, Va. 804-358-6296.

FOR THE RECORD

A headline in the March 23 issue of Billboard mistakenly indicated that Warner Bros./Reprise had teamed with PBS for shows developed for public television. The labels were working with American Program Service, an autonomous Boston-based company that specializes in the production and acquisition of programs for public TV.

Wixen Music Publishing Inc. is administrator of Epitaph's publishing. The story on the Offspring's desire to end its contract with the label (Billboard, March 16) reported otherwise. In addition, Thom Wilson has not been confirmed to produce the band's next album.

Hard Rock Supporters. Salt-N-Pepa launch the "Hard Rock Cafe Grammy Careers" program in New York. Jointly sponsored by Hard Rock Cafe and NARAS, "Careers" will be a monthly event that provides students with realistic information about music and entertainment careers from experienced professionals. Simultaneous launches occurred at nine other Hard Rock locations. Shown, from left, are Jon Marcus, executive director NARAS New York, and band members Cheryl "Salt" James, Sandy "Pepa" Denton, and Deidre "Spinderella" Roper.

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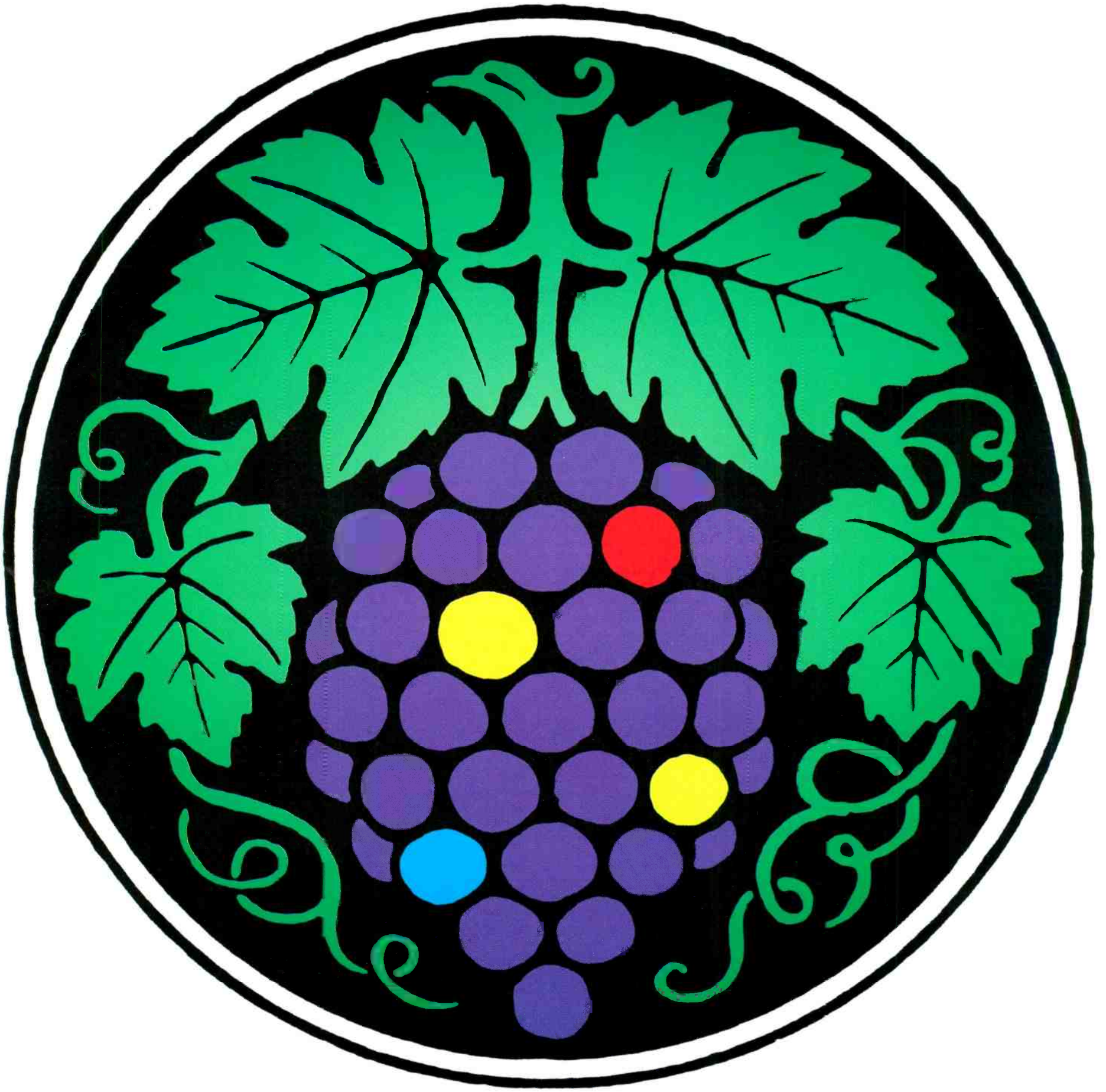
THE Billboard SPOTLIGHT

INDIES



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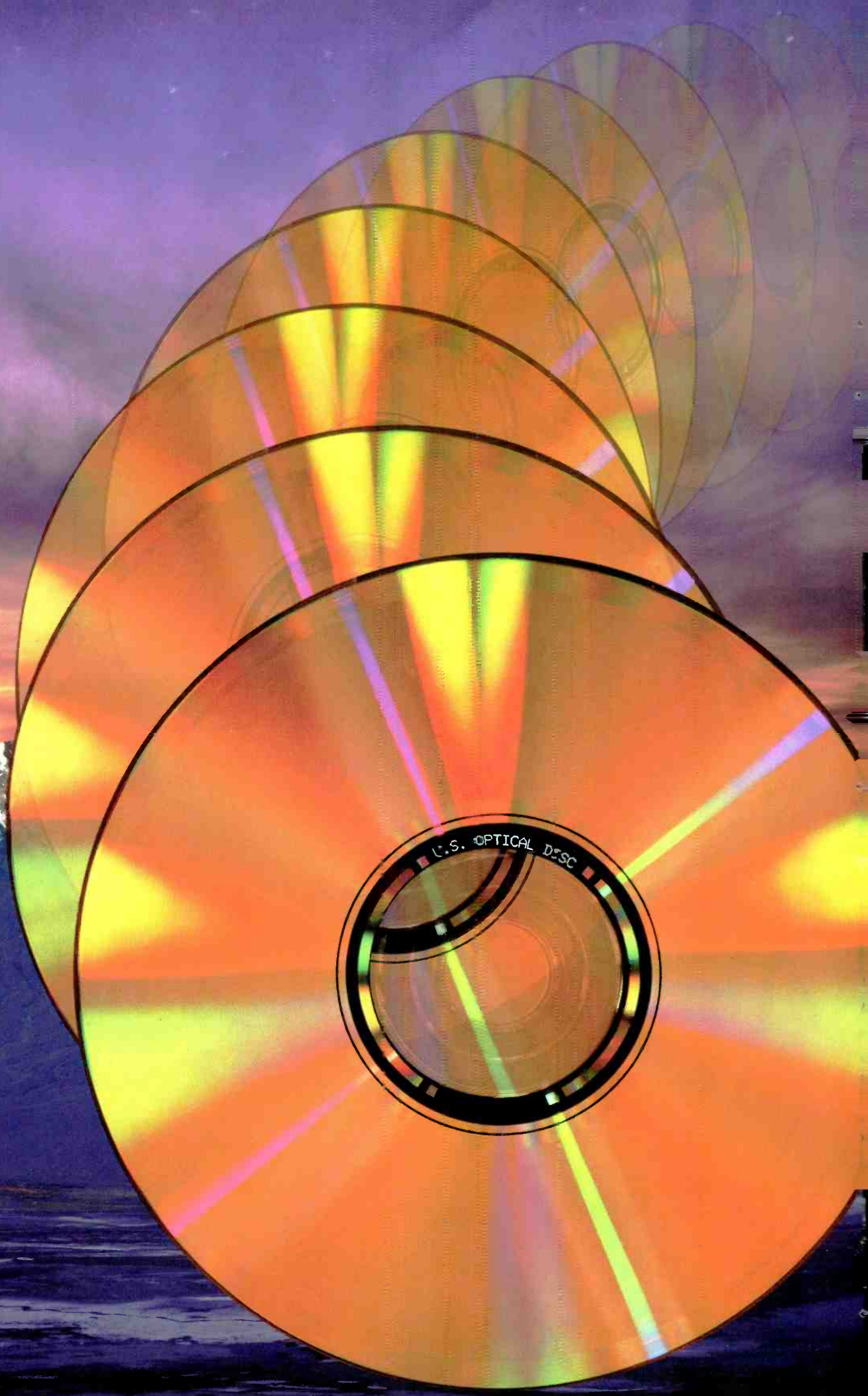

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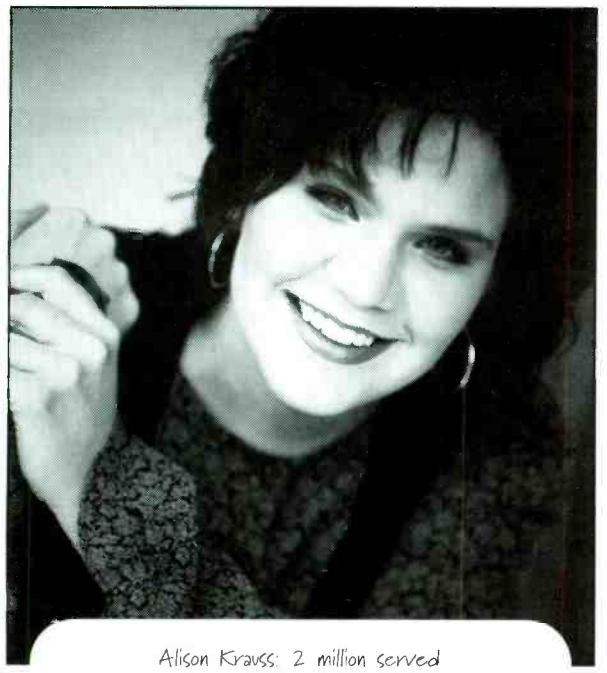


Alison Krauss: 2 million served

indies

BRANDING, CATALOG & VERTICALLY INTEGRATED BARBECUE SAUCE:

How Four Indies Prosper With Or Without Hits

BY CHRIS MORRIS

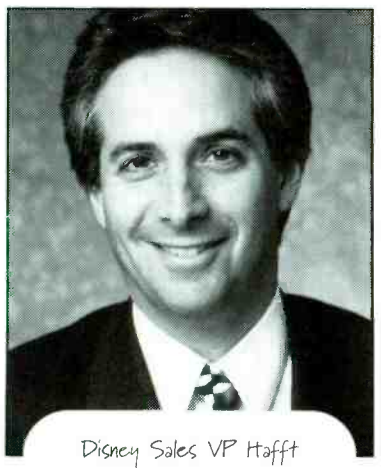
Everybody knows the story by now: In 1995, independents garnered the No. 2 slot among distributors, coming in second only to WEA (with 21.6%), gaining an additional 3% of the market and accounting for 19.2% of the music industry's overall market share. Ed Christman's wrapup in the Jan. 20 issue of Billboard noted that several hit albums helped drive the indies' business last year.

Well and good. But it's also worth noting that independents do not live by hits alone; it should be pointed out that many factors contributing to the health of the indies' business may fly under SoundScan's point-of-sale radar. The indies' large slice of the distribution pie reflects a philosophy that dictates looking beyond the hits.

With these ideas in mind, Billboard contacted four independent labels that accounted for some of the most sizeable hits of last year to discuss their approach to the business beyond the multiplatinum sellers. The companies are radically different in audience and in marketing style, but they share one thing in common—the view that chart smashes are not the driving force in their year-to-year game plan.

ROUNDER RECORDS:
Catalog Is The Name Of The Game

Rounder Records' profile in the business skyrocketed in 1978, when the Cambridge, Mass.–based label, then eight years old, scored a gold record with "Move It On Over," its second album by the Delaware blues'n'boogie act George Thorogood & The Destroyers. Last year, the company rose to renewed prominence with an even more surprising success, bluegrass fiddler-vocalist Alison Krauss' "Now That I've Found You: A Collection."



Disney Sales VP Hafft

Ken Irwin, who founded Rounder 26 years ago with partners Marian Leighton Levy and Bill Nowlin, says that the Krauss record has shipped more than 1.9 million units to date. But Irwin acknowledges that Rounder's strength lies not in its big hit titles—which are obviously few and far between—but in its diverse and eclectic catalog of folk, blues, country, bluegrass, Cajun, Tex-Mex and reggae.

"We're a catalog-driven label," Irwin says. "We sign people who we hope to work with for a long time...In [Krauss'] case it's been great.

"We also have deep catalog on Alison, and since many considered her a new artist, it was very nice," Irwin continues. "People went back and bought lots of other titles."

Irwin ties the health of his company to "the emergence of a number of significant chains going much deeper into catalog, and they are making catalog the difference in the struggle for supremacy. Catalog has become a significant part of that battle, as people are going into stores looking for that broader selection."

Speaking of the increased viability of indies in general, he says, "A lot of the independent labels are becoming more sophisticated in terms of marketing; a number are becoming more active promotionally. There are more acts out there touring...The level of knowledge and sophistication and probably visibility in the marketplace has risen or become much more significant than in the past."

WALT DISNEY RECORDS:
A Brand Name That Counts

Last year, the triple-platinum soundtrack for the animated feature "Pocahontas" continued an extraordinary run for Walt Disney Records. In 1989, "The Little Mermaid"—the feature that helped restore the fortunes of Walt Disney Pictures' animation division—became the first of five consecutive multiplatinum soundtrack hits for Disney's indepedently distributed label. "Beauty And The Beast," "Aladdin" and the blockbuster "The Lion King" followed suit.

"Without those major releases," confesses Disney Records sales VP Barry Hafft, "I'm not sure Walt Disney Records would have survived, or that the children's-record business would have grown without 'The Little Mermaid.'"

Epitaph superstars Rancid

However, in the seven years since "Mermaid" kicked Disney Records back into gear, things have changed for the Burbank, Calif.–based label. Hafft says, "The 'Little Mermaid' soundtrack in 1989 was a much greater portion of our business than any major soundtrack of the last couple of years." He also acknowledges that soundtracks are never a sure thing; he says of the soundtrack for Disney's June cartoon feature "The Hunchback Of Notre Dame," "I can't tell you it's going to sell 3 million units."

Hafft says that catalog is "our day-in-day-out business, the life blood of our business. We can't rely on a hit—who can?...A huge portion of our business is mining the catalog—going into the archives and creating packages, and recreating and updating them four or five or six years later."

Obviously, it's an estimable catalog that features over 50 years of animated classics. Hafft also points to the additional edge that Disney has in the marketplace, thanks to its instantly identifiable name and glittering gallery of perennial characters.

He says, "What's unique to Walt Disney Records is, we're a brand, so when you walk into [any store], if they have a music section, inside that music section you'll find a Disney music section. We can command that section because we're such a powerful brand."

With its own retail stores pushing a full line of Disney products, and accounts—worked by Disney's own sales staff, since some 80% of the label's business comes from direct sales—ranging from conventional music retailers to mass merchants, even non-soundtrack product gets immediate liftoff.

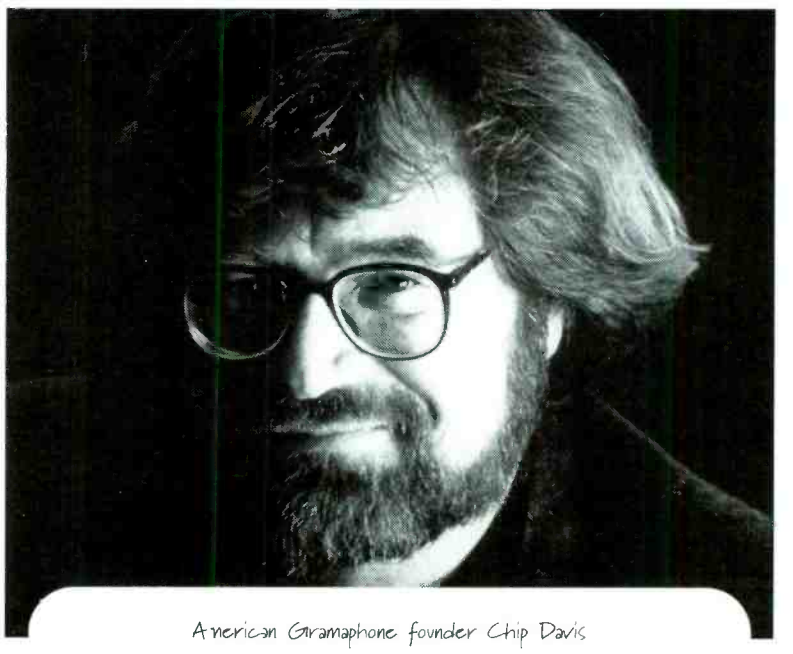
"On any given release we have that's not a soundtrack, we ship minimally 150,000 units," Hafft says. "That's because of the diverse account base we have out there."

Ken Irwin ties the health of Rounder to "the emergence of a number of significant chains going much deeper into catalog, and they are making catalog the difference in the struggle for supremacy. Catalog has become a significant part of that battle; people are going into stores looking for that broader selection."

EPITAPH RECORDS:
Punk Prophets Score Profits

Epitaph Records and its band Offspring have been among the major beneficiaries of the punk-rock

Continued on page 114



American Gramaphone founder Chip Davis

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indies

COMING UP FOR AIRSPACE

How do you work radio when your pockets aren't deep? By word of mouth, micro-marketing and going to college...

BY DOUGLAS REECE

Lacking the staff or budget of their major-label colleagues, indie record promoters are finding resourceful ways to break songs to radio and compete on a playing field crowded with a growing number of players.

Some of the approaches the indies' David is using to beat—or at least take spins away from—the Goliath majors include concentrating on specialty shows, college and community radio stations.

However, a quick look at the playlists at most mainstream stations reveals that indie artists continue to get significant airplay at some of the biggest commercial stations in the nation.

Mike Karsting, director of national radio promotions at Thump Records, has managed to get airplay for such label artists as Laura Martinez, Slow Pain and Stevie B at major market stations Z90 San Diego, Power 106 Los Angeles and KMEL San Francisco.

Karsting echoes the sentiments of many indie promoters when he gives the main reason for his success.

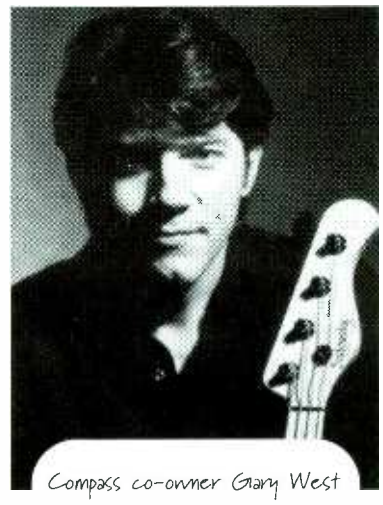
Radio-requested: Gravity Kills

"Building relationships with the PDs and MDs at stations and getting them to be open enough to listen to your music is half the battle," says Karsting. "But to do that, you have to be honest with them. I don't try to hype anybody. Just being straightforward and letting the product speak for itself is how you get the best response."

Sometimes, in fact, the word of mouth surrounding a group translates into a coup for indie promoters, who find that an act's reputation may be its strongest selling point.

TVT Records, which has had notable success with its act Gravity Kills (Billboard, Feb. 3) found that focusing its promotions and letting the act's reputation spread was the most effective way to build airplay for the group.

"The fact is, stations were talking to each other about this band," says John Perrone, director of national radio promotions. "We were actually receiving calls from stations asking us when they could get it, but we had initially decided to service 'Goodbye' to 30 stations and micro-market the band."



Compass co-owner Gary West

MOODS FOR MODERNS

While commercial success is highly prized, many labels credit college airplay with planting the seeds for their acts' successes.

Up Records focuses on college radio for such modern-rock-

"It's really frustrating when I look at a college-radio playlist and see Geffen, Warner Bros. and Atlantic," says Up's Tammy Watson. "One radio publicist at any of those labels earns more than all four of our staff put together." Still, Watson says that the precarious financial situation of many students actually creates a common bond between the two.

Indie promoter Mark Strickland

Continued on page 106

WORKING RETAIL: WHAT DAVIDS DO TO COMPETE WITH GOLIATHS' MUSCLE & MOVES

Successful indies take cred, prep & gumption into the stores with them.

BY RICHARD HENDERSON

Since time immemorial (or at least since the late '70s), independent labels have longed for promotional campaigns—and the budgets to front same—that could compete with hype generated by the majors. It would appear that, with the demand for precious in-store display space and listening-post opportunities, there could be little hope of indies maintaining a competitive profile in the stores.

But compete they do; Independent labels are currently enjoying their largest market share, despite the deep pockets of major labels and an extant retail climate that at best is uncertain. An indie's freedom to innovate and buck prevailing trends is nowhere more evident than in the marketing of its product. In the paragraphs that follow, many of the wily minds behind independent labels and distributors share their insights as to how a small label can go toe-to-toe with the Big Six in the quest for coveted listening posts, end-cap displays and—ultimately—increased sales, and not go broke in the process.

DATING DO'S AND DON'TS

Credibility is fundamental to an indie's quest for a greater profile in the marketplace. This could mean anything from the setting and consistent meeting of release dates, to promotional efforts generated in-house by the labels, to simply making the calls that keep store buyers and radio personnel informed of new releases. According to Navarre Corporation's VP and general manager of music products, Mike Gaffney, "The retailers and wholesalers are working off street dates. That's super important to them, whether for an act they've never heard of, or an act that's street-date sensitive; it just makes their machinery run that much better. Even at a one-stop level. You've got to meet street dates, and be known for doing it; that enables you to use that machinery."

Combustible Edison booked a "Rooms" end-cap

David Wolin, label distribution manager for Caroline, elaborates on the concept: "To get into most of the major chains, you've got to do programs. If you're not willing to put up the money to get the buy-in, it's tough. It means you're automatically at risk when you put out a new record, because you're being measured on your commitment to a record."

GETTING TO KNOW YOU

"Retail wants you to prove yourself," notes Megan MacEachern, sales and marketing 'WonderWoman' at Manifesto Records. "You can't just get by on indie credibility. You've got to have the drive and gumption to call store buyers yourself and build relationships. Some promo copies, a funny letter or fax, it's not rocket science. You can get to know these people. The distributors can't do it all for you."

SubPop's national director of marketing, Bobbi Miller, adds, "I do an extensive advance mailing, usually

Continued on page 110

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DANCE LESSONS

Perennially one of the most resilient market sectors, dance labels have a lot to teach the rest of the indie imprints.

BY KARA DIOGUARDI & LARRY FLICK

It is a proven fact that the ongoing survival of dance music relies primarily on the support and activity of indies. As majors continue to downsize their dance departments and trim acts from their rosters, there is simply no place else for a club-oriented singer or producer to turn.

Needless to say, there are currently more indie dance labels than nearly any in other musical genre. And the indie dance scene has become big business, between the licensing of music abroad, compiling multi-act albums and countless other enterprises. What follows are the stories of five labels that are doing it right. They are representative of dozens upon dozens of important labels pouring sweat and energy into the cause of elevating the dance-music form.

STRICTLY RHYTHM: Strictly Endurance

Over the last six years, Strictly Rhythm has evolved from a scrappy, two-person underground outlet into what is arguably the most powerful independent dance label in the world. Under the guidance of Mark Finkelstein, the label now distributes nearly a dozen smaller labels and is the home of such revered acts as Reel 2 Real and Barbara Tucker.

In a field where the name of the game is stamping the hottest producers' names on your records, Strictly Rhythm has blazed its own trail, opting to unearth and develop its own roster of producers—many of whom spin off into wildly lucrative careers. Among those who cut their teeth on Strictly Rhythm vinyl are such clubland superstars as Roger Sanchez, Armand Van Helden and Erick Morrillo.

"Our goal has always been to avoid being simply one of many labels putting out dance music," says Finkelstein. "We want people to know that we're an original. There's never anything run-of-the-mill about what we're doing."

But that is the story as it stands now. Like the music it embraces, Strictly Rhythm was born on the street. In 1988, the mature, well-educated Finkelstein connected with the shy, extremely club-savvy Gladys Pizarro and formed an unlikely but synergistic alliance. Finkelstein has the business acumen that most indies lacked, but was missing the ears needed to hang a company on the cutting edge. Pizarro had those ears.

Within six months of its inception, the label was riding the crest of its first underground hit, Logic's now-classic anthem "The Warning." It not only placed the label firmly on the international club map, but it sparked a spree of sound-alike records. The party was in full swing.

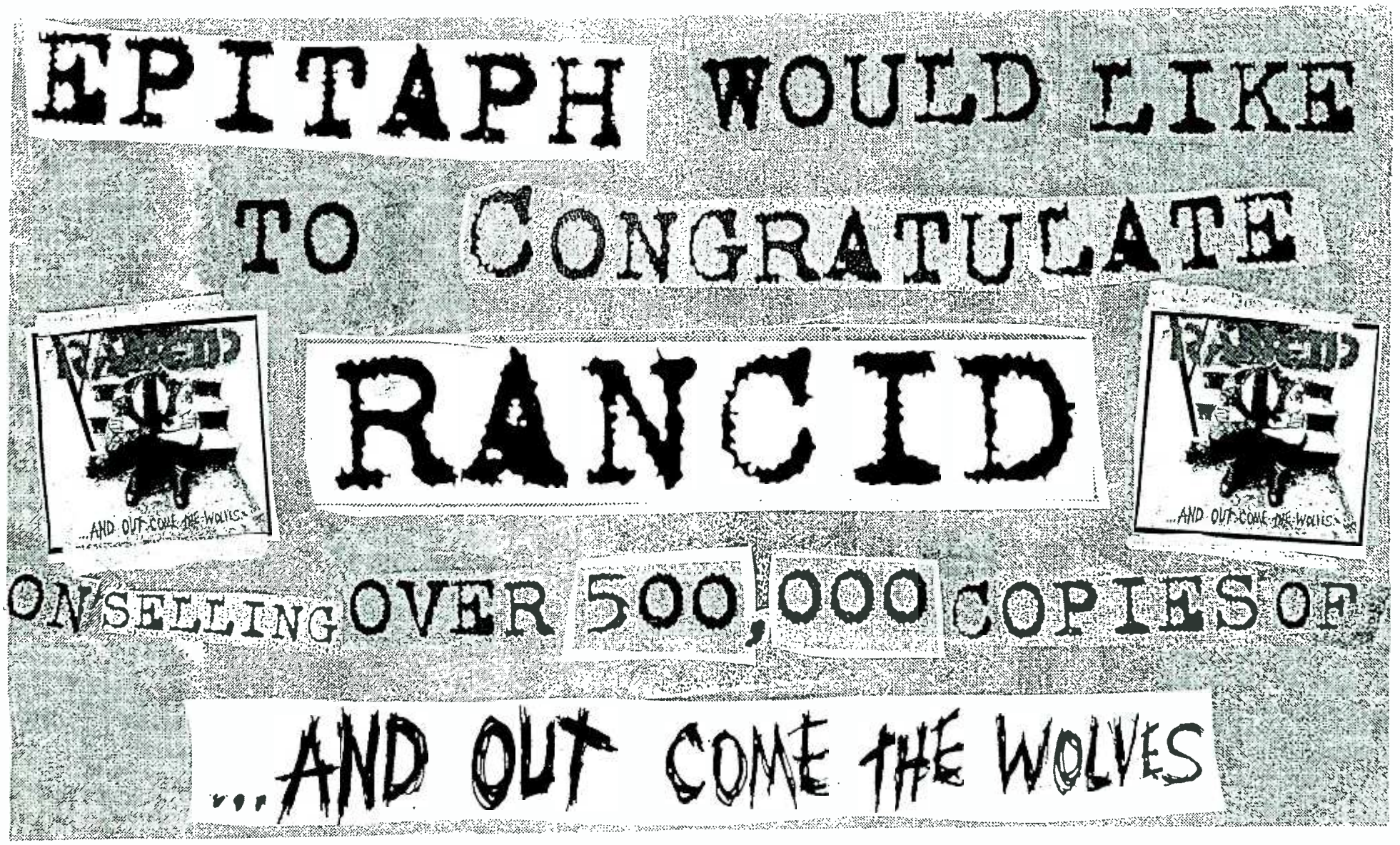
Six years later, Strictly Rhythm reigns as the No. 1 licenser of music around the world and has been honored by the American dance community as Indie Label Of The Year for three years in a row at the National Dance Music Awards. The future looks even brighter as Finkelstein continues to enforce his primary secret for success.

"Take the time to find and develop your greatest strength," he says. "We all have talent, it's just a matter of discovering it and making it work. Strictly Rhythm was built on nurturing the talent in people and pushing them to do their absolute best."

MOONSHINE: Shinin' Bright, Shinin' On

With 1995 worldwide sales close to $4 million, Moonshine Records has more than earned its reputation as one of the most competitive labels in today's indie market. Founded by Stephen Levy in 1993, Moonshine prides itself on being a full-service, "true" independent in leading H Street music, where day-to-day responsibilities are a family affair. With a background in promoting and DJing, Levy handles the creative aspects of the company, from A&R duties to the packaging of releases, while brother Jon oversees the business-management, product-distribution and operational aspects of the label. In addition to the Levy brothers, Moonshine staffs 15 in the U.S.

Continued on page 104



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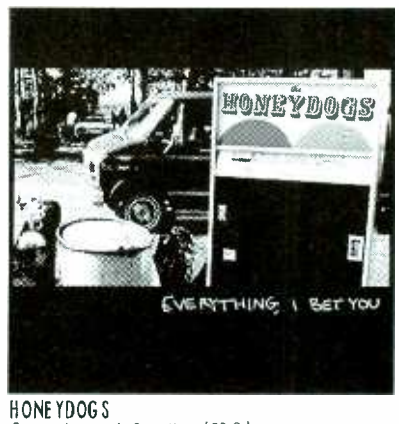
Goldfinger (Mojo/Reprise)
Recorded between countless brutal rounds of Mortal Kombat, Goldfinger's self-titled release is pure punk/ska filled with raw energy, passion, and humor.

SPAIN
The Blue Moods of Spain (Restless)
One of 1995's most critically-acclaimed albums. A sumptuous brand of silky-smooth, atmospheric late-night groove music, tinged with elements of West Coast jazz, blues and 60s soul.



HONEYDOGS
Everything, I Bet You (TRG)
"Minneapolis' Honeydogs draw on The Rolling Stones' brand of country honk and the raucous antics of Twin Cities punks The Replacements"--*New Country.*

JUNE
I Am Beautiful (Beggars Banquet)
Bursting from the thriving Chapel Hill music scene, June play moody, highly literate guitar pop along the lines of Throwing Muses and Belly.

MERMEN
Songs of the Cows (MESA)
The highly touted leaders in the surf instrumental revival. Six glorious tracks featuring virtuostic guitar chords, pummeling bass and pounding tribal beats.

WEEPING TILE
Cold Snap (TAG)
A Canadian four-piece, self-described as "one part mud room rock, one part grainy pop, brewed from a folky broth, and steeped in electric guitars."

ALTERNATIVE DISTRIBUTION ALLIANCE

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indies

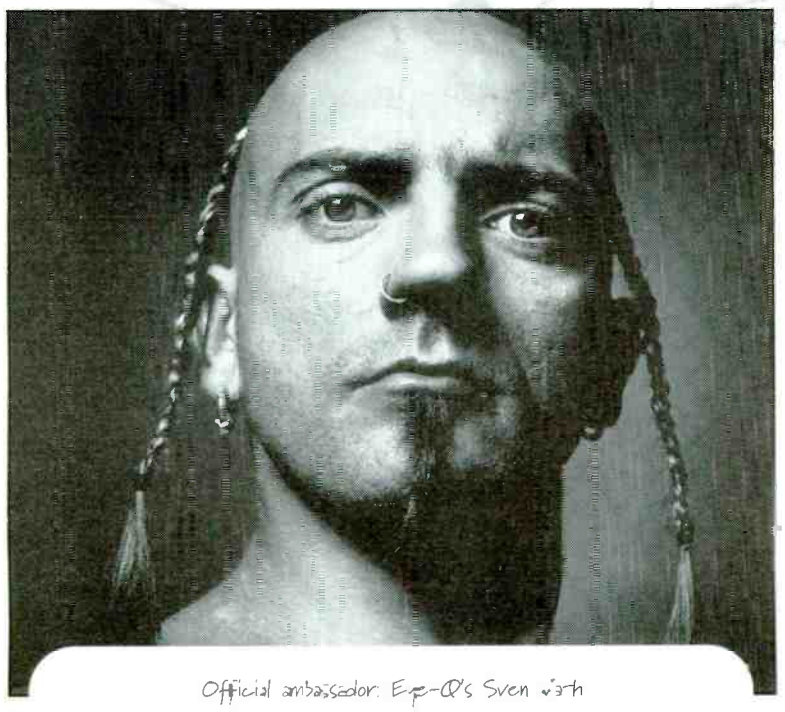
Dance Lessons

Continued from page 102

and four in the U.K.

Developing and fine-tuning artists is top priority at Moonshine, where Levy concentrates on "pulling artists' sounds out while recording their albums."

"With no one to answer to, and not having to do anything to fit into the mold of what's happening, we can actually develop and create our own music and trends," Levy says. However, the creative freedom Levy experiences is sometimes counterbalanced by the large amount of manpower, effort and resources it takes to inform everyone out there about Moonshine artists.



Official ambassador: E-Q's Sven Väth

Distributed by Navarre, Moonshine has its own distribution arm helping to facilitate the growth of smaller labels with good A&R who don't have the resources to get their product in stores nationwide. Current distributed labels include DMC, City Of Angels, Rising High USA, Man Made Media and Sub Base USA. New labels to be distributed in 1996 include Mix Mag Live, Hard Kiss and Domestic.

So what keeps Moonshine shinin'? Good music, belief in their product and a strong commitment to Moonshine artists' long-term development, and of course "lots of hard work."

Moonshine acts include Zen Cowboys, Electric Skychurch, Sound Assembly, Cleveland Lounge, Toledo and Superstar DJ Keoki.

At home on Moonshine's range: Zen Cowboys

AQUA BOOGIE: The Friendly Label

What started out as a vision among pals AJ Mora, Javier Lugo, Tony B and Richard Vission in December 1994 has materialized into yet another indie success story. With an already strong reputation in house music and a roster of hot acts like Eddie X and Critical Mass, Aqua Boogie continues to increase its visibility within the dance community.

Housed in L.A., the owners do it all—from producing the records to promoting them. While Javier Lugo and his assistant Marcos oversee everyday demands, AJ Mora, Tony B and Richard Vission are firmly entrenched in the development of the label's artists and roster of 10 acts. The creative talents and accomplishments of the trio make them well-equipped to scout fresh talent, nurture artists and create music.

DJ/Producer Mora is one of the most influential DJ's in Los Angeles; his discography boasts Donna Summer and Crystal Waters remixes and projects like "Let It Go" by Raw Essence, written, produced and remixed for Aqua Boogie. With more than 20 productions under his belt, Tony B is a renowned producer/remixer in the house community. He has remixed such records as Donna Summer's "Melody Of Love" for Mercury Records.

Richard "Humpty" Vission is also revered as a multi-dimensional innovator of house music, whose accomplishments include remixing "Lucky Love" by Ace Of Base and "Say A Prayer" for Taylor Dayne.

There is no one distributor for Aqua Boogie product. The label uses such one-stops as Watts, Unique and Siren for exposing its releases. However, there's always a chance that indie distribution won't be able to keep up with product response.

"Sometimes you'll release a record where the exposure and reaction is phenomenal," says Lugo. "As a a small label, we don't have the proper distribution to get into the major chains when we release a CD-5. It takes longer to get into the stores."

Aqua Boogie attributes much of its success to being in touch with the street vibe, hard work, knowing the club scene and staying focused on the L.A. market. Many of the owners still spin in local clubs, which helps in promoting their own releases—while keeping their ears open for new talent.

As Aqua Boogie increases its manpower and financial resources, the label hopes to diversify its roster and continue to release the music it's behind 100%. As Lugo puts it, "We

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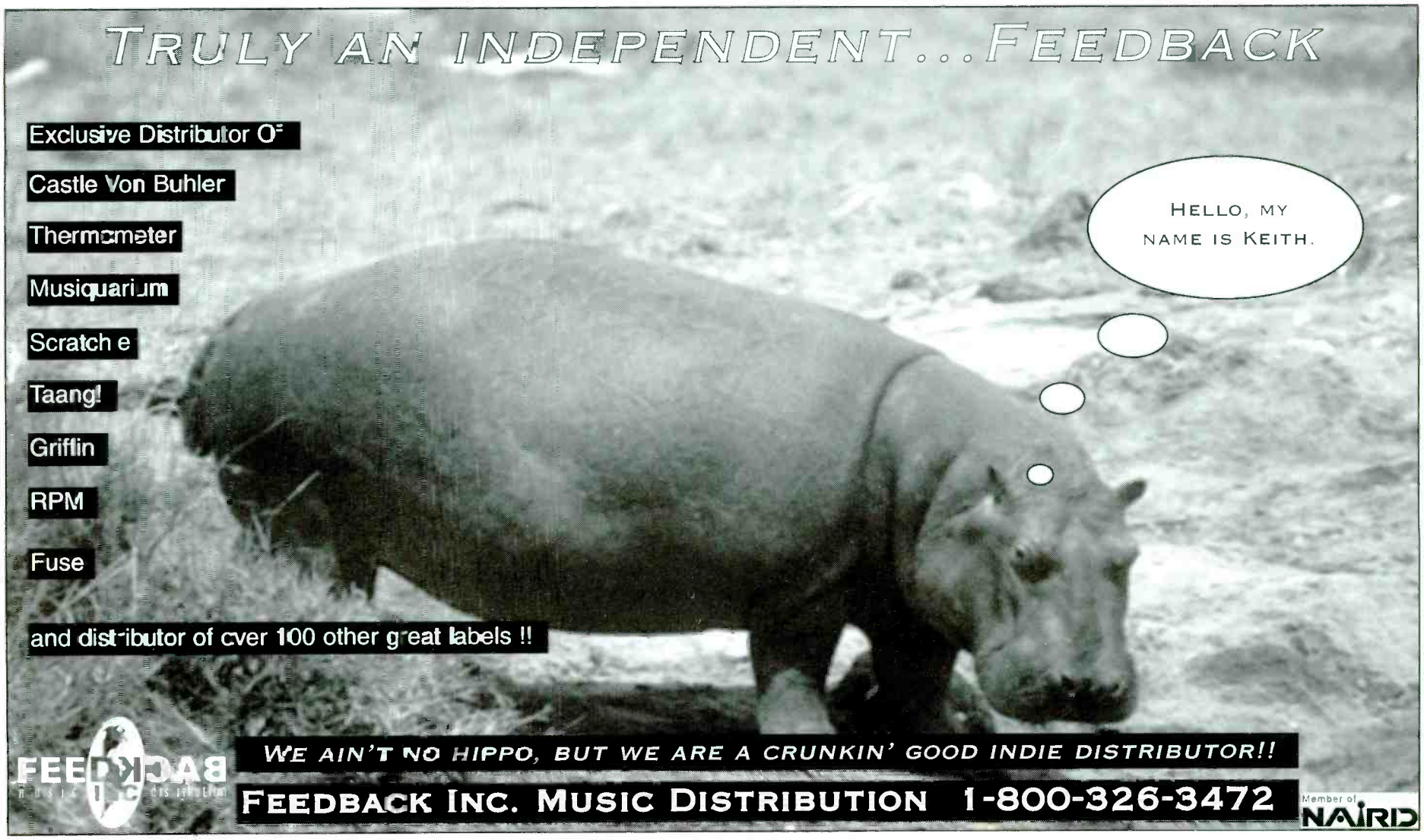

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Coming Up For Airspace

Continued from page 100

leaning acts as Built To Spill. "We're college-oriented, and that's what we do best," says Up's Tammy Watson, who handles radio promotion for the label. "These are the people that listen to our stuff, and these are the people who are going to go out and buy our records."

However, Watson does admit that working college has its unique challenges, including odd office hours and a staff that rotates each semester.

Watson has also found the competition from major labels to be disturbing.

"It's really frustrating when I look at a college-radio playlist and see Geffen, Warmer Bros. and Atlantic," says Watson. "One radio publicist at any of those labels earns more than all four of our staff put together."

Still, Watson says that the precarions financial situation of many students actually creates a common bond between the two.

Chris Scofield, MD at KAOS Olympia at Evergreen State College, says that he is typically more sympathetic to indie record promoters. The station, which has a standing 80/20 rule on indie-to-major-label airplay, has aligned itself with small labels over the past several years.

Folk-radio favorite: Kate Campbell

Says Scofield, "A lot of major labels know we don't play their stuff, and they don't even bother to call, but they have billions in budget to send us duplicate copies.

"We're just numbers on a computer, whereas with [some indie labels] we know there are a few people working in a small office and servicing us with music that by and large we appreciate and want to expose. These are real people with limited resources, and we want to see them work."

SPECIALTY-SHOW TARGETS

Specialty shows have also given a warm reception to indies looking for new ways to expose talents.

Gary West, co-owner of Compass Records, says specialty shows have been key in breaking a number of the label's bluegrass/folk talent.

"People say that some of these specialty shows on the weekends don't sell records, but just listen to their music," says West. "We are looking for a very specific target audience, and many of the listeners of these shows are exactly the people we're hoping to reach."

West mentions Roz and Howard Larman's folk program on KPFK L.A. and Rene Engel's "Citybilly" on KPCC Pasadena, as two [public-radio specialty] shows that gave a strong assist to Compass folk artist Kate Campbell.

Meanwhile, when a record does hit, indies often find themselves with new problems related to the massive amount of time and energy needed to keep up with the momentum gathered by an act.

For this and other reasons, the independent record-promoter continues to be an essential, effective tool for indie promoters.

Mark Strickland, an independent record promoter at Van Nuys, Calif.–based Howard Rosen Promotion, Inc., points out that independent promoters are often the best solution for small indie

Continued on page 108

CLEOPATRA RECORDS

Independent Underground Alternatives : Classix • Punk • Ambient • Trance • Industrial • Gothic

GENRE	#	ARTIST	TITLE
Classix	5741	HAWKWIND	Psychedelic Warlords
Classix	9465	HELIOS CREED	Busting Through The Van Allan Belt
Classix	2049	JOHNNY THUNDERS	Que Sera Sera
Classix	5875	KRAFTWERK	Radio Activity
Classix	9533	CHROME	3rd From The Sun/Eyes Of The Zombie ...
Classix	1079	NICO	Drama Of Exile
Classix	9551	V/A A SAURCERFUL OF PINK	A Tribute to PINK FLOYD (2CDs)
Classix	6508	PSYCHIC TV	Hex Sex Sngls Pt 1
Classix	2035	SIGUE SIGUE SPUTNIK	The First Generation
Classix	5771	SYD BARRETT	Octopus (Best Of)
Punk	2134	45 GRAVE	Debasement Tapes
Punk	3315	ADICTS	Sound Of Music
Punk	7279	ANTI-NOWHERE LEAGUE	Best Of
Punk	6408	BLITZ	Blitz Hits
Punk	9654	CHAOS UK	Floggin' The Corpse
Punk	9486	CONFLICT	Conclusion
Punk	5941	THE EXPLOITED	Don't Forget The Chaos
Punk	5000	THE EXPLOITED	Singles Collection
Punk	3731	THE GERMS	Media Blitz
Punk	7139	THE DAMNED	Tales From The Damned
Ambient	9500	SPIRAL REALMS	Trip To G9
Ambient	9505	SYNAETHESIA	Embody
Ambient	9603	THE ANUBIAN LIGHTS(Hawkwind)	Eternal Sky
Ambient	7616	V/A	Space Daze 2 CDSet
Ambient	1844	V/A SPACE DAZE 2000	History & Mystery ofAmbient Space Rock
Ambient	9516	V/A	Ambient Rituals
Ambient	9543	V/A	Ambient Voids-Technicians Of Space
Trance	9402	V/A	Trance Europe Pt.II
Trance	9605	V/A TRANCE WERK EXPRESS	A Trance Tribute to KRAFTWERK
Trance	9662	V/A TRANCE MODE EXPRESS	A Trance Tribute To DEPECHE MODE
Gothic	9412	ALIEN SEX FIEND	Drive My Rocket (The Collection pt.1)
Gothic	9422	CHRISTIAN DEATH	Rage Of Angels
Gothic	9507	NOSFERATU	Prophecy
Gothic	9561	ROSETTA STONE	Tyranny Of Inaction
Gothic	9639	SWITCHBLADE SYMPHONY	Serpentine Gallery
Gothic	9187	THE WAKE	Masked
Gothic	6647	V/A FIRST, LAST & FOREVER	Tribute to THE SISTERS OF MERCY
Gothic	1019	V/A	GOTHIC (2 CDs)
Gothic	9648	V/A	GOTHICK ROCK 2 - 80's Into the 90's (2CDs)
Gothic	9536	V/A	Gothik
Industrial	9549	DIE KRUPPS	Rings Of Steel
Industrial	9644	DOWNLOAD (Ex-Skinny Puppy)	Furnace
Industrial	9550	ELECTRIC HELLFIRE CLUB	Kiss The Goat
Industrial	9410	FRONTLINE ASSEMBLY	Total Terror Pt. 1
Industrial	9657	LEATHER STRIP	Legacy Of Hate and Lust
Industrial	9475	NOISE UNIT	Strategy Of Violence
Industrial	9512	PENAL COLONY	5 Man Job
Industrial	9645	SPAHN RANCH	The Coiled One
Industrial	7771	V/A	Industrial Rev. 2nd Ed.
Industrial	9675	V/A WIRED INJECTIONS	A Cleopatra Label Compilation

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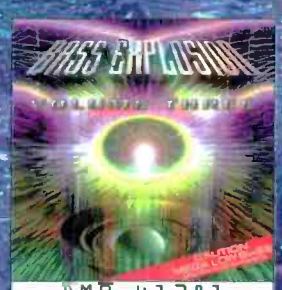

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'95-'96 CHART RECAPS

BY GEOFF MAYFIELD

You might be surprised to find Death Row and Interscope, denizens of the major labels camp, listed in our annual Indies Spotlight chart recaps. But, there's a method to our madness.

Though the inclusion of the abovementioned labels may initially confuse some of our readers, the examples actually clarify the sole criterion that Billboard's chart department uses to differentiate indie titles from the majors' entries. Simply put, independent distribution is the only measure that determines whether an album or single belongs on the Indies Spotlight charts.

During the 52-week period that was used to calculate this issue's recaps (from last year's March 11 Billboard through this year's March 2 issue), Death Row/Interscope act Tha Dogg Pound hit several charts. Since the rap unit's rookie album and its single, which featured Michel'le, were sold by independent label Priority rather than by original Interscope distributor WEA, those two titles qualify for these charts.

Tha Dogg Pound's chart points were divided equally between Death Row and Interscope. All other charting Death Row and Interscope's artists were distributed by majors, thus the labels only receive credit here for Tha Dogg Pound's output. An identical situation qualified Dr. Dre's 1993 album "The Chronic" for inclusion on previous Indies Spotlight recaps.

Ownership ties or other relationships that may exist between a major and an indie do not disqualify a label from consideration, nor does the pick-and-pack relationship that Priority holds with Cema. The bottom line is, "Who sold it?," and if the answer is independent distribution, those titles are eligible.

If even a single configuration of a title is sold through a major, it does not appear on these charts. Similarly, some of John Tesh's rankings were affected by the 1995 shift his GTS label made from indies to PolyGram's PGD.

Tesh only receives credit here for units sold from the start of the tracking period through the Nov. 18 issue, when his label moved to PGD. The change does not prevent Tesh's "Sax On The Beach" or GTS from ruling the contemporary jazz categories, but it does affect his standings in new age and prevents his two Christmas albums and GTS from showing up on the new Top Indie Catalog recaps that have been added to this year's Spotlight.

Along with the catalog category, which is based on Billboard's weekly Top Pop Catalog Albums chart, this issue also introduces Indies recaps from Top Gospel Albums and Top Contemporary Christian Albums. Although Billboard introduced Top Blues Albums and Top Kid Audio in 1995, those charts, which include healthy representations of indie titles, are not included here because neither category has yet compiled a 52-week history.

As was the case last year, the Top Indie Classical categories combine titles that appeared on each of Billboard's three bi-weekly charts: Top Classical Albums, Top Classical Crossover and Top Off-Price

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Coming Up For Airspace

Continued from page 106

staffs looking to fulfill temporary needs for the initial push of a release.

"Indie labels contact our company because we have long-lasting relationships at radio with many different formats," says Strickland. "Station programmers see us as a single point of contact where they can receive updates and information on more than just one song at a time from both major labels and independent record companies."

Watson says that Up has found independent promoters especially useful for freeing up staff, who are already handling various unrelated tasks, from tedious mailing duties.

"Because of space, time and money concerns, we hire independent companies, who do the actual mailing of the records, maintain a station data base and refer stations they think we should service," says Watson. "It gives me more time to do follow-up."

Still, at the end of the day, most promoters emphasize the quality of their acts as their most important promotional tool.

"The quality of our music is our most pertinent selling point and far outweighs anything we may do to get something played," says Suzie Tennant, record promoter at Sub Pop.

Watson agrees, adding, "We put out records that we believe are really great, as opposed to records we think will sell. If you consistently put out something that is above and beyond what's normally available, you're not going to have to push as hard. Basically, we are selling candy." ✳

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indies

Working Retail

Continued from page 100

over a month before a record comes out, to indie stores as well as chains. We spend a lot of time talking to accounts that have managers' discretionary [listening] stations, and we make sure that they get copies of a release well in advance.

"It's a crap shoot," she continues, "sending out posters for display. A lot of accounts, because of our taking the time to take their call, wound up end-capping [Combustible Edison's Sub Pop debut] "I, Swinger" with 'Four Rooms' [the band's film soundtrack on Elektra] without charging us."

INSIDE OPERATIVES

Miller says SubPop aficionados working in stores are also instrumental in obtaining display space for the label.

Bob Carleton, GM of the Rykodisc label group, maintains that "We get a lot of acceptance [at retail] because of our A&R direction. We make cool records. Many accounts are very understanding of the color and texture that indie product adds to their mix. This [as much as says]: This may not be what you have to stock to keep your doors open, but we indies often have the breaking thing."

Receptive ears among store employees are also prized by Silva Screen America's sales and marketing director, Ivan Goldberg, who says "The retailer looks at the product that's walking out the door, that doesn't have to be returned, and when it comes time to allot listening posts and end-caps, they'll consider labels like ours, and we'll actually have favors thrown our way by stores and get promotional opportunities. We're going to do whatever we can to promote consumer awareness, and retailers appreciate that very much."

Manifesto marketer: Megan MacEachern

DANCING WITH DISTRIBUTORS

The ability to work hand-in-glove with a sympathetic distribution staff is indisputably valuable. The indepedent looking for solutions to marketing dilemmas can benefit from communication with the distributor's field reps, who might offer display suggestions or news of regional breakouts.

Dealing with 35 labels affords Navarre's Gaffney a unique perspective on the indies' plight. "I haven't found where any of the chain stores or independent stores are locking us out of anything," he explains. "It's all available to us with the same kind of dollar constraints that a major would face. Taking for granted that these opportunities are available, there are four things that we advise our labels to do.

"First, do your setup with consumers on the street using street teams—60 to 90 days ahead of the release date—handing out flyers, stickering, working the clubs. Second, you cultivate consumer awareness via radio shows, articles in consumer press like *Option* or *Alternative Press*; a complete setup at consumer level causes awareness that these acts are going to be coming. We can take that awareness to the retailers, as we're going to buyers a month in advance of street dates.

"Third comes street-level marketing: To get the advertising, key in on an appropriate region, and you're more likely to get in on that Musicland or Sam Goody ROP. This in turn leads to marketing at the one-stop level. Your demand at retail is going to be there before the retail-distribution level can feel it. We stay in deep contact with the one-stops; all chains have one-stop relationships set up. The chains are going to look at break-out markets. To take advantage of the process, you've got to feed into the awareness of any of the people who supply those stores."

The one-stop connection proved a winner for Philadelphia's Ikon Records, which had three cuts from its satirical Christmas album by Pat Godwin placed on a holiday sampler produced by their one-stop, Universal Records, which was then distributed to Universal's customer stores along stops on Godwin's tour.

LISTENING POSTS

The listening station functions as a vital symbol of promotional opportunity at retail. Opinions vary as to their ultimate worth. Most of those interviewed advised booking stations selectively, rather than on a chain-wide basis, in order to avoid excessive manufacturing costs and the possibility of crippling returns in the future.

Manifesto's MacEachern notes that it's hard for an indie to grab a Tower listening post, "but there are Oasis listening stations, geared toward mom-and-pop retail, which are smaller versions of Tower's stations, but are more affordable and are moving into new markets."

"Listening posts are best used in chains as an augment tool to [marketing] processes; they won't pay for themselves," advises Navarre's Gaffney. "I've seen examples of people spending for as many posts as they can get in the first 30 days of a release being out—and having success with them—but more often than not, it's just a giant drain of money with little to show for it. It's another form of advertising, and without outside stimulation, without radio or a magazine article or a sticker [customers] saw somewhere, it's that much harder to get them to listen to it. Spend your time and make [posts] a part of your set-up, don't use them instead of one."

Caroline's Dave Wolin waxes cautious about the posts. "The printouts of listens-to-buys ratios provided by the chains shows that the effectiveness of listening posts can vary widely," he says. "For a several-thousand-dollar program, you might only sell a couple of hundred pieces. It reflects what's going on in the marketplace: people aren't just loading product into their stores anymore."

In the face of this harsh reality, indies can take solace in the words of Gene Norman, president of veteran indie GNP/Crescendo, who stresses that "You've got to show your distributors and stores that the product will sell. We accept that burden, that it's up to us to prove something. We talk to buyers and work out deals utilizing free goods to pay for ads, which most royalty agreements will allow for.

"When I started as a disc jockey in 1941, we used to get three 78's a week. Now there are 1,200 albums released every month, to give you an idea of the maelstrom that's out there. But I still believe that if something is good, it will find its way. You can't hide a hit." ✳

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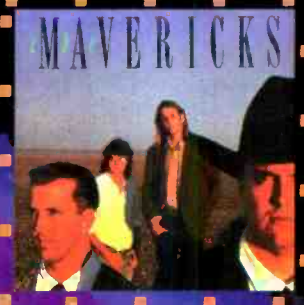
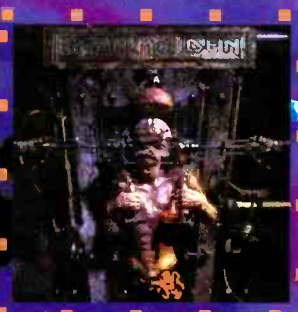


The Mavericks

New Recordings in 1996 from; Deep Purple, Mountain, Atlanta Rhythm Section, Yes, Reel 2 Reel, Bruce Dickinson, Warrant, Trey Gunn, League of Gentlemen, Helloween, Nicklebag, Ivan Neville, Boys Choir of Harlem, Boy Racer, Lori Leiberman, King Crimson, Jean Carne.

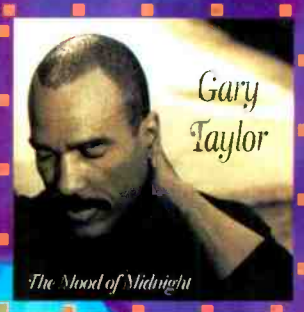


Iron Maiden

King Crimson

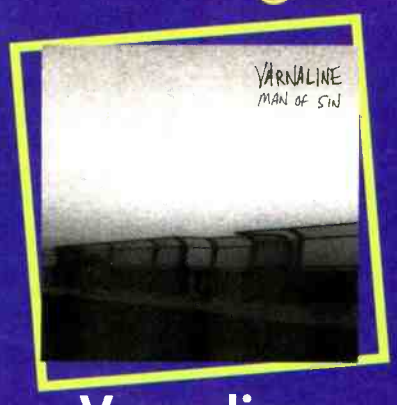
DJ Quik

Ivan Neville

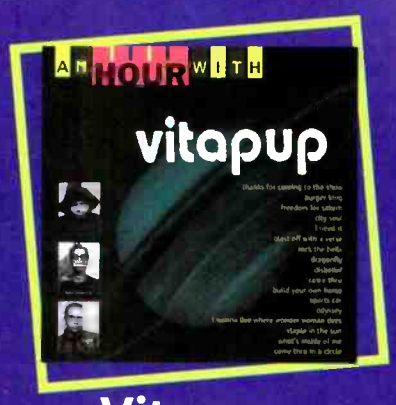


Gary Taylor

New Artists
greater success in '96



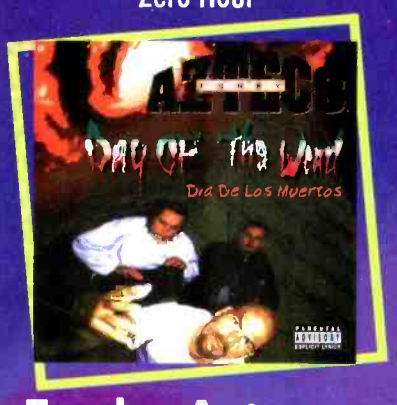
Varnaline
Man of Sin
Zero Hour



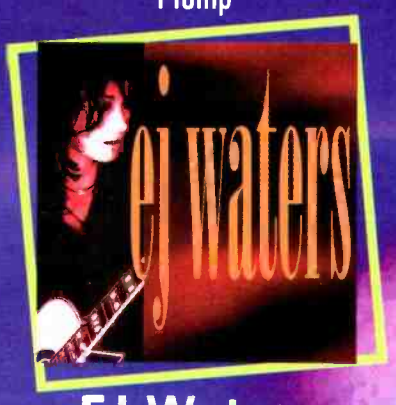
Vitapup
An Hour With Vitapup
Plump

Planet Soul
Energy & Harmony
Strictly Rhythm

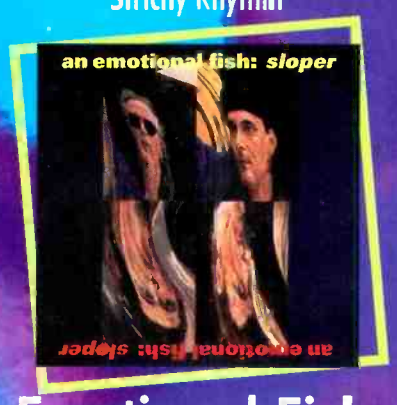
13 MG
Trust & Obey
Slip Disc



Funky Aztecs - feat. 2Pac
Slipping Into Darkness
Raging Bull



EJ Waters
EJ Waters
Epidemic/Castle Records



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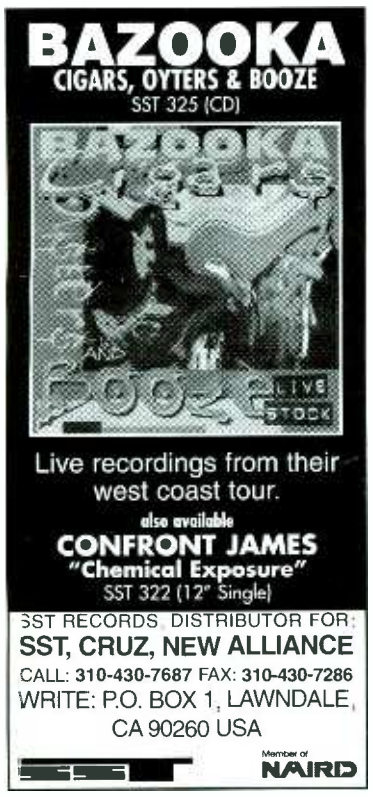

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indies

Retail/Label Relations On Tap At NAIRD

GET A GRIP: Even as independents gather this week for the National Assn. of Recording Merchandisers convention in the nation's capitol, the National Assn. of Independent Record Distributors and Manufacturers is gearing up for its conclave May 22-26 in Baltimore.

In recent years, under the stewardship of NAIRD executive director **Pat Martin**, the indie trade group's annual meet has sought to extend its retail reach.

"We've come a long way in our push for retail involvement," says Martin, who notes that this year's convention already has 150-175 retail registrants. Members represent such chains as Best Buy, Sam Goody, Hastings, Borders, Wherehouse Entertainment, Blockbuster, J&R, and HMV, according to Martin.

As we noted last week, **Mike Dreese** of Newberry Comics is set as the '96 keynoter. Martin says there will be at least a couple of panels focusing on retail issues.

"It's a really critical year for labels and retailers," Martin says. "A better relationship and better understanding between the two will only help improve the situation between both."

In our view, the '96 NAIRD convention will offer a vital opportunity for a major reality check by the label and retail camps.

Given the dire state of business during the first quarter of this year, it's imperative that indie labels engage in a dialog with the retail community and develop more realistic expectations about their position in a marketplace that's being increasingly squeezed by internal and external forces.

Likewise, retailers have to keep an ear open to the priorities of the indies, which have traditionally been the breeding ground for the developing acts that maintain the health of the overall industry.

Let's hope that hard-nosed give-and-take among labels, chains, and wholesalers will begin in earnest at NARM this week. We encourage attendees to make plans to continue the dialog at NAIRD two months hence.

METAL REDUX: On March 12, courtesy of **Rick Hocutt** and **Ted Higashioka** of California Record Distributors/Independent National Distributors Inc. and **Derek Graham** of Castle Records, Declarations of Independents was treated to a preview of metal vet **Bruce Dickinson's** new Castle album, "Skunkworks," at a soiree at Orleans restaurant in Los Angeles.

Castle—which, like INDI, is part of the Alliance Entertainment family—has been enjoying great success with its rerelease of the catalog of Dickinson's former band, **Iron Maiden**; according to Higashioka, the Maiden titles are among Castle's top catalog sellers.

Dickinson, who has always been one of metal's most forward-looking, intelligent practitioners, has assembled a feisty young group of players in their 20s for the puissant "Skunkworks." His choice of a producer reflects his progressive bent: The project was helmed by **Jack Endino**, noted for his work on early Sub Pop albums by such acts as **Nirvana, Mudhoney,** and **Soundgarden**.

Like us, Dickinson believes that metal, which went into eclipse in the early '90s as modern rock came to the fore, is due for a resurgence this year. He's encouraged by the choice of **Metallica** as the headliner for Lollapalooza this year. Of the band's surprising selection to head the touring fest, he said, in reference to the genre-mixing that characterizes the event, "That's what Lollapalooza was all about in the first place, wasn't it?"

Dickinson maintains that the pop-oriented, lightweight metal acts that dominated the charts in the late '80s are a thing of the past and that harder-edged, more progressive units will now dominate. "Today, people will run in the other direction at the first hint of a power ballad," he said with a laugh.

Speaking of laughs, Dickinson is a superior raconteur; and he regaled guests with a lengthy story about one band's misadventures, which apparently inspired the metal comedy "This Is Spinal Tap." The tale is too involved to recap here, but let's just say that **Ian Gillan** and **Deep Purple** have a lot to answer for.

RAGIN' GATOR: It doesn't seem possible that Alligator Records is 25 years old this year.

Somewhere in the dark recesses of our record collection, we still have the original promo LP of "Hound Dog Taylor & The Houserockers," the album by the late slide guitar monster's trio that served as Alligator's bow in 1971. Founder **Bruce Iglauer**, who then worked as a shipping clerk for Delmark Records in Chicago, funded that now-classic record for just $900.

Over the years, we got to know Iglauer quite well: It was not uncommon for him to pull into the Madison, Wis., FM station where we hosted a Monday night blues show at 2 a.m., with copies of his latest release under his arm. We would often put him on the air for a shameless self-promotion session, and we never regretted one second of it.

by Chris Morris

Alligator has grown since those salad days two decades ago, becoming perhaps the pre-eminent indie blues label of today; its catalog is simply too rich to adequately summarize here. Thankfully, the imprint is doing the job for us: On April 2, it will issue the two-CD compilation "The Alligator Records 25th Anniversary Collection," a sequel to its similarly styled 20th-anniversary set. There'll be more than a little history on that set and plenty of damn good music.

Our congratulations to Bruce, his staff, and Alligator vets everywhere on another milestone achievement.

QUICK HITS: Viceroy Entertainment in New York has launched a new custom blues imprint, Viceroots; its first signings include **Etta James'** guitarist **Bobby Murray**, ex-**Muddy Waters** and **Eric Clapton** harp player **Paul Oscher**, and blues/rock guitar titan **Harvey Mandel** . . . No Name Records has been established in L.A. by former Interscope promotion executive **Steve Richards**. The label, which will be distributed by the Alternative Distribution Alliance, has signed local acts **Dashboard Prophets** and **Fluorescein**. Richards has been joined at the company by head of marketing **Trace Groce** and label manager **Steve Ross**, both of whom also served at Interscope.

Urban Legends Records in Chicago has signed an exclusive P&D deal with Unity Label Group in L.A. Among Urban Legends' first releases under the pact is an album by Windy City alternative fave **Wesley Willis** and his band, **the Fiasco**; Willis has just been signed to a major-label deal with American Recordings . . . Burnside Records in Portland, Ore., has signed **Gary Myrick & Havana 3 A.M.** Myrick, best-known for his '80s new wave hit "She Talks In Stereo," formed the original lineup of the band in 1992 with former **Clash** bassist **Paul Simonon.**

FLAG WAVING: **Corin Tucker**, vocalist/guitarist for **Sleater-Kinney**, says her band got together in almost capricious fashion when she called another Olympia, Wash.-based musician, **Carrie Brownstein**.

Tucker recalls, "I left her a message: 'We're going to be called 'Sleater-Kinney' and going to go on tour in Australia."

Sleater-Kinney, with its original drummer, Melbourne, Australia, native **Lora Macfarlane**, did in fact tour Down Under. The jaunt was styled as "a total vacation-type dream," Tucker says, but the group may have encountered more than it bargained for.

"It was really intense," Tucker says. "The amount of intense sexism was incredible."

The group has put some of that experience to work for it on its potent new album, "Call The Doctor," released by Portland-based Chainsaw Records, which is operated by **Donna Dresch** of **Team Dresch**. The album bristles with punk energy and features such in-your-mug numbers as "Stay Where You Are" and "Taking Me Home," which evidence a riot-grrl outlook in no uncertain terms.

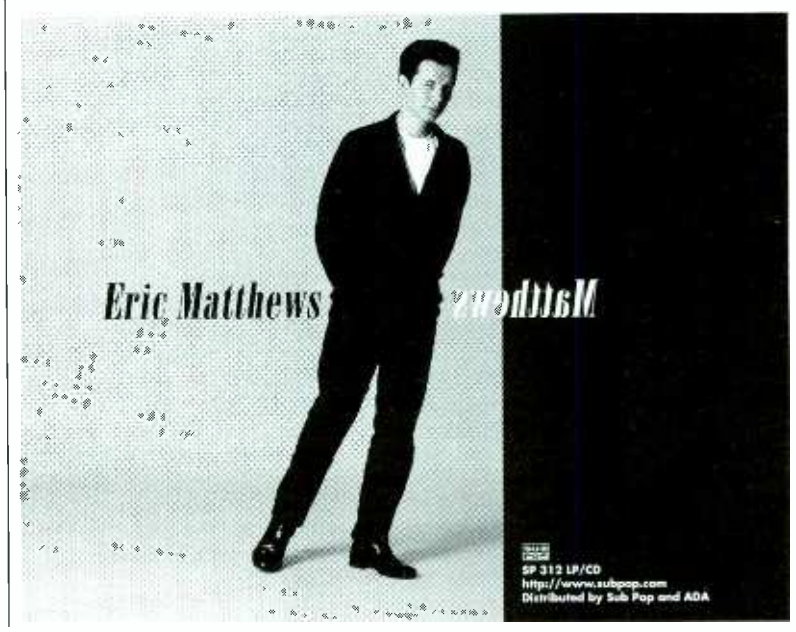
Much of the record's impact derives from the interplay of Tucker's and Brownstein's guitars within a bassless trio format. "We started writing songs with two guitars, and we liked the way it sounded," Tucker says. "It gives us a lot of freedom to write these lines that go back and forth."

However, Tucker admits, the group is considering bringing in a bassist to beef up its onstage sound.

While the punk sector has always been open to female artists, Tucker notes, there's still room for improvement in the way bands like her own are accepted.

"I don't think the punk world is that alternative to the mainstream world," she says. "There are all the problems we have in the real world—there's racism, sexism, homophobia . . . [But] it always makes a difference when there are more women in the music scene."

Sleater-Kinney, which now includes drummer **Toni Gogin**, began a U.S. tour March 21. The trek, with dates in the West, Southwest, Southeast, East, and Midwest, will continue through late April.



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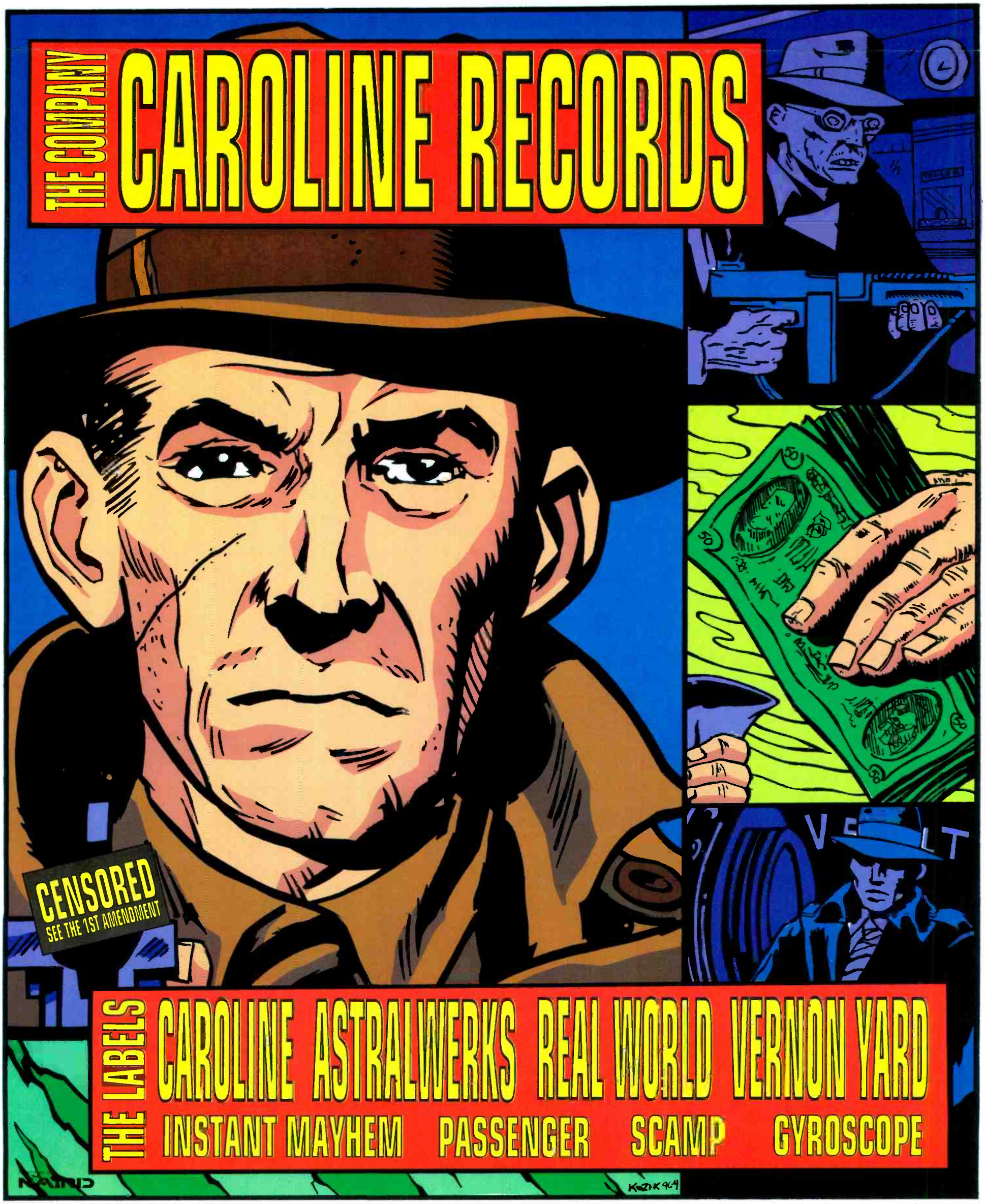

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Prospering Indies

Continued from page 99

explosion of the last five years. Offspring's sophomore release, "Smash," now stands at quintuple platinum and has been a monumental indie seller for the past two years. More recently, Rancid's latest Epitaph release "...And Out Come The Wolves" entered the top 25 of The Billboard 200, going gold in the process.

But Epitaph was hardly an overnight success. Founder Brett Gurewitz first utilized the label handle in 1981 on a single by his band Bad Religion (Gurewitz has since left the group, which is now signed to Atlantic). And Epitaph was reborn as a full-service record label in 1988.

As with any long-lived punk label, Epitaph has survived, and ultimately prospered, through steady sales that may be invisible to the naked eye of SoundScan.

"I have what I call my superstar artists—Rancid, Offspring—and then what I call my key artists," Gurewitz says. He includes within the latter category acts such as Bad Religion (whose catalog continues to sell steadily), Pennywise, Voodoo Glow Skulls and Down By Law.

None of these last bands is exactly a household name, but, Gurewitz notes, "All of these artists are selling between 100,000 and 450,000 units for me. These are substantial sales."

Most of Epitaph's acts tour steadily and develop a loyal fan base on the road. "A group I recently signed, Voodoo Glow Skulls—their first release sold 60,000 copies on Dr. Strange," Gurewitz says. "We shipped 100,000 the first day."

Beyond roadwork, Epitaph's roster stays on a 13-month album release cycle that "lets an established act stay on the cutting edge," Gurewitz says. "Economically, it's the way to go. Psychologically, for teenagers two years is a lifetime."

> "[Catalog] is our day-in-day-out business, the life blood of our business. We can't rely on a hit – who can?...A huge portion of our business is mining the catalog – going into the archives and creating packages, and re-creating and updating them four or five or six years later."
>
> – Barry Hafft, Disney Records

He also notes that technology like SoundScan and Broadcast Data Systems offers independent labels the ability to micro-market to their niche audiences. "You can reach a smaller but more avid sector of the population," Gurewitz says. "It's not a matter of shooting a shotgun at the wall and seeing what you hit."

AMERICAN GRAMAPHONE: Selling A Lifestyle

Most people think of King Wenceslas as seasonal royalty, but American Gramaphone reigns at Christmastime too. Last year's "Christmas In The Aire" by Mannheim Steamroller became the latest Yuletide release to steamroll the charts, joining such other multiplatinum releases from the Omaha–based label as "Mannheim Steamroller Christmas" and "A Fresh Aire Christmas" in the company's catalog.

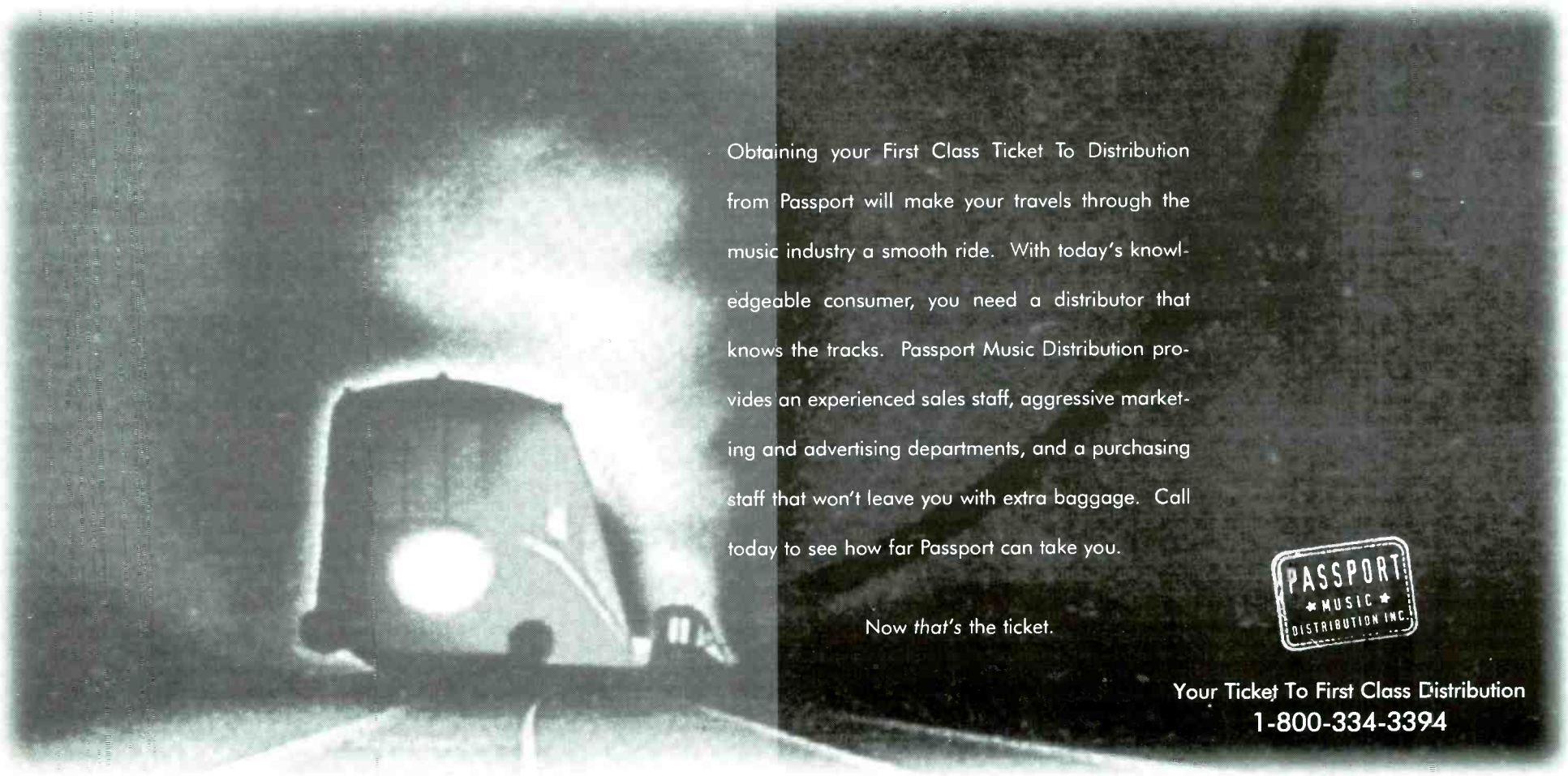
Chip Davis, Mannheim Steamroller's leader and drummer and the founder of American Gramaphone, says the Christmas releases do "peak hit-driven numbers in a strong catalog company." But he points out that his label's business goes far beyond the success of those records.

Davis notes a strong label loyalty, bred by a direct-mail list of 600,000 and a 25-page mail catalog. And American Gramaphone isn't peddling just music: Davis says that last year, the company sold 30 tons of cinammon hot chocolate.

"In the last seven or eight years, it became evident that I was selling a lifestyle," says Davis. "We're selling a wraparound concept."

Obviously, given American Gramaphone's lode of non-music product, fresh retail opportunities are open to the company as well, and it vigorously cross-promotes its products through alternative marketing . "We don't sell records just in record stores," Davis says. "We've sold a ton of records in grocery stores and gift shops, and we're working on flower shops right now."

He adds, "Barbecue spray marinate doesn't sound like it would vertically integrate with records, but it does." ✳



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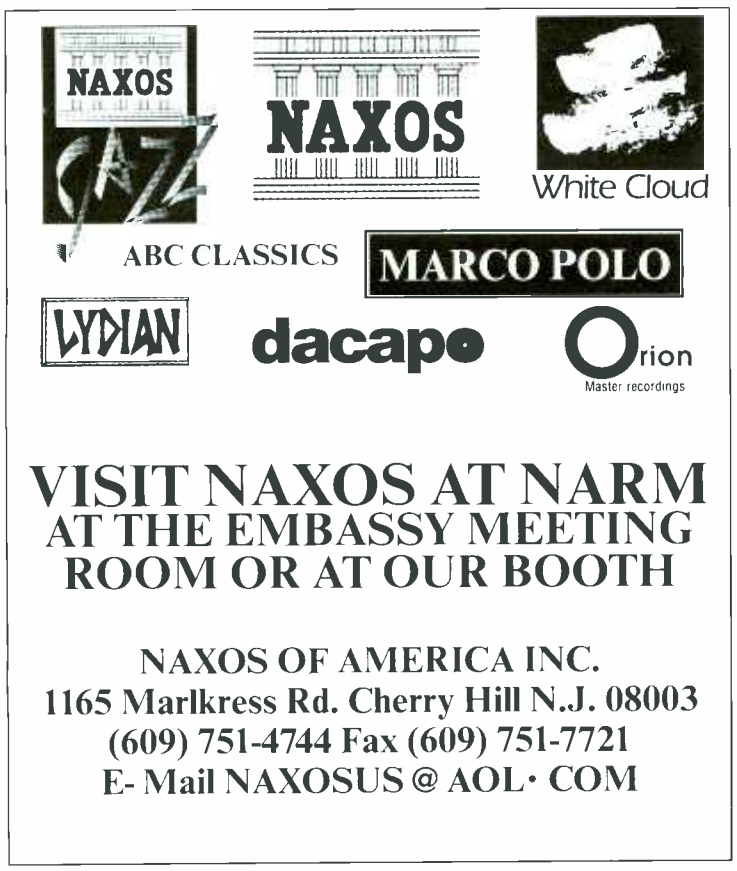

indies

Chart Recaps

Continued from page 108

Classical. Billboard's country charts, Modern Rock Tracks and Album Rock Tracks are not included because the number of independently distributed titles in these categories is dwarfed by those from the majors.

These recaps are formulated by the same methodologies that determine Billboard's annual Year In Music charts.

With the exception of Hot 100 Singles and Hot R&B Singles, which factors in other information streams, these charts are based solely on SoundScan sales data. The standings reflect actual SoundScan totals for each week a title appeared on each category's charts. The classical recaps are based on The Billboard Classical 50, which includes titles from all three of Billboard's published classical charts.

The Hot 100 and Hot R&B Singles recaps reflect an accumulation of gross impressions from Broadcast Data Systems, SoundScan sales totals and weekly small-market radio playlist points. As with the sales recaps, these titles only receive points for the weeks they appeared on the charts.

In the label standings of all categories, as illustrated by the above-mentioned Tha Dogg Pound example, hybrid labels that utilize both major distributors and indie distributors only receive credit for the charting titles that were sold solely through independent channels.

Geoff Mayfield is Billboard's director of charts and manages The Billboard 200, Top Pop Catalog Albums and Heatseekers charts.

Top Album-makers: Bone Thugs-N-Harmony

Top Billboard 200 Indie Albums

Pos. TITLE—Artist—Label

1 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
2 **POCAHONTAS**—Soundtrack—Walt Disney
3 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramaphone
4 **THE LION KING**—Soundtrack—Walt Disney
5 **FRIDAY**—Soundtrack—Priority
6 **NOW THAT I'VE FOUND YOU: A COLLECTION**—Alison Krauss—Rounder
7 **DOGG FOOD**—Tha Dogg Pound—Death Row/Interscope
8 **SMASH**—Offspring—Epitaph
9 **GANGSTA'S PARADISE**—Coolio—Tommy Boy
10 **MORTAL KOMBAT**—Soundtrack—TVT
11 **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
12 **CREEPIN ON AH COME UP (EP)**—Bone Thugs-N-Harmony—Ruthless
13 **POVERTY'S PARADISE**—Naughty By Nature—Tommy Boy
14 **THE LION KING: RHYTHM OF THE PRIDE LANDS**—Various Artists Featuring Lebo M—Walt Disney
15 **...AND OUT COME THE WOLVES**—Rancid—Epitaph
16 **CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
17 **SAFE + SOUND**—DJ Quik—Profile
18 **ON TOP OF THE WORLD**—Eightball & MJG—Suave
19 **NEW JERSEY DRIVE VOL. 1**—Soundtrack—Tommy Boy
20 **MACK 10**—Mack 10—Priority
21 **LIVE AT RED ROCKS**—John Tesh—GTS
22 **MTV PARTY TO GO VOLUME 7**—Various Artists—Tommy Boy
23 **NINETEEN NINETY QUAD**—69 Boyz—Rip-It
24 **STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON**—Eazy-E—Ruthless
25 **POCAHONTAS SING-ALONG (EP)**—Soundtrack Cast—Walt Disney
26 **JOCK ROCK VOLUME 2**—Various Artists—Tommy Boy
27 **THE LION KING SING-ALONG (EP)**—Soundtrack Cast—Walt Disney
28 **DANCE MIX U.S.A. VOL. 3**—Various Artists—Radikal/Quality
29 **ETERNAL E**—Eazy-E—Ruthless

Dance Lessons

Continued from page 104

release what we enjoy. If it hits, great. If it doesn't, it's OK as long as we know it was great. We like the freedom of releasing what we enjoy."

MUSIC PLANT:
A Change Of Vibe

After three years, Chicago's Vibe Music is turning over a new leaf...as Music Plant Records. The successful label opted to make the change after a lengthy scuffle over name ownership with a Miami–based company bearing the same name.

"After a while, who was wrong or right was being lost in the fact that it was costing us a fortune to resolve the matter," says George Andros, the label's co-president, who also records for Music Plant under the name Georgie Porgie. "We were tired of making lawyers rich. In the end, we realized that a name isn't going to change what we are as a company."

And what Music Plant is is a company that is best described as a "mini-Motown." Joining the label is akin to being adopted by a family—and this family sticks tightly together. The current roster includes divas Meechie and D'Bora, as well as the UBQ Posse, Maurice Joshua and Joey "The Don" Donatello. Promotion and marketing is handled by Xavier Joshua and Matt Rivera.

The frontperson of this troupe is the enigmatic Connie Varvitsiotis, who serves as artist manager for the roster. Unlike most labels, Music Plant provides artist-management services to all of its clients. Varvitsiotis was also the architect of the label's sizeable distribution deal with MCA U.K. last year. Her philosophy on the survival of indies? "It's all about coming hardcore," she says with a laugh. "We refuse to be at the mercy of this business. We have learned over the past year or so that you need to be aggressive and unwavering in your goals—whether that means demanding proper respect and support for your music from the majors or formulating different ways of getting material across to radio."

HARTHOUSE/EYE-Q:
3 For 1

Founded in 1991 in Frankfurt, Germany, as the offshoot of the Omen club by artist/DJ sensation and Omen club proprietor Sven Väth and his manager/co-Omen club owner Heinz Roth, The Eye Q Music Group is the doting parent of three labels specializing in innovative electronic music—Eye Q Records, Harthouse Records and Recycle Or Die.

With a unique identity and following, each label takes on a life of its own. At the helm of the group and acting as Eye Q Music Group ambassador is Sven Väth. His home and the home of veteran acts such as Earth Nation and Stevie Be-Zet, Eye Q Records releases combine artist-oriented music with the energetic, pulsing rhythm of urban-dancefloor fare.

As the Group's most mainstream label, Eye Q Records relies heavily on distribution channels and press for exposure. Distributed by INDI and a host of regional distributors in the States and Cargo Records in Canada, Eye Q sometimes feels the dual-edged sword of indie distribution.

"It can be hard to get into the major chains' advertising programs—such as listening stations—because there are only a few slots for us. The opportunity to get into a Tower listening station doesn't come up that often," says Van Riker, Eye Q's sales director. "If we were with a major distributor, we'd have a lot more opportunity to do that, but we'd also be a lot less likely to spread our stuff as well at the mom-and-pop stores that really make up our foundation."

With the same distribution channels as Eye Q, HartHouse Records appeals to the DJs and clubs in the trance/techno underground college scene. As a less commercially viable label, Harthouse has a loyal fan base and receives a large push from the mom-and-pops. Its flagship artist, Hardfloor, has remixed for artists from New Order to Michael Oldfield. Other Harthouse acts include Resistance D and Astral Pilot (a Sven Väth and Stevie Be-Zet side project).

The Recycle Or Die label is in the process of being launched and will serve as a forum for the dynamic development of the ambient electronic music pioneered by artists such as Can, Tangerine Dream and Cluster.

This will be a busy year for the Eye Q Music Group, between creating more demand for its product, launching Recycle Or Die and supporting Sven Väth's April North American DJ tour of his new "Touch Themes" album.

Why will it be a successful one? Riker says, "We live in the streets, we live in the clubs and we see the big picture." ✳

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30 **TOY STORY**—Soundtrack—Walt Disney
31 **BEGGIN' AFTER DARK**—H-Town—Luke
32 **BOOTLEGS & B-SIDES**—Ice Cube—Priority
33 **MTV PARTY TO GO VOLUME 6**—Various Artists—Tommy Boy
34 **JOCK ROCK VOLUME 1**—Various Artists—Tommy Boy
35 **CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
36 **JOE SATRIANI**—Joe Satriani—Relativity
37 **311**—311—Capricorn
38 **ALL IN THE GAME**—Crime Boss—Suave
39 **NINE LIVEZ**—Nine—Profile
40 **LET'S GO**—C-BO—AWOL

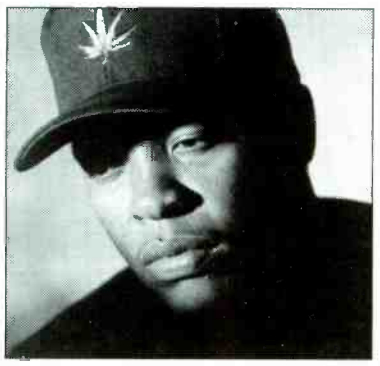
Top Billboard 200 Indie Labels

Pos. LABEL (No. Of Charted Albums)
1 **WALT DISNEY** (11)
2 **TOMMY BOY** (10)
3 **RUTHLESS** (5)
4 **PRIORITY** (3)
5 **AMERICAN GRAMAPHONE** (1)
6 **EPITAPH** (5)
7 **ROUNDER** (1)
8 **TVT** (3)
T9 **DEATH ROW** (1)
T9 **INTERSCOPE** (1)
10 **SUAVE** (3)
11 **GTS** (2)
12 **RIP-IT** (1)
13 **RELATIVITY** (3)
14 **LUKE** (1)
15 **CAPRICORN** (2)
16 **QUALITY** (1)
17 **AWOL** (1)
18 **OH BOY** (1)
19 **RYKODISC** (2)
20 **SHOT** (1)

Walt Disney Records

Top Billboard 200 Indie Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
1 **WALT DISNEY** (11)
2 **TOMMY BOY** (10)
3 **RELATIVITY** (9)
4 **PRIORITY** (9)
5 **AMERICAN GRAMAPHONE** (1)



Top-Single and R&B-Single artist Dr. Dre

Top Hot 100 Indie Singles

Pos. TITLE—Artist—Label
1 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)**—Dr. Dre—Priority
2 **CAN'T YOU SEE (FROM NEW JERSEY DRIVE)**—Total Featuring The Notorious B.I.G.—Tommy Boy
3 **FEEL ME FLOW**—Naughty By Nature—Tommy Boy
4 **SET U FREE**—Planet Soul—Strictly Rhythm
5 **1ST OF THA MONTH**—Bone Thugs-N-Harmony—Ruthless
6 **DREAM ABOUT YOU/FUNKY MELODY**—Stevie B—Emporia West
7 **TOO HOT**—Coolio—Tommy Boy
8 **UNTIL THE END OF TIME**—Foreigner—Generama/Rhythm Safari

Continued on page 118

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Charts
Continued from page 117

9 **MAGIC CARPET RIDE**—The Mighty Dub Kats—Sm:)e
10 **BOOM BOOM BOOM**—The Outhere Brothers—Aureus
11 **MOVE IT LIKE THIS**—K7—Tommy Boy
12 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row/Interscope
13 **THROW YOUR HANDS UP/ GANGSTA'S PARADISE**—L.V.—Tommy Boy
14 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
15 **EMOTIONS**—H-Town—Luke
16 **FOE THA LOVE OF $**—Bone Thugs-N-Harmony Featuring Eazy-E—Ruthless
17 **CRAZIEST**—Naughty By Nature—Tommy Boy
18 **EAST SIDE RENDEZVOUS**—Frost—Ruthless
19 **RODEO**—95 South—Rip-It
20 **FOE LIFE**—Mack 10—Priority

Top Hot 100 Indie Labels

Pos. LABEL (No. Of Charted Singles)
1 **TOMMY BOY** (6)
2 **RUTHLESS** (6)
3 **PRIORITY** (2)
4 **STRICTLY RHYTHM** (1)
5 **EMPORIA WEST** (1)
6 **RIP-IT** (3)
7 **SM:)E** (1)
8 **AUREUS** (1)
9 **LUKE** (1)
10 **PROFILE** (2)

Top R&B Album-makers Bone Thugs-N-Harmony

Top Indie R&B Albums

Pos. TITLE—Artist—Label
1 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
2 **FRIDAY**—Soundtrack—Priority
3 **DOGG FOOD**—Tha Dogg Pound—Death Row/Interscope
4 **SAFE + SOUND**—DJ Quik—Profile
5 **NEW JERSEY DRIVE VOL. 1**—Soundtrack—Tommy Boy
6 **MACK 10**—Mack 10—Priority
7 **ON TOP OF THE WORLD**—Eightball & MJG—Suave
8 **POVERTY'S PARADISE**—Naughty By Nature—Tommy Boy
9 **CREEPIN ON AH COME UP (EP)**—Bone Thugs-N-Harmony—Ruthless
10 **ALL IN THE GAME**—Crime Boss—Suave
11 **TALES FROM THE CRYPT**—C-BO—AWOL
12 **BEGGIN' AFTER DARK**—H-Town—Luke
13 **GANGSTA'S PARADISE**—Coolio—Tommy Boy
14 **STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON**—Eazy-E—Ruthless
15 **ANOTHA DAY ANOTHA BALLA**—South Circle—Suave
16 **BROKEN**—William Becton & Friends—Web
17 **TRUE**—Tru—No Limit
18 **D-SHOT PRESENTS BOSS BALLIN'-BEST IN THE BUSINESS**—Various Artists—Shot
19 **SEASON OF DA SICCNESS**—Brotha Lynch Hung—Black Market
20 **JEALOUS ONE'S ENVY**—Fat Joe—Violator
21 **NINETEEN NINETY QUAD**—69 Boyz—Rip-It
22 **BOOTLEGS & B-SIDES**—Ice Cube—Priority
23 **RATED G**—Top Authority—Trak
24 **WHAT'S ON MY MIND?**—The Dayton Family—Po Broke
25 **DOWN SOUTH HUSTLERS**—Various Artists—No Limit
26 **NINE LIVEZ**—Nine—Profile
27 **ETERNAL E**—Eazy-E—Ruthless
28 **IT'S TIME**—Howard Hewett—Caliber
29 **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
30 **ONE MILLION STRONG**—Various Artists—Mergela

Top Indie R&B Album Labels

Pos. LABEL (No. Of Charted Albums)
1 **RUTHLESS** (6)
2 **PRIORITY** (5)
3 **TOMMY BOY** (8)
4 **SUAVE** (5)
5 **PROFILE** (4)
T6 **DEATH ROW** (1)
T6 **INTERSCOPE** (1)
8 **NO LIMIT** (4)
9 **AWOL** (2)
10 **LUKE** (2)

Top R&B-Single and Dance Maxi-Single artists Total

Top Indie R&B Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
1 **PRIORITY** (14)
2 **RELATIVITY** (10)
3 **TOMMY BOY** (8)
4 **PROFILE** (4)
5 **AWOL** (2)

Top Indie R&B Singles

Pos. TITLE—Artist—Label
1 **CAN'T YOU SEE (FROM NEW JERSEY DRIVE)**—Total Featuring The Notorious B.I.G.—Tommy Boy
2 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)**—Dr. Dre—Priority
3 **EMOTIONS**—H-Town—Luke
4 **FEEL ME FLOW**—Naughty By Nature—Tommy Boy
5 **1ST OF THA MONTH**—Bone Thugs-N-Harmony—Ruthless
6 **BE ENCOURAGED**—William Becton—Web
7 **FOE LIFE**—Mack 10—Priority
8 **AFFECTION**—Jody Watley—Avitone
9 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row
10 **CRAZIEST**—Naughty By Nature—Tommy Boy
11 **TOO HOT**—Coolio—Tommy Boy
12 **THROW YOUR HANDS UP/ GANGSTA'S PARADISE**—L.V.—Tommy Boy
13 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
14 **IF IT'S ALRIGHT WITH YOU**—Lorenzo—Luke
15 **FOE THA LOVE OF $**—Bone Thugs-N-Harmony—Ruthless
16 **EAST 1999**—Bone Thugs-N-Harmony—Ruthless
17 **RODEO**—95 South—Rip-It
18 **WHERE I WANNA BE BOY**—Missjones—Step Sun
19 **SAFE + SOUND**—DJ Quik—Profile
20 **FIRST LOVER**—The Gap Band—Raging Bull

Top Indie R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)
1 **TOMMY BOY** (8)
2 **PRIORITY** (5)
3 **RUTHLESS** (5)
4 **LUKE** (2)
5 **WEB** (1)
6 **PROFILE** (6)
7 **AVITONE** (1)
8 **RAGING BULL** (3)
9 **RIP-IT** (3)
T10 **DEATH ROW** (1)
T10 **INTERSCOPE** (1)

Top Indie Rap Singles artist Dr. Dre

Top Indie Rap Singles

Pos. TITLE—Artist—Label
1 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)**—Dr. Dre—Priority
2 **FEEL ME FLOW**—Naughty By Nature—Tommy Boy
3 **1ST OF THA MONTH**—Bone Thugs-N-Harmony—Ruthless
4 **FOE LIFE**—Mack 10—Priority
5 **FOE THE LOVE OF $**—Bone Thugs-N-Harmony—Ruthless
6 **CRAZIEST**—Naughty By Nature—Tommy Boy
7 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
8 **RODEO**—95 South—Rip-It
9 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row/Interscope
10 **TOOTSEE ROLL**—69 Boyz—Rip-It
11 **TOO HOT**—Coolio—Tommy Boy
12 **OOH LAWD (PARTY PEOPLE)**—DJ Smurf And P.M.H.I.—Wrap
13 **LEFLAUR LEFLAH ESHKUSHKA**—Heltah Skeltah And O.G.C. As The Fab 5—Duck Down
14 **EAST 1999**—Bone Thugs-N-Harmony—Ruthless
15 **KITTY KITTY**—69 Boyz—Rip-It
16 **NEVA GO BACK**—Special Ed—Profile
17 **WHUTCHA WANT?**—Nine—Profile
18 **BROKEN LANGUAGE/HUSTLIN'**—Smoothe Da Hustler—Profile
19 **EAST SIDE RENDEZVOUS**—Frost—Ruthless
20 **SAFE + SOUND**—DJ Quik—Profile

Top Indie Rap Labels

Pos. LABEL (No. Of Charted Singles)
1 **PRIORITY** (6)
2 **RUTHLESS** (6)
3 **TOMMY BOY** (6)
4 **RIP-IT** (4)
5 **PROFILE** (6)
6 **WRAP** (4)
7 **DUCK DOWN** (1)
8 **SO-LO JAM** (3)
9 **RELATIVITY** (4)
T10 **DEATH ROW** (1)
T10 **INTERSCOPE** (1)

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Top Indie Dance Maxi-Singles Sales

Pos. TITLE—Artist—Label
1 **CAN'T YOU SEE**—Total Featuring The Notorious B.I.G.—Tommy Boy
2 **SET U FREE**—Planet Soul—Strictly Rhythm
3 **CRAZIEST**—Naughty By Nature—Tommy Boy
4 **KEEP THEIR HEADS RINGIN'**—Dr. Dre—Priority
5 **FEEL ME FLOW**—Naughty By Nature—Tommy Boy
6 **WREKONIZE/SOUND BWOY BUREILL**—Smif-N-Wessun—Wreck
7 **EVERYBODY BE SOMEBODY**—Ruffneck Featuring Yavahn—MAW
8 **I GOT DAT FEELIN'**—D.J. Kool—CLR
9 **LIVIN' PROOF**—Group Home—Payday/London
10 **MAGIC CARPET RIDE**—The Mighty Dub Kats—Sm:)e
11 **LEFLAUR LEFLAH ESHKUSHKA/ BLAH**—Heltah Skeltah And O.G.C. As The Fab 5—Duck Down
12 **SAFE SEX, NO FREAKS**—Funkmoster Flex & The Ghetto Celebs—Wreck
13 **NEXT LEVEL**—Show And A.G.—Payday
14 **WHERE'S DA PARTY AT?**—Doug E. Fresh—Gee Street Independent
15 **OWN DESTINY**—Mad Lion—Weeded
16 **ANY EMCEE**—Nine—Profile
17 **NEVA GO BACK**—Special Ed—Profile
18 **BORIQUAS ON DA SET**—Frankie Cutlass—Violator
19 **TOUR**—Capleton—Signet
20 **STAY TOGETHER**—Barbara Tucker—Strictly Rhythm

Top Indie Dance Labels

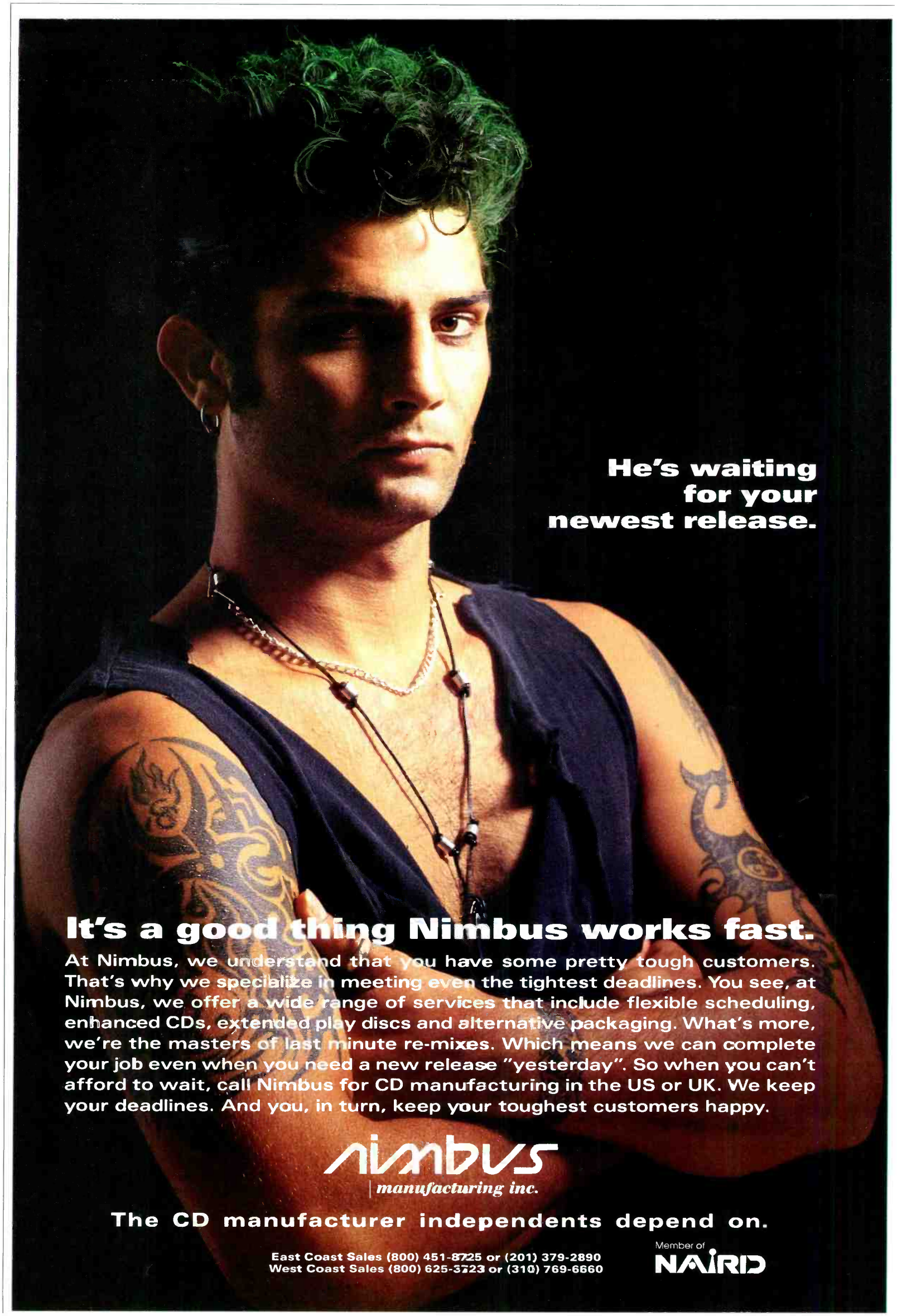
Pos. LABEL (No. Of Charted Singles)
1 TOMMY BOY (7)
2 STRICTLY RHYTHM (9)
3 WRECK (6)
4 PRIORITY (2)
5 PROFILE (5)
6 MAW (2)
7 PAYDAY (3)
8 CLR (1)
9 SM:)E (2)
10 WEEDED (4)

Top Jazz Album-maker Oscar Peterson

Top Indie Jazz Albums

Pos. TITLE—Artist—Label
1 **CHRISTMAS**—Oscar Peterson—Telarc
2 **VELVET & BRASS**—Mel Torme—Concord
3 **YOUNG LIONS & OLD TIGERS**—Dave Brubeck with Special Guests—Telarc
4 **DEMI-CENTENNIAL**—Rosemary Clooney—Concord
5 **SIDE BY SIDE**—Perlman/Peterson—Telarc
6 **SONGS OF NEW YORK-LIVE AT THE CAFE CARLYLE**—Bobby Short—Telarc
7 **DEDICATED TO NELSON**—Rosemary Clooney—Concord
8 **BROTHERHOOD**—The Gene Harris Quartet—Concord
9 **THE ORIGINAL JAZZ MASTERS SERIES VOLUME I**—Various Artists—DA
10 **NIGHTSHIFT**—Dave Brubeck—Telarc

Continued on page 120



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Charts

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Pos. LABEL (No. Of Charted Albums)
1 TELARC (6)
2 CONCORD (4)
3 DA (1)
4 HEADS UP (1)
5 JUSTICE (1)

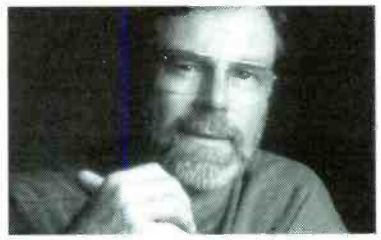
Top Contemporary Jazz Album-maker John Tesh

Top Indie Contemporary Jazz Albums

Pos. TITLE—Artist—Label
1 SAX ON THE BEACH—John Tesh Project—GTS
2 THE JAZZMASTERS II—THE Jazzmasters—JVC
3 SAX BY THE FIRE—John Tesh Project—GTS
4 TALES—Marcus Miller—PRA
5 SAPPHIRE—Keiko Matsui—White Cat
6 SOUL SURVIVOR—Bobby Caldwell—Sin-Drome
7 ON THE HORN—Paul Taylor—Countdown
8 REFLECTIONS—Peter White—Sin-Drome
9 URBAN GYPSY—Marc Antoine—NYC
10 LIVIN' LARGE—Fattburger—Cachet

Top Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)
1 GTS (2)
2 JVC (2)
3 PRA (1)
4 SIN-DROME (3)
5 WHITE CAT (2)



Top Classical Album-maker:: Erich Kunzel conductor of the Cincinnati Pops

Top Indie Classical Albums

Pos. TITLE—Artist—Label
1 THE MAGICAL MUSIC OF DISNEY—Cincinnati Pops (Kunzel)—Telarc
2 NUTCRACKER—Berlin Symphony (Wohlert)—Laserlight
3 MYSTICAL CHANTS—The Choir Of Vienna—Special
4 20 CLASSICAL FAVORITES—Various Artists—Madacy
5 HEIGH-HO! MOZART—Various Artists—Delos
6 HANDEL: MESSIAH HIGHLIGHTS—Various Artists—Laserlight
7 ANIMATED CLASSICS—Kingston Symphony Orchestra—Michele Records
8 ROMANTIC CLASSICS: INTIMATE MOMENTS—Various Artists—Madacy
9 PIANO BY CANDLELIGHT—Various Artists—Madacy
10 VERY BEST OF BEETHOVEN—Various Artists—Cameo Classics
11 FARINELLI—Soundtrack—Travelling
12 MOZART-GREATEST HITS—Various Artists—Reference Gold
13 BEETHOVEN: GREATEST HITS—Various Artists—Reference Gold
14 THE LILY AND THE LAMB—Anonymous 4—Harmonia Mundi (France)
15 SONGS OF ANGELS—Robert Shaw Chamber Singers—Telarc
16 ANDREW LLOYD WEBBER: GREATEST SONGS—Lesley Garrett—Silva America
17 GREGORIAN CHRISTMAS: CHANTS & MOTETS—Capella Gregoriana—Laserlight
18 50 CLASSICAL MASTERPIECES—Various Artists—Madacy
19 CLASSIC CHRISTMAS—Various Artists—Intersound
20 GREGORIAN CHANT: A CHRISTMAS CELEBRATION—Various Artists—Madacy

Top New Age Album

Madacy ENTERTAINMENT GROUP, INC.

Top Indie Classical Labels

Pos. LABEL (No. Of Charted Albums)
1 MADACY (20)
2 LASERLIGHT (13)
3 PILZ RECORDS (30)
4 TELARC (3)
5 SPECIAL (3)
6 DELOS (1)
7 CAMEO CLASSICS (17)
8 MICHELE RECORDS (1)
9 REFERENCE GOLD (4)
10 HARMONIA MUNDI (FRANCE) (3)

Top Indie New Age Albums

Pos. TITLE—Artist—Label
1 CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramaphone
2 LIVE AT RED ROCKS—John Tesh—GTS
3 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
4 AN ENCHANTED EVENING—Kitaro—Domo
5 ACOUSTIC PLANET—Craig Chaquico—Higher Octave
6 CELTIC TWILIGHT—Various Artists—Hearts Of Space
7 BEYOND THE THUNDER—Neal Schon—Higher Octave
8 I LOVE YOU PERFECT—Yanni—Silva America
9 MONTEREY NIGHTS—John Tesh—GTS
10 MANDALA—Kitaro—Domo

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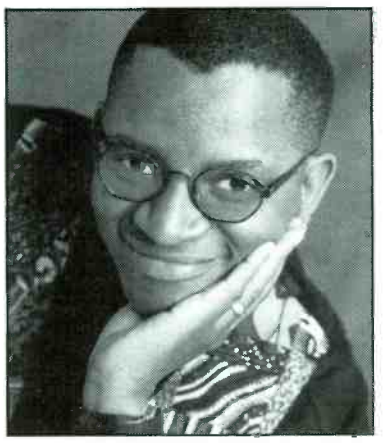
Top Indie New Age Labels

Pos. LABEL (No. Of Charted Albums)
1 AMERICAN GRAMAPHONE (3)
2 GTS (3)
3 HIGHER OCTAVE (9)
4 DOMO (2)
5 HEARTS OF SPACE (1)



Top World Music Album-maker Lebo M

Top Indie World Music Albums

Pos. TITLE—Artist—Label
1 THE LION KING: RHYTHM OF THE PRIDE LANDS—Lebo M—Walt Disney
2 LEI HALI'A—Keali'i Reichel—Punahele
3 CELTIC TWILIGHT 2—Various Artists—Hearts Of Space
4 WOMEN OF THE WORLD: CELTIC—Various Artists—Putumayo
5 HEAT OF THE SUN—Strunz & Farah—Selva
6 IN MY AFRICAN DREAM—Johnny Clegg & Savuka—Rhythm Safari
7 TALKING TIMBUKTU—Ali Farka Toure With Ry Cooder—Hannibal
8 KAWAIPUNAHELE—Keali'i Reichel—Punahele
9 OUT OF THE WOODS—Dr Didg—Hannibal
10 A CELTIC STORY—Jon Mark—White Cloud

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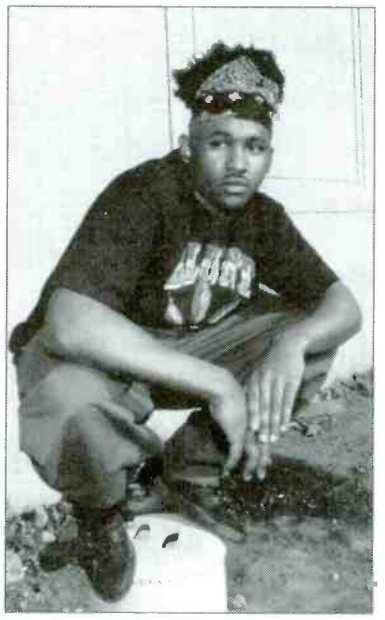
Top Indie World Music Labels

Pos. LABEL (No. Of Charted Albums)
1 WALT DISNEY (1)
2 PUNAHELE (2)
3 HEARTS OF SPACE (1)
4 PUTUMAYO (1)
5 SELVA (1)



Top Reggae Albuim-maker: Mad Lion

Top Indie Reggae Albums

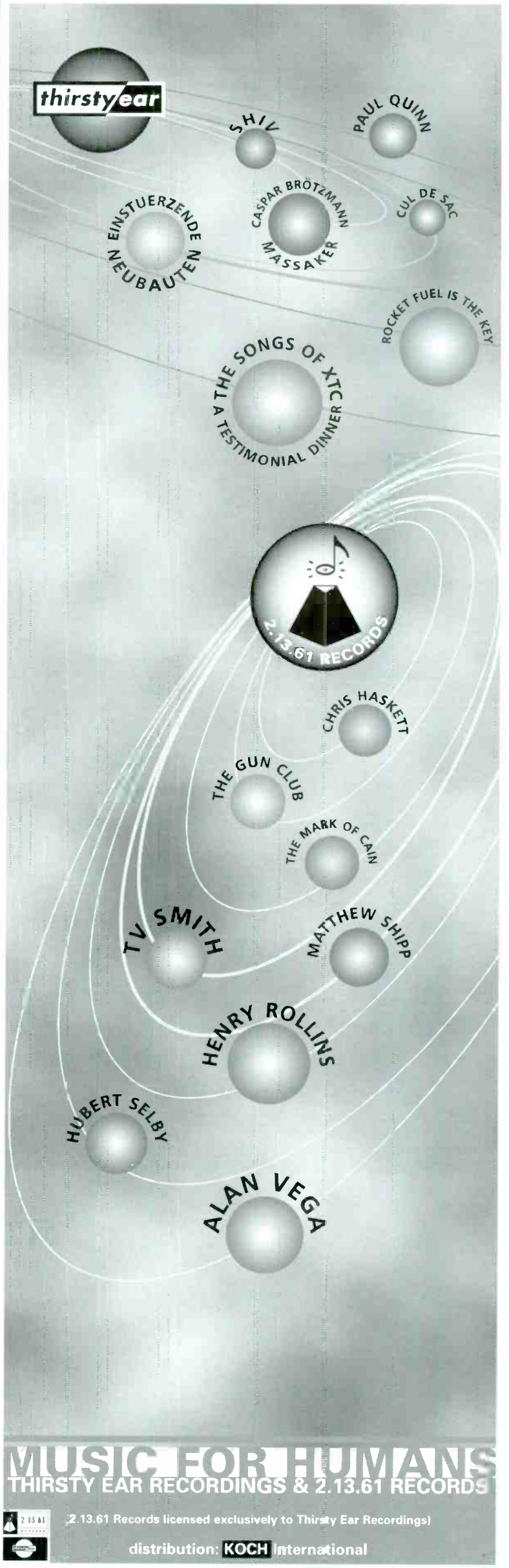
Pos. TITLE—Artist—Label
1 REAL TING—Mad Lion—Weeded
2 REGGAE GOLD '95—Various Artists—VP
3 A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND—Various Artists—Relativity
4 STRICTLY THE BEST, VOL. 13—Various Artists—VP
5 BEST OF REGGAE—Various Artists—K-Tel
6 STRICTLY RIDDIM VOL. 2: THE SINGERS—Various Artists—Priority
7 1,000,000 MEGAWATTS—Mega Banton—Relativity
8 STRICTLY THE BEST VOLUME 15—Various Artists—VP
9 RUDE BWOY REGGAE—Various Artists—Priority
10 THE MARLEY FAMILY ALBUM—Various Artists—Heartbeat

Top Indie Reggae Labels

Pos. LABEL (No. Of Charted Albums)
1 WEEDED (1)
2 VP (5)
3 RELATIVITY (2)
4 PRIORITY (3)
5 K-TEL (1)

Top Contemporary Christian Album-maker: Ron Kenoly

Continued on page 122



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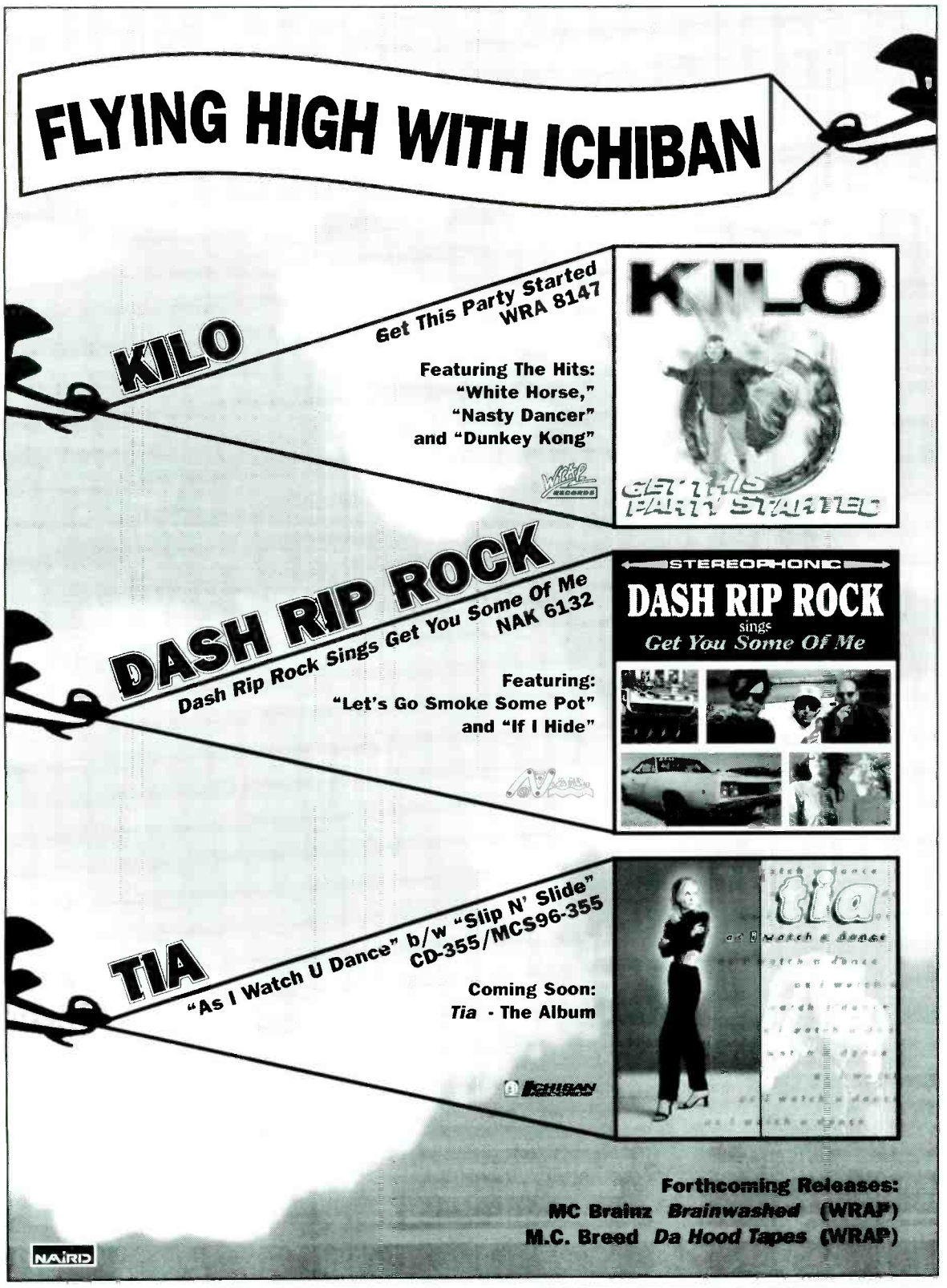


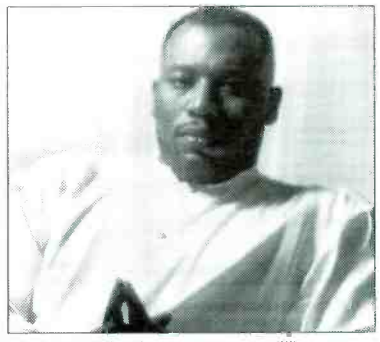
Top Indie Contemporary Christian Albums

Pos. TITLE—Artist—Label
1 **SING OUT WITH ONE VOICE**—Ron Kenoly—Integrity
2 **THE RIDE**—4 Him—Benson
3 **MORE THAN A MELODY**—Yolanda Adams—Tribute
4 **LIVE IN NEW YORK BY ANY MEANS NECESSARY**—Hezekiah Walker/Fellowship Crusade Choir—Benson
5 **TODAY'S BEST CHRISTIAN HITS**—Various Artists—Arrival
6 **UNBELIEVABLE LOVE**—Larnelle Harris—Benson
7 **REAL**—Michael Sweet—Benson
8 **PEOPLE GET READY**—New Song—Benson
9 **NORTH OF THE SKY**—East To West—Benson
10 **SHALOM JERUSALEM**—Paul Wilbur—Hosonna

Top Indie Contemporary Christian Labels

Pos. LABEL (No. Of Charted Albums)
1 **BENSON** (17)
2 **INTEGRITY** (4)
3 **TRIBUTE** (1)
4 **PSALM 150** (4)
5 **ARRIVAL** (3)

BENSON



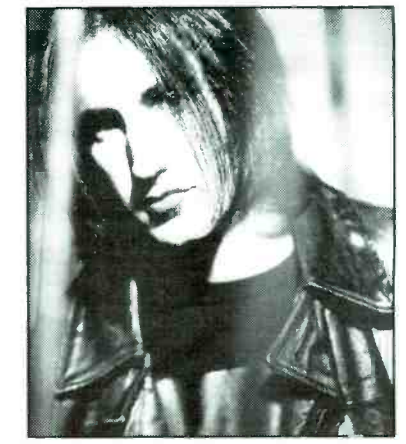
Top Gospel Album-maker: William Becton

Top Indie Gospel Albums

Pos. TITLE—Artist—Label
1 **BROKEN**—William Becton & Friends—Web
2 **LIVE IN MEMPHIS II**—The Canton Spirituals—Blackberry
3 **LIVE IN NEW YORK BY ANY MEANS...**—Hezekiah Walker/Fellowship Crusade Choir—Benson
4 **ON TIME GOD**—Dottie Peoples—Atlanta International
5 **IT'S OUR TIME**—GMWA Women Of Worship—Aleho International Music/Tyscot
6 **MORE THAN A MELODY**—Yolanda Adams—Tribute
7 **LIVE IN MEMPHIS**—The Canton Spirituals—Blackberry
8 **THE INNER COURT**—Fred Hammond & Radical For Christ—Benson
9 **IT REMAINS TO BE SEEN**—Mississippi Mass Choir—Malaco
10 **LIVE AT JACKSON STATE UNIVERSITY**—Rev. James Moore With The Mississippi Mass Choir—Malaco

Top Indie Gospel Labels

Pos. LABEL (No. Of Charted Albums)
1 **BENSON** (7)
2 **MALACO** (12)
3 **BLACKBERRY** (8)
4 **WEB** (1)
5 **TRIBUTE** (3)



Top Pop Catalog Album-maker: Nine Inch Nails' Reznor

Top Indie Pop Catalog Albums

Pos. LABEL—Artist—Label
1 **PRETTY HATE MACHINE**—Nine Inch Nails—TVT
2 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramaphone
3 **CHRISTMAS ALBUM**—Mannheim Steamroller—American Gramaphone
4 **CHRONICLE VOL. 1**—Creedence Clearwater Revival—Fantasy
5 **KERPLUNK**—Green Day—Lookout
6 **IT'S CHRISTMAS TIME**—Crosby/Sinatra/Cole—Laserlight
7 **BLEACH**—Nirvana—Sub Pop
8 **IGNITION**—Offspring—Epitaph
9 **CONTEMPORARY GOSPEL CHRISTIMAS**—Various Artists—Regency Nelson
10 **CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
11 **39/SMOOTH**—Green Day—Lookout
12 **CHRISTMAS WITH...**—The Mormon Tabernacle Choir—Laserlight
13 **WHITE CHRISTMAS**—Bing Crosby—Laserlight
14 **DISNEY CHILDREN'S FAVORITES VOLUME 1**—Various Artists—Walt Disney
15 **THE NEW ANDY WILLIAMS CHRISTMAS ALBUM**—Andy Williams—Laserlight
16 **IN THE CHRISTMAS MOOD**—The Glenn Miller Orchestra—Laserlight
17 **MEOWY CHRISTMAS**—Jingle Cats—Jingle Cats
18 **NUTCRACKER HIGHLIGHTS**—Berlin Symphony Orch.—Laserlight
19 **KIDS CLASSICS CHRISTMAS FAVORITES**—Cedarmont Kids—Benson
20 **FROSTY THE SNOWMAN**—International Children's—Laserlight

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Top Indie Pop Catalog Labels

Pos. LABEL (No. Of Charted Albums)
1 **AMERICAN GRAMAPHONE** (2)
2 **TVT** (1)
3 **LASERLIGHT** (7)
4 **FANTASY** (2)
5 **LOOKOUT** (2)
6 **SUB POP** (1)
7 **EPITAPH** (1)
8 **REGENCY NELSON** (1)
9 **WALT DISNEY** (1)
10 **JINGLE CATS** (1)

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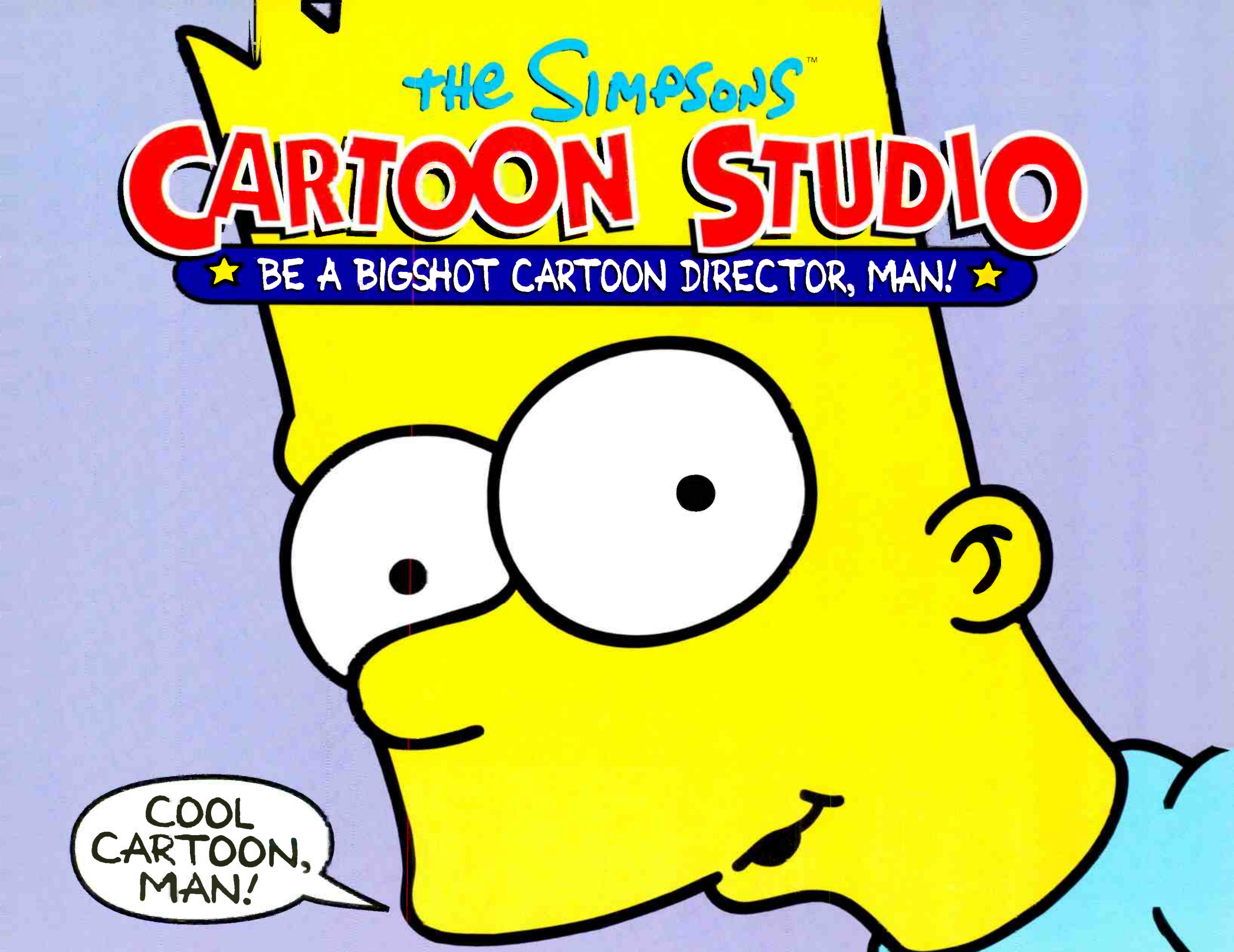

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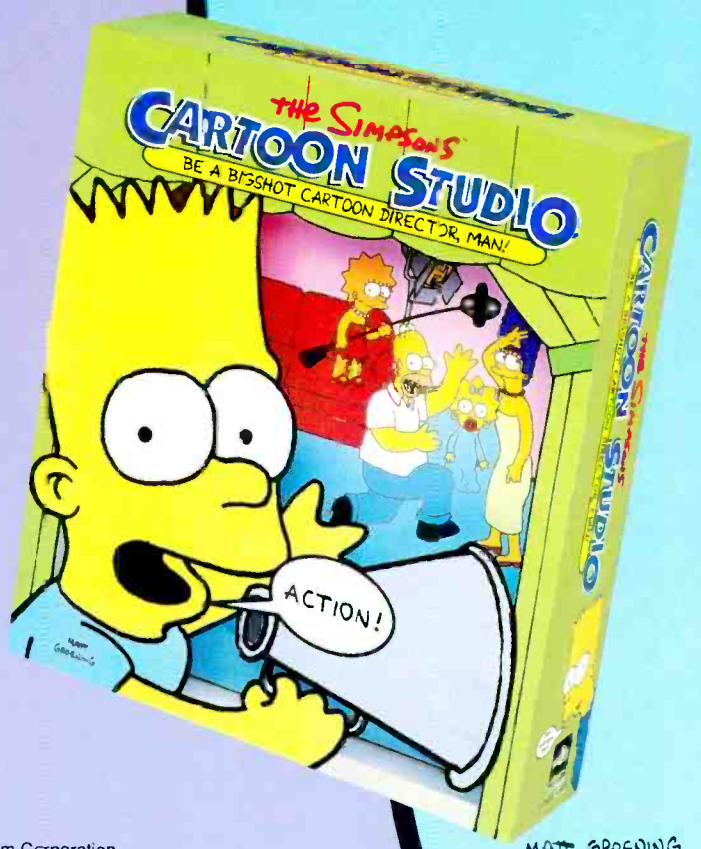

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The Enter*Active File

MERCHANTS & MARKETING

PC Users Gobble Up Pac-Man, Classic Games

■ BY BRETT ATWOOD

LOS ANGELES—Classic coin-operated arcade video games and early home game cartridges are finding new life on the personal computer, as several software developers aim to cash in on renewed interest and nostalgia for the graphically crude but highly addictive pioneer video games.

Microsoft and Williams are among the companies that are compiling multiple arcade hits onto individual software products, while Activision and Telegames are planning to bring video game titles from the '70s and '80s into the '90s.

Microsoft's "Arcade" and "Return Of The Arcade," which retail for approximately $35, contain the cream of the coin-op crop, including such quarter-snatchers as Pac-Man, Asteroids, Dig Dug, Galaxian, Centipede, Tempest, Missile Command, Battlezone, and Pole Position.

"The gameplay on these titles is exceptionally strong," says Mike Matey, product manager for Microsoft. "Sure, there have been leaps and bounds in technology since their original release. But these are proven classics that are still highly addictive, with simple tasks like avoiding the enemies to go to the next level."

In order to acquire the rights to license Pac-Man from its copyright owner Namco, Microsoft had to agree to create an exact reproduction of the popular game.

"Namco gave us all the specifications for the original coin-op machine and said that we would not be able to release the game unless we re-created the arcade version," Matey says.

Williams is readying the release of "Arcade's Greatest Hits" for the Sony PlayStation. The title contains home versions of such classic coin-op games as "Defender," "Joust," and "Sinistar."

Williams Entertainment, a subsidiary of coin-op veteran WMS industries, is releasing "Arcade's Greatest Hits" for the Sony PlayStation on Friday (29). The title, which sells for $50-$60, contains several Williams arcade hits of the '70s, including "Defender," "Defender II," "Joust," "Robotron: 2084," "Bubbles," and "Sinistar." A PC-compatible version is already available at retail and sells for about the same price.

"No quarters are required," says John Fowler, director of marketing at Williams. "We're marketing this title to people who played these games in the arcade as kids. Many of these people now have kids of their own and may want to pass on the gaming experience to their own children."

Williams, which also manufactures pinball machines, is likely to issue a CD-ROM compilation that replicates the design of many classic pinball machines, according to Fowler.

Activision, which was the first third-party software publisher for the Atari 2600, has found success reissuing many of its original cartridge titles on CD-ROM.

The company has issued three "Action Pack" compilations that contain games that are long out of print, such as "Kaboom," "Pitfall," and "River Raid." Activision has also released a retrospective CD-ROM with games from the defunct Commodore 64 home computer.

Simplicity still sells, says Terry Grantham, president of Dallas-based Telegames, which acts as a retailer, developer, and distributor of many classic set-top video game systems and software.

Grantham says that many gamers are turned off by the distractions offered by new-technology gaming developments, such as full-motion video.

"My generation grew up with these simple video games," says Grantham. "Many people now have active lifestyles and don't have the time to spend 20 or 30 hours to master a CD-ROM product. With these old games, you can just pick it up and play. There are no 300-page instruction manuals or lengthy installation instructions to read."

Microsoft's "Return Of The Arcade" contains classic arcade games from the '70s, including the coin-snatcher Pac-Man.

Telegames has found a healthy niche in the market by acquiring the rights to many out-of-print game titles. Many of these early titles disappeared from distribution after software companies abandoned the video game business when the market crashed in the early '80s. Grantham says that many consumers are still interested in supporting their orphaned video game systems, which include Intellivision, ColecoVision, and the Atari 2600, 5200, and 7800.

In addition to reissuing catalog titles, Telegames is creating completely new games for some of the old systems. Most recently, the company created "Bogey Blaster" and "Universal Chaos" cartridges for the '70s game system Atari 2600, and "Skiing" for the '80s system ColecoVision.

Grantham says that many collectors are willing to pay high prices for some out-of-print cartridges.

"It's kind of like baseball-card trading," says Grantham.

Some of the rarest video game cartridges were never available at retail. The Atari 2600 game "Coke Wins," which was sold as a mail-order-only premium to promote Coca-Cola, now sells for as much as $50 among collectors. Similar cartridges, such as Johnson & Johnson's "Tooth Protectors" and Purina's "Chase The Chuckwagon," are also considered rare and valuable.

Telegames is also readying software that will emulate ColecoVision on PCs and Mac-compatible home computers. The company plans to compile many original ColecoVision cartridges on a series of CD-ROMs. The ColecoVision emulator is due this summer.

The music community is beginning to embrace the retro "camp" value of classic video games.

Rock act Primus included a tribute to the old "Pong," perhaps the simplest video game ever made, on its enhanced CD "Tales From The Punch Bowl." A few dance acts, such as Power Pill and the Immortals, have even melded samples of early video game soundtracks to a techno or hip-hop beat.

"These games bring back memories of Friday nights, rock'n'roll, video games, and plenty of suds," says Fowler. "It's like going back in time."

New Internet Users Being Wooed With WOW!

■ BY BRETT ATWOOD

LOS ANGELES—CompuServe is hoping to wow new computer users into a kinder, gentler Internet experience with the new niche online service WOW!

The graphics-intensive service, which bowed in mid-March in the U.S. and Canada, is priced at $17.95 per month and includes unlimited access to the Internet. Those who sign up prior to June 30 can lock in that price for life. A European version is expected to debut in 1997.

"The most interesting thing about this service is that it shows that there is now room for segmentation in the Internet-access market," says Emily Green, an analyst for Forrester Research. "The introduction of WOW! shows that the Internet has now become a mass market . . . WOW!'s chances to succeed are based to a large degree on how patient CompuServe will be. It would appear that there are some limits to how fast it can grow. One problem is that it's available only on Windows 95. That could have a big impact."

The introduction of WOW! comes at an awkward time in the consumer online industry. Many of the service's competitors have struggled to keep pace with America Online, which continues to gobble up the majority of the commercial online audience. Apple's ill-fated eWorld folds at the end of this month, and many industry analysts say that some of the remaining proprietary services may eventually be supplanted by the demand for cheap, direct access to the Internet's World Wide Web. However, the family service aims to carve out its niche in the increasingly competitive market by grabbing new users with the promise of no-fuss, low-cost Internet access.

CompuServe online service WOW! brings colorful graphics and a simple-to-understand interface to new users of the Internet.

"We've basically disassembled the online world as it now exists and added simple and easy-to-understand characteristics for the new user," says Rich Baker, CompuServe director of corporate communications for WOW!

Baker says that WOW! is aimed at households that have yet to go online.

"WOW! is geared to the next generation of Internet users who do not care about the intricacies of the Internet," he says. "WOW! is for people who want a simple online experience without having to worry about the technical side of the Internet."

To make the service user-friendly, the WOW! interface relies heavily on colorful graphics and animation similar to that used on Java-encoded Web sites.

Many of the graphics contained on the service can be instantly accessed from data on WOW!'s CD-ROM. Users have the option of storing the data on their hard drives or of keeping the disc in the CD-ROM drive so that it can be accessed on demand.

Among other features, WOW! provides users with a customized version of Microsoft's Internet Explorer browser. The inclusion of the Internet Explorer on WOW! is considered a coup for Microsoft in its heated battle with Netscape to determine a single Web browser standard. In early March, America Online agreed to use Internet Explorer as its default browser for Internet access on the forthcoming 3.0 version of its software. In exchange, Microsoft has agreed to bundle AOL software under a new "online services" icon that will accompany future releases of Windows. It had not been determined at press time whether WOW! will be included on future Windows releases.

Baker says that users can replace the browser with Netscape Navigator if they choose.

Parents who are concerned about their children accessing some of the more risque elements of the Internet can choose a customized "kids" browser, which blocks access to sexually themed material and disables all chat and electronic shopping functions. The kids' version is customized with simple, one-click mouse commands.

"There are a lot of people out there who may not be too savvy about computers, and they are afraid of the so-called 'evils' that lurk out there on the Internet," says Green. "There may be room for a service like WOW! if it can succeed at neutralizing those fears."

A "teen" interface for WOW! is expected to be released later this year.

Enhanced CD Logo Adopted

ENHANCED CD UPDATE: The Recording Industry Assn. of America has announced that all six major music companies have agreed to adopt its recommended logo for the enhanced CD format.

Music labels owned by BMG Entertainment, EMI-Capitol Music Group North America, MCA Music Entertainment Group, PolyGram, Sony Music Entertainment, and Warner Music Group will use the logo and its tag line, "See what you can hear," in future packaging and advertising for the multimedia music format.

PEPSI, PLEASE: Pepsi has joined the growing list of corporations to establish a presence on the Internet's World Wide Web. The soda company is aiming to capture cutting-edge Internet users with its graphically intensive Pepsi World site at http://www.pepsi.com.

Beginning April 1, each can of Pepsi will contain the Pepsi Web site address. In addition, the site is being advertised with a 15-second spot that is airing on MTV and other television outlets.

Wired soda surfers can navigate through several regions of the online site, including the music-themed Backstreet, which is maintained by the Left Bank Organization.

The site utilizes many of the available "plug-in" applications for Netscape 2.0, including RealAudio, ShockWave, and VDOLive.

Backstreet contains its own radio station, the appropriately titled WPepsi, which offers music samples and artist interviews at the click of a mouse.

Among the current offerings are tracks from Les Baxter, Chuck D., and the "Barb Wire" soundtrack. Video samples of Chuck D. are available to users who have the video-streaming software VDOLive.

"This site does about as much as any Web site is capable of doing right now," says Left Bank president Bruce Tenenbaum. "It's almost like a new art form for music and media. Not since the advent of MTV has there been a cool, hip way to present music in this way."

POLITICAL WEB: AND Interactive, which produced the Rock the Vote Web site, has another political project on the Internet. The company's interactive drama "Candidate 96" (http://www.candidate96.com) follows the campaign trail of fictional presidential candidate Jack Parrish, a software wiz who has been drafted into the political race by disgruntled college students.

Web users can follow the twists and turns of the campaign by tapping into computers and reading E-mail contained at the site, which uses RealAudio and takes advantage of several Netscape 2.0-specific features.

OOPS! The incorrect address for Maverick Records' forthcoming World Wide Web site was listed in the March 16 issue. The site was developed by Regina Joseph, who helped created the CD-ROM magazine Blender and the enhanced CD "Spew+," and can be accessed at http://www.maverickent.com when it goes online in the coming weeks.

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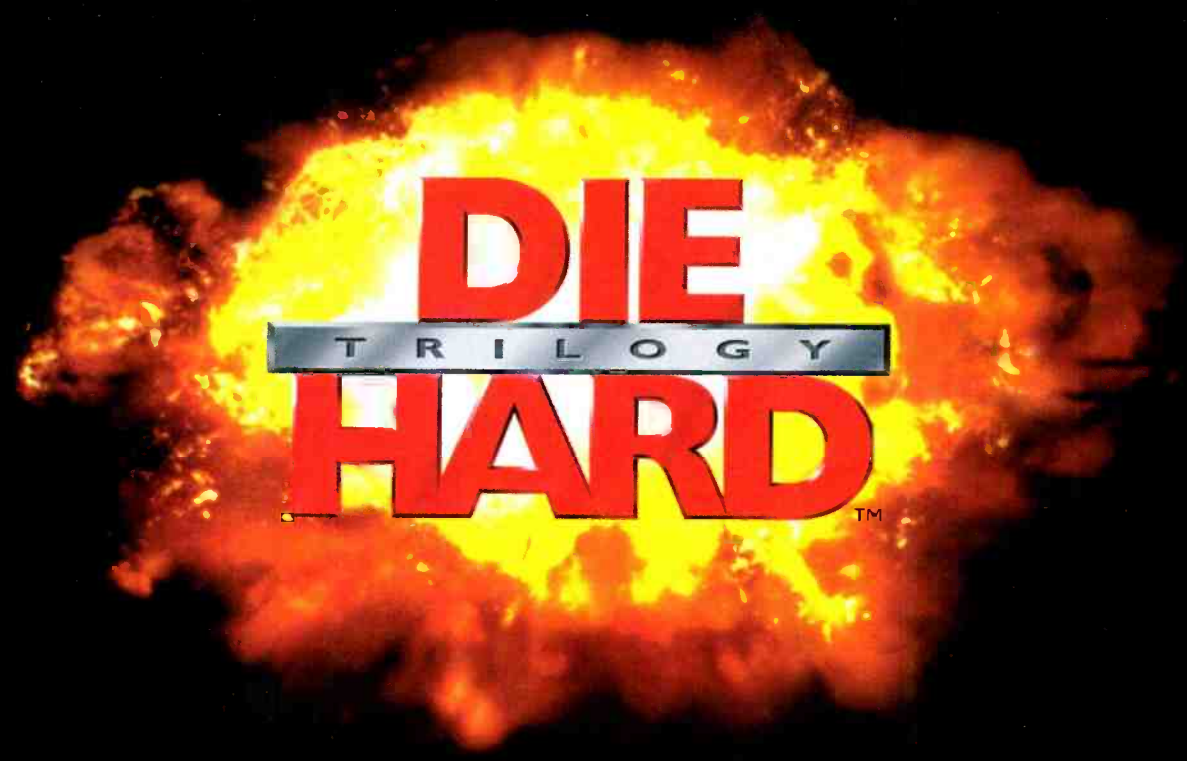

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Thanks A Billion! Executives from Rank Video Services America celebrate the company's billionth prerecorded videocassette. Marking the milestone, from left, are film and television division managing director Jim Daly; director/GM Pete Pacitti; senior VP of marketing and business development Mary Ann Fialkowski; president/CEO David Cuyler; and president/CEO of Rank Film Laboratories and Video Services Phil Clement.

Vids Keep People Home For Holidays

Suppliers Promote Titles With Celebratory Appeal

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Ever on the lookout for ways to boost sales of catalog product, video suppliers are increasingly promoting videos as an ideal purchase for virtually every holiday: Kevin Costner videos for Mother's Day, World War II videos for Father's Day, spooky movies for Halloween, anything biblical for Easter, and family fare as an after-dinner activity on Thanksgiving.

"People are always looking for fun product to celebrate the holidays with," says Dan Capone, director of marketing for Turner Home Entertainment. "And often, for Mother's Day or Father's Day, it's extremely difficult to find the right gift. Video is an easy gift to buy, and if you pick the right title, it can be a very personal gift: It shows that you truly understand the person you're buying it for."

Still from the Peanuts classic "It's The Easter Beagle."

Holiday promotions draw attention to catalog product and other titles "that might get lost just sitting alone on the 'drama' shelf," says Louise Alaimo, VP of marketing for New Line Home Video. "By clustering a number of films together with an overall theme in a special display at a time of year when that theme is on everyone's mind, it really increases rentals and sales."

At Kmart, holiday promotions have become standard, says Dennis Weigand, director of internal communications. "What we find, particularly around family holidays, such as Thanksgiving and Easter, is that videos are that last-minute gift. People start thinking, 'What are we going to do with the kids after dinner? Let's

(Continued on page 130)

VSDA Paper To Sing Industry's Praises; Disney Toys, Pigs Could Make Vid History

PICTURE THIS

by Seth Goldstein

FIGHTING BACK: The Video Software Dealers Assn., concerned that Wall Street views the industry as a 90-pound weakling, hopes to have primo pecs and abs when it presents a "white paper" detailing the positive side of rental and sell-through to the financial community. It will take two months to get the paper fit for a May release. But VSDA is new to collecting statistics, and the lack of a database is likely to hurt its credibility.

Twice in the last few months, Forbes magazine has thrashed publicly held retailers, most recently in a Feb. 26 article that VSDA president **Jeffrey Eves** deems "a wake-up call." Within 10 days of the article's appearance, Eves assembled a summit of retail and studio top brass plus market researchers from Kagan Associates and Chilton. VSDA members supposedly are contributing $100,000 for the white paper and an audio-visual show to aid in the presentation. Also, Eves has placed on retainer **Mike Seeley**, head of New York-based Investor Access, who will pitch securities analysts.

So important is the effort that Eves plans to rejigger plans for the VSDA convention in Los Angeles in July to reflect the association's concerns. "This is a rank-and-file issue," says Eves. The Forbes piece, while directed at the big chains, stifled financing for small fries that took calls from distressed bankers and landlords, he says. Otherwise, Eves says, "we would not be getting calls from one-, two-, five-, and 10-store chains." He adds that the cumulative $600 million plunge in the stocks of the publicly held companies translates to $3 billion for everyone.

But VSDA may have a problem being taken seriously on Wall Street because it lacks what the courts call "standing." VSDA has no primary data to dispute Forbes' statement that rental revenues dropped 7% last year. The association estimates the decline at 3%-4% and blames the decline on mediocre titles and the **O.J. Simpson** trial. In addition, research director **Bart Story** says there's no proof that consumers who buy tapes rent less, as we have suggested. "The jury's out on exactly what the impact is, if any," says Story. "More research needs to be done."

However, until VSDA initiated its VidTrac service, which began gathering rental data from 4,000 stores late in 1995, information was completely unavailable. While 1996 will be better, Story acknowledges that right now, VSDA has no year-to-year data. He's building VSDA's rental argument from secondary sources, gathering results from the major chains.

The studios may be caught between conflicting data. Most or all will support VSDA's white paper, but several subscribe to Alexander & Associates' weekly VideoFlash service, which said that rental transactions were down 8.7% in 1995. In a separate study, Alexander determined that sell-through was a contributing factor.

One studio, Warner Home Video, an enthusiastic advocate of $20-$25 DVD software, has wandered far from the rental camp, in VSDA's view. "It's not obvious to us why it's necessary to denigrate rental to promote DVD," says Eves, commenting on recent remarks by Warner president **Warren Lieberfarb**. "He has assured us that there will be no challenges to the rentability of DVD."

The Laser Disc Assn., taking note of the anticipated arrival of DVD later this year, has changed its name to the Optical Video Disc Assn. Laser technology still delivers pictures and sound, of course. But the word "laser" is confining, and worse, connotes a niche market that could be overwhelmed if DVD lives up to its advance billing. **Judy Anderson**, who has guided LDA through these interesting times, remains executive director of the California-based trade organization.

VIDBITS: The very early line on the fourth-quarter release of "Toy Story": Disney could ship an astounding 35 million-37 million cassettes, topping $500 million wholesale and reaching 50% of VCR homes. Disney's "The Lion King" holds the current record of 30 million units, worth $450 million.

The studio, meanwhile, is enjoying the sell-off of "Pocahontas," which is in the 90% range, according to one distributor, which expects the same of "Babe." MCA/Universal eventually will deliver 15 million copies of that little piggy, he says. Its preorder goal reportedly was 10 million.

VSDA's New England chapter has Burger King as a partner in its Massachusetts lottery promotion, which runs for six weeks starting May 29. Players can win $1 off their next rental or cassette purchase ($14.95 or higher), a Whopper with fries or a Coke, or more lottery tickets. Media Drop-In Productions, which offers cassette prizes in various state lotteries, isn't involved. Most of the chapter members, including Lechmere and Blockbuster, will participate, says Star Video's **Wayne Mogel**, former chapter president.

CBS/Fox Video Pushing New Dream Team Of NBA Titles

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—CBS/Fox Video is hoping to take its hoop dreams to new heights by pumping $2 million into an advertising campaign aimed at generating awareness of its NBA Video line.

Beginning May 7 with new titles featuring Chicago Bulls sensation Michael Jordan and Detroit Pistons star Grant Hill, NBA Video will receive a dream team of promotional support that includes integration into the popular NBA "I love this stuff!" campaign, new packaging, four clearly delineated subgenres, and standardized pricing.

CBS/Fox has held the exclusive license to NBA Entertainment's video product for nine years and has amassed a library of almost 50

(Continued on page 130)

All 3 in the TOP TEN

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PLAYBOY HOME VIDEO

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McD's Tie-In Goes LIVE; Warner's Carrey Contest

BIG MAC TAPS LIVE: McDonald's has soured on selling videos at its restaurants, but the chain is on the fast track with tie-in promotions featuring rebate opportunities for video franchises.

Through April 11, McDonald's is running a "Littlest Pet Shop" Happy Meal promotion in conjunction with LIVE Home Video and Hasbro Toys. The promotion offers a $1.50 mail-in rebate on any one of the three "Littlest Pet Shop" videos available from LIVE. The mail-in rebate coupon, which expires July 31, will be placed on more than 12 million Happy Meal boxes.

Each Happy Meal sold during the promotion period will include a "Littlest Pet Shop" toy from Hasbro.

The "Littlest Pet Shop"/Happy Meal tie-in will slightly overlap Disney's massive "Masterpiece Collection" promotion scheduled to run from Friday (29) through May 16 (Billboard, Jan. 13).

LIVE's VP of sell-through sales and multimedia, **Tim Fournier**, says much of the credit for the deal must go to Hasbro.

"Hasbro put us together with McDonald's, and this is a great way to launch the series," Fournier says.

The first three titles from the series arrived in stores March 5 and are priced at $12.98 each. LIVE acquired distribution rights to the video series late last year. Fournier says the McDonald's deal could be the beginning of many that LIVE is pursuing with the fast-food restaurant.

Other possible LIVE properties that could find their way onto the McD's menu are "Hello Kitty" and the company's Christmas collection, featuring "Rudolph The Red-Nosed Reindeer."

FACE-OFF: Warner Home Video is looking for Ace Ventura's twin in local video outlets. The company is sponsoring "The Great Ace Face-Off" contest, which encourages consumers to put their best imitation of the **Jim Carrey** character on videotape.

Consumers enter the contest by submitting the video of their Ace performance plus an entry form available at video dealers. All entries will be judged on how they clone the character, cleverness, and general wackiness. Tapes will be screened by an outside consulting firm.

More than 10,000 video stores will display the entry forms and advertise the contest. All entries must be received by April 15.

The winner will receive an all-expense-paid trip for two to Hollywood and a private tour of the Warner Bros. Studios. Fifty runners-up will receive "Ace Ventura" merchandise.

The latest Ace installment, "Ace Ventura: When Nature Calls," arrived in stores March 5.

TRIAL RUN: The Video Software Dealers Assn.'s Fast Forward to End Hunger campaign will get its first retail exposure during a monthlong test in 30 Total Entertainment Stores.

Stores located in Minnesota, Missouri, Wisconsin, and North Dakota will test various forms of in-store displays and point-of-purchase items for the VSDA fund-raising campaign.

The test, running March 15-April 15, will be conducted by the Video Buyers' Group, a Coon Rapids, Minn.-based company that purchases videos for more than 2,000 stores nationwide. Video Buyers' Group also develops marketing strategies for its retail accounts.

"Our view is that Fast Forward to End Hunger should not be treated any differently from another video product and requires the same amount of market research to make it successful," says Video Buyers' Group president **Ted Engen**. "And, we're using Total Entertainment as a research center."

Engen says the retailers will receive 10-15 different collection displays and will be instructed to place them in various areas in the stores. Video Buyers' Group will collect the data, evaluate it, and report back to VSDA.

In addition to the displays, stores will conduct numerous donation incentive plans, including collection jars at check-out counters and give-away items for consumers who make a donation, Engen says.

Golden Valley Microwave Foods has donated 65,000 packages of popcorn for use in the test.

As well as determining the most effective in-store collection method, VSDA expects to raise more than $50,000 during the test period.

Fast Forward to End Hunger, a joint project with the End Hunger Network, officially kicks off in stores June 1 and runs through Aug. 31. VSDA has set a fund-raising goal of $2 million.

SADDLE UP: The sell-through repricing of "Streets Of Laredo," the final chapter of the "Lonesome Dove" series, will feature a consumer sweepstakes awarding a Jeep Grand Cherokee Laredo as the top prize.

The Cabin Fever Entertainment title, due May 21, will be priced at $39.95 for a double cassette and $19.95 for a single cassette in EP mode.

Entry forms for the sweepstakes will be packaged inside each video and will be available at in-store displays.

Two second-prize winners will receive a trip to the Calgary Stampede in Alberta. Other prizes include Western wear from Justin Boots and Roper Western clothes.

Cabin Fever will support the release and the contest with a 10-market radio promotion featuring vacation give-aways to the Calgary Stampede.

"Streets Of Laredo" also will include a $3 mail-in rebate when consumers buy the title and either "Lonesome Dove," "Buffalo Girls," or "Sioux City."

SHELF TALK™

by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	3	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
2	20	2	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	2	6	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
4	3	9	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
5	7	3	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
6	5	3	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
7	4	3	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
8	6	154	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
9	13	4	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
10	8	16	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
11	14	38	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
12	11	4	MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
13	15	12	THE LAND BEFORE TIME III ◇	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
14	18	40	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
15	16	6	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
16	9	16	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
17	10	54	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
18	12	8	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
19	19	5	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
20	NEW ▶		ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
21	17	6	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
22	28	17	LIVE FROM AUSTIN, TEXAS ●	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
23	NEW ▶		KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
24	RE-ENTRY		THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	14.98
25	33	17	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
26	22	23	CASPER ◇	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
27	21	4	FRENCH KISS	FoxVideo 8823	Meg Ryan Kevin Kline	1995	PG-13	19.98
28	34	58	THE LAND BEFORE TIME	MCA/Universal Home Video Uni Dist. Corp. 80864	Animated	1988	G	19.98
29	27	19	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
30	39	2	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
31	32	18	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
32	35	4	BABYMUGS!	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95
33	24	18	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
34	23	20	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
35	NEW ▶		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS	PolyGram Video 8006353633	Various Artists	1996	NR	19.95
36	25	6	A KID IN KING ARTHUR'S COURT	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.99
37	37	10	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
38	38	6	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
39	29	17	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
40	31	17	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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LIVE ENTERTAINMENT
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VIDS KEEP PEOPLE HOME FOR THE HOLIDAYS

(Continued from page 127)

get a tape.' "

But not every holiday is appropriate for a video promotion, suppliers and retailers warn. For example, July Fourth is not a good choice because it's a time when people make plans for outdoor activities. Video is the last thing on their minds.

Halloween, meanwhile, is a bit tricky. As Capone points out, "Halloween is a great time for video because, unfortunately, a lot of people don't celebrate Halloween the same way they used to." Since many parents fear for young trick-or-treaters on the streets, Capone adds, "they're celebrating with in-home Halloween parties, and videos add to the fun."

However, as suppliers point out, Halloween has a very short window at retail that exists only during October. And as the Christmas selling season starts earlier each year, many retailers bypass Halloween and go straight to Christmas. Therefore, suppliers say, while it's good to promote appropriate Halloween titles, it's equally important to target them to the right retailers.

"Every year, our sales force keeps in close contact with the accounts, finding out which accounts are going to be aggressively promoting Halloween and providing the appropriate materials," says Craig Relyea, MCA/Universal VP of marketing.

Catalog films aren't the only beneficiaries of this type of campaign. Holiday themes can spark interest in special-interest titles, which don't have "the peaks and valleys of theatrical video," says Mark Gilula, VP of sales and marketing for ABC Video, which plans to launch its first Memorial Day promotion this year.

"By tying into seasons or holidays, it makes [the video] an event. And it fits in with what the stores are doing: You can't go into a store without seeing the holiday motif of the moment: Christmas, Presidents Day, Memorial Day, whatever it is. The holidays are very much in everyone's consciousness, and video is definitely a part of that."

A quick roundup of recent and upcoming holiday promotions shows that practically any title can fit into a seasonal campaign:

• New Year's: Columbia TriStar ushered in 1996 with a package of sell-through releases that included "Groundhog Day," "Hero," and "Sleepless In Seattle."

• Valentine's Day: "Disney's Valentine Shop" featured eight Valentine-themed titles from Disney, Jim Henson, and Buena Vista, including "Aladdin And Jasmine's Moonlight Magic," "Mickey Loves Minnie," "Winnie The Pooh: Un-Valentine's Day," and "Muppet Babies: Be My Valentine." The titles were supported by a $3 mail-in rebate from Disney and Procter & Gamble with the purchase of one video and three packages of Bounty, Charmin, Puffs, or Pampers; full-page direct-mail fliers; and big in-store displays.

Paramount launched five Peanuts titles as part of the "Peanuts Valentine Promotion," supported by co-op advertising.

PolyGram Home Video has repriced "Four Weddings And A Funeral" for Valentine's Day two years in a row, "to enormous success both times," says VP of marketing David Kosse.

• Easter: The Easter bunny hops into town with two types of video treats: bunny-related cartoons for kids and biblical epics for adults.

LIVE/Family Home Entertainment boasts sales of more than 2.3 million units over the past four years for its annual "Easter Classics" promotion, which features 30- to 60-minute tapes at $12.98. Titles include "Here Comes Peter Cottontail," "The Velveteen Rabbit," "Brer Rabbit Tales," "Will Vinton's Claymation Easter," "The Tale Of Peter Rabbit," and, for a change of pace, "Teenage Mutant Ninja Turtles: The Turtles' Awesome Easter." This year, the line is shipping 650,000 units, says Tim Fournier, LIVE VP of sales for sell-through and multimedia.

Paramount likewise targets kids with "The Peanuts Easter Promotion," supported by co-op advertising.

New this year is Buena Vista's "Disney's Easter Video Shop," featuring two new videos, "The Best Of Roger Rabbit" and "The Easter Chipmunk," along with 12 previously released titles from Disney, Touchstone, and Jim Henson, supported by in-store displays featuring Roger Rabbit.

Turner Home Entertainment offers two series, "Greatest Adventures Of The Bible," with 13 titles, and "Timeless Tales From Hallmark," an eight-title fairy-tale series. Turner offers the series in a variety of formats for retailers' needs. "Sam's Club and Price Costco love big sets, 8- and 13-volume sets, and they move big volume," says Capone. "Wal-Mart and Kmart like sets, but not huge ones, because they take up too much space. So for them, we offer three-packs and four-packs. Drugstores and grocery stores like single units, two-packs, and three-packs."

PolyGram hopes families will settle down after dinner with "Home For The Holidays," specially promoted for Easter.

• Mother's Day: Paramount promotes the holiday with the slogans "Treat your mother to the best show in town" and "This Mother's Day, give her a bouquet of videos." The campaign's mom-friendly titles include "Shirley Valentine," "The Brady Bunch Movie," "Addams Family Values," "Terms Of Endearment," and "Grease."

Columbia TriStar Home Video's Mother's Day line is focusing on romantic films, including "Forget Paris," "The Age Of Innocence," "Much Ado About Nothing," and "Guarding Tess."

New Line is promoting a collection of women-oriented films, including "Safe Passage," "Don Juan De Marco," "Widow's Peak," and "Even Cowgirls Get The Blues," while Orion Home Video offers special Jodie Foster and Kevin Costner three-packs. Costner's "Dances With Wolves" is available in a limited-edition collector's set, with an extra hour of footage, a "making of" tape, a book, and lobby cards in a large, leather-looking box.

• Memorial Day: ABC Video will launch its first Memorial Day promotion with the 12-volume "War And Remembrance" gift set, "What Really Happened To Adolf Hitler," "Vietnam: They Were Young And Brave," and "Richard Nixon: His Life And Times."

• Father's Day: Paramount hopes loving sons and daughters will surprise Dad with such movies as "Nobody's Fool," "North Dallas Forty," and "Three Days Of The Condor."

Anchor Bay's "No More Ties" promotion features action/adventure and Western titles, including "The Alamo," "Raw Deal," and "Delta Force."

Turner Home Entertainment courts sports-loving dads with "Idols Of The Game," a look at sports legends, and "Hank Aaron: Chasing The Dream," a Turner original production that has been nominated for an Academy Award for best documentary.

New Line Home Video weighs in with World War II documentaries and gift sets: "George Stevens' D-Day To Berlin," the six-volume collector's edition "Victory At Sea," "Crusade In Europe," and "Crusade In The Pacific," as well as the series "The March Of Time," which covers seven periods of American history, with several tapes devoted to each period.

Orion, meanwhile, is promoting action titles, such as the "Robocop" series.

• Halloween: As always, MCA/Universal will highlight its evergreen "Universal Classic Monsters Collection," which has more than 30 titles. Modern-day horror is on hand from Anchor Bay, which is promoting the "Nightmare On Elm Street" series, "Children Of The Corn," "House," "House 2," and "The Texas Chainsaw Massacre." For the little ones, Turner has Halloween-themed "Flintstones" and "Casper The Friendly Ghost" cartoons.

Christmas, of course, is a category unto itself, with promotions too numerous to mention.

Video suppliers are also targeting miscellaneous seasonal events: Columbia TriStar's Black History Month celebration featured a Sidney Poitier gift set and "Mississippi Masala," "Zebrahead," and two John Singleton films repriced for sell-through; ABC Video's "Back To School" promotion features episodes of "Schoolhouse Rock"; and Turner sports videos will coincide with the Olympics and the opening of the baseball and football seasons.

NBA TITLES

(Continued from page 127)

videos that consistently rank among its top sellers. The move to invigorate the line is a response to shrinking shelf space and a fickle market, according to Peter French, VP of sports and fitness marketing at CBS/Fox Video.

"It's pretty obvious that the whole retail trade is changing as we speak, and our attitude is that we are not going to be much good if we stand still," French says.

To determine the best game plan, CBS/Fox and NBA Entertainment spent the fall conducting research among 400 consumers that resulted in several key components of the campaign.

(Continued on next page)

Billboard. FOR WEEK ENDING MARCH 30, 1996

Top Special Interest Video Sales™

RECREATIONAL SPORTS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
			★ ★ NO. 1 ★ ★	
1	14	7	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99
2	2	143	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
3	1	117	BAD GOLF MADE EASIER ABC Video 45003	19.98
4	3	312	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
5	8	135	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
6	16	3	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
7	4	65	LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153	19.95
8	13	49	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
9	11	17	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
10	5	89	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
11	6	37	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
12	10	75	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL◆ PolyGram Video 8006319053	19.95
13	RE-ENTRY		NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
14	7	63	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
15	RE-ENTRY		SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
16	9	219	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
17	12	33	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
18	19	39	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
19	18	11	THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95
20	17	27	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95

HEALTH AND FITNESS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
			★ ★ NO. 1 ★ ★	
1	2	39	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
2	1	11	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
3	5	9	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
4	13	7	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
5	4	21	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19 98
6	3	23	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
7	6	13	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	10	9	CLAUDIA SCHIFFER: PERFECTLY FIT LEGS FoxVideo (CBS/Fox) 8241	14.98
9	8	9	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
10	12	69	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
11	7	27	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14 98
12	19	101	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
13	9	61	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
14	17	43	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
15	15	9	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
16	18	13	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
17	14	25	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
18	11	11	BUNS OF STEEL: POWER YOGA WarnerVision Entertainment 51322-3	14.95
19	RE-ENTRY		ABS OF STEEL 3 WarnerVision Entertainment 134	9.95
20	RE-ENTRY		KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95

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NBA TITLES

(Continued from preceding page)

"What customers are telling us is that they view a lot of basketball on television and are satisfied with the broadcasts and highlight programs the NBA produces," French says. "What they really want to see more than anything is stuff they can't get on TV—the in-your-face, on-the-court, in-the-huddle-sideline stuff, which represents a different type of access."

The new tagline "Nothing gets you closer to the game," which will grace all future NBA Video packaging, alerts consumers to the unique camera angles and footage the titles promise. New packaging will also sport a hologram of the NBA logo. The popular "I love this stuff!" slogan, which has been in effect for several years, will appear on the back of each box and on all in-store displays.

The label's new goal is to play up the general NBA franchise as much as possible, while highlighting individual titles. "This campaign will heighten the awareness that these videos are brought to you by NBA Entertainment," says Charlie Rosenzweig, director of the photos and video group at NBA Entertainment. "The advertising going forward will incorporate a steady slate of branded advertising with the overlay of the individual titles."

According to French, the company has created a general template, NBA Video, and four brands that fall under it. The newly minted subgenre series—NBA Superstars, NBA Championship, NBA Action, and NBA Music Jams—will be color-coded on the packaging. And, in a move to eliminate market confusion, all titles will be priced at $14.98, except for the Championship titles, which will be $19.98. Catalog titles will be repackaged "selectively" over time, French says.

CBS/Fox will make moves to increase the video line's presence at nontraditional retail venues, such as sporting-goods stores, arenas, and local NBA team stores. To help squeeze support from all potential outlets, it is announcing the lineup for the entire year from the onset.

Retailers will "have the opportunity to make a statement about sports video in their store and justify it with real estate, because they know they're getting a constant flow of new titles," French says.

CBS/Fox will look to lessons learned from the NBA line as it begins to pump up its other major sports video line, that of the National Hockey League, French says.

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Billboard. FOR WEEK ENDING MARCH 30, 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	2	5	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
2	5	3	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
3	1	6	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
4	4	5	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	9	3	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
6	3	8	WATERWORLD ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
7	6	10	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
8	7	5	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
9	NEW▶		A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
10	15	2	POCAHONTAS (G)	Walt Disney Home Video Buena Vista Home Video 5174	Animated
11	8	7	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
12	11	7	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
13	10	9	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
14	NEW▶		FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
15	14	8	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
16	12	11	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
17	13	12	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
18	17	3	HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
19	19	4	BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette
20	20	6	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
21	NEW▶		THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
22	NEW▶		EMPIRE RECORDS (PG-13)	Warner Home Video	Anthony LaPaglia Maxwell Caulfield
23	23	3	UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
24	18	8	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
25	16	12	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
26	28	3	LIVE WIRE: HUMAN TIMEBOMB (R)	New Line Home Video Turner Home Entertainment N4380	Bryan Genesse Joe Lara
27	22	8	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
28	RE-ENTRY		PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
29	24	4	JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
30	25	15	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
31	NEW▶		BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
32	36	4	LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James Le Gros
33	NEW▶		MOONLIGHT AND VALENTINO (R)	PolyGram Video 8006302293	Whoopi Goldberg Elizabeth Perkins
34	37	18	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
35	27	22	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
36	34	2	DANGEROUS PASSION (R)	Live Home Video 60226	Billy Dee Williams Carl Weathers
37	NEW▶		PARTY GIRL (R)	Columbia TriStar Home Video 79723	Parker Posey Omar Townsend
38	30	7	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
39	21	12	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
40	29	4	THE AMAZING PANDA ADVENTURE (PG)	Warner Family Entertainment Warner Home Video 16300	Ryan Slater

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Home Video

MERCHANTS & MARKETING

Kids First! Jury Duty Calls Retailers

by Moira McCormick

QUALITY IS JOB ONE: Attention video retailers: The Coalition for Quality Children's Media wants you. The coalition's Kids First! program, which selects and endorses the best in children's video, needs new jurors. And **Ranny Levy**, president of the Santa Fe, N.M.-based nonprofit organization, says Kids First! would particularly benefit from the participation of video retailers.

Kids First! utilizes more than 200 adult and 3,000 child jurors, who evaluate titles on the basis of appeal, content, production quality, and overall benefits. Significantly, Kids First!-endorsed titles contain no gratuitous violence; sexual behavior; verbal or physical abuse; racial, gender, cultural, or religious bias; or condescension toward children.

The coalition's push to acquire jurors is being emphasized in states not yet represented. The 21 states that have Kids First! jurors are Arizona, California, Colorado, Florida, Idaho, Illinois, Louisiana, Massachusetts, Maryland, Michigan, Minnesota, New Mexico, New Jersey, New York, Pennsylvania, Tennessee, Texas, Vermont, Virginia, West Virginia, and Wisconsin.

Levy says, "We'd love to have people from a retail background. Many retailers are concerned about what kids are watching, and they're not happy about everything coming through their doors. Their becoming jurors could be an effective promotional tool for their stores, too."

Retailers could benefit from seeing firsthand how children react to videos. Each adult juror is required to assemble a children's jury to evaluate programs. "It could be very useful for retailers to have the experience of working with kids juries," says Levy. "Often, adults have a set idea of what a child will and won't like that doesn't really hold true. For instance, younger kids are much less discriminating than adults when it comes to a program's pacing and production values."

Levy also notes that retailers participating in Kids First! juries are more likely to be exposed to worthwhile independent product. She says, "Some 85% of video retailers get [new release] information [solely] from sales reps—who primarily push high-profile product from the larger studios. But much of the time, the titles that come to us from independent companies are things that the retailer won't have any clue they exist."

The coalition does have specific requirements for prospective jurors, foremost that they "hold an advanced degree in library sciences, media, education, child development, or a similar field," according to the printed guidelines of Kids First! Levy says he realizes that not every interested video retailer fits that profile but adds that doesn't mean they can't participate in a related capacity.

"The children's juries use adult leaders when the jurors can't be present," she says. The leaders monitor the screenings and fill out the evaluation forms and need no qualifications other than the ability to put together and oversee groups of kids. Anyone interested in becoming a Kids First! juror or adult leader can write to Kids First! at 535 Cordova Road, Suite 456, Santa Fe, N.M. 87501; call 505-989-8076; or E-mail at kidsfirst@santafe.edu.

The coalition provides a free list of Kids First! endorsed titles to anyone sending a self-addressed stamped envelope to the above address.

MORE QUALITY: Another collection of quality kid vids—in this case a consumer catalog—is available from Big Kids Productions in Austin, Texas, through its toll-free number. "Award-Winning Videos" contains 43 live-action titles, priced $12.95-$19.95, that "are nonviolent, promote learning, show boys and girls in positive roles, and are designed to enhance children's self-esteem," according to Big Kids founder **Tamara Carlisle.**

Carlisle started the catalog because she sensed a need for an outlet "for independent producers with only one or two titles who couldn't get their product in established catalogs. I had a hard time myself."

KID BITS: KidVision's first-rate "Scholastic's The Magic School Bus" collection has added three titles: "Goes To Seed," "Kicks Up A Storm," and "Plays Ball"; a cross-promotion with children's apparel company French Toast (specifically, a modeling contest) runs through the end of the year . . . MCA/Universal's first eight video episodes of the TV series "Earthworm Jim" wriggle into stores April 9. Cross-promos with Sega (where "EJ" debuted as a game) will include game-playing tips packed in each video, while Taco Bell will hand out "Earthworm" premiums through May.

Billboard® FOR WEEK ENDING MARCH 30, 1996

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
			★★★ No. 1 ★★★		
1	NEW▶		POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
2	2	55	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	1	11	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
4	6	3	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
5	7	3	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
6	3	187	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
7	RE-ENTRY		THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
8	12	123	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	9	47	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
10	5	27	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
11	4	11	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
12	8	31	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
13	14	63	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
14	13	7	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
15	10	27	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
16	15	25	MARY-KATE & ASHLEY: CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
17	NEW▶		THE BEST OF ROGER RABBIT Walt Disney Home Video/Buena Vista Home Video 6835	1996	12.99
18	NEW▶		BABYMUGS! MVP Home Entertainment 14001	1995	9.95
19	18	3	MUPPET SING ALONGS: TREASURE ISLAND Jim Henson Video/Buena Vista Home Video 6794	1996	12.99
20	11	31	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
21	20	3	REN & STIMPY: NOTHING BUT SHORTS Nickelodeon Video/Sony Wonder 49286	1996	14.98
22	17	7	BARNEY'S ALL ABOARD FOR SHARING Barney Home Video/The Lyons Group 2009	1996	14.95
23	19	25	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
24	25	5	TIMON & PUMBAA: TRUE GUTS Walt Disney Home Video/Buena Vista Home Video 6709	1996	12.99
25	23	5	TIMON & PUMBAA: HANGIN' WITH BABY Walt Disney Home Video/Buena Vista Home Video 6705	1996	12.99

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Reviews & Previews

ALBUMS
EDITED BY PAUL VERNA

POP

▶ **SEPULTURA**
Roots
PRODUCERS: Ross Robinson & Sepultura
Roadrunner 146
Brazilian death metal act keeps getting bigger, hetter, louder, and faster—and more accessible. Latest offering finds front man Max Cavalera and company exploring such topical themes as the ambushes of Brazilian natives in the Amazon and the industrial decay that is ubiquitous in their homeland. Musically, the album is as fierce as Sepultura's millions of fans might expect—piercing guitars, thunderous drums, and dragon-fire vocals, all spiced up with traditional instruments and chants. An angry and intense statement that will cement Sepultura's already solid reputation as the world's reigning thrash-men.

BLUES

TOMMY CASTRO
Exception To The Rule
PRODUCERS: Jimmy Pugh & the Tommy Castro Band
Blind Pig 5029
Young San Francisco blues guitarist/vocalist Tommy Castro combines the earthy soulfulness of Albert Collins and B.B. King with the polish of younger practitioners, such as Robert Cray. On this album, co-produced by Jimmy Pugh, who is the keyboardist for Cray and Chris Isaak, Castro and his first-rate band offer up a brace of solid originals and some choice covers, including Leon Russell's "Me And My Guitar" and Buddy Guy's "Can't Quit The Blues." Primed for airplay on blues, triple-A, and college radio, "Exception To The Rule" is a fine effort from an up-and-coming blues phenom.

COUNTRY

★ **CHET ATKINS C.G.P.**
Almost Alone
PRODUCER: Chet Atkins
Columbia 67497
The man is amazing. His picking is just getting better, and more and more, it resembles delicate lacework. He wrote most of this material, and what he didn't write benefits greatly from the C.G.P. (Certified Guitar Player) treatment. There's a lovely tribute he wrote to Maybelle Carter; beautiful arrangements of "Ave Maria," "Cheek To Cheek," "Mr. Bojangles," and "You Do Something To Me"; and even a bit of whimsy in "I Still Write Your Name In The Snow."

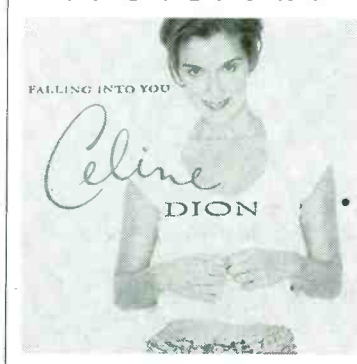
SPOTLIGHT

STONE TEMPLE PILOTS
Tiny Music . . .
PRODUCER: Brendan O'Brien
Atlantic 82871
Third outing from Stone Temple Pilots is the one that will moot comparisons to Nirvana and Pearl Jam and establish STP as one of the most groundbreaking—not to mention commercially successful—hard rock acts out there. The simultaneous No. 4 debut on the Album Rock Tracks and Modern Rock Tracks charts of lead single "Big Bang Baby" attests to the band's crossover appeal. Even more important for the long-term outlook of the band, "Tiny Music . . ." contains a brace of hit-bound tracks, including powerful "Pop's Love Suicide"; frenetic "Tumble In The Rough"; dense, melodic "Trippin' On A Hole In A Paper Heart" and "Lady Picture Show"; and quasi-jazzy "Adhesive." A landmark album by a band that has found its artistic voice.

SPOTLIGHT

DAWN UPSHAW
White Moon: Songs To Morpheus
PRODUCER: Tommy Krasker
Nonesuch 79364
One of the classiest artists around, Upshaw has as sure a sense for past masterpieces as she does for new music. On "White Moon," the soprano fashions a ravishing recital disc around the themes of the moon and dreams, with material ranging from Baroque gems (Monteverdi, Purcell, Handel) to intriguing 20th-century compositions (George Crumb, Peter Warlock). The translucent chamber accompaniment allows Upshaw's voice to shine in varied settings, particularly on Dowland's "Weep No More, You Sad Fountains" and Joseph Schwantner's "Black Anemones." She even breathes new life into the overdone aria from Villa-Lobos' "Bachianas Brasileiras No. 5." Brimming with imaginative, accessible artistry, "White Moon" is a sure radio bet and an obvious Grammy contender.

SPOTLIGHT



CELINE DION
Falling Into You
PRODUCERS: Various
550 Music/Epic 67541
Preceded by the smash single "Because You Loved Me," the Diane Warren-penned theme from the film "Up Close & Personal," the latest release from Canadian pop star Dion has made an instant impact on her large and growing fan base, as evidenced by its No. 2 debut on The Billboard 200. And the album's appeal is likely to be long-lived, laden as it is with such hit-worthy moments as Jim Steinman's "It's All Coming Back To Me Now," a Meat Loaf-style epic; the laid-back title track; bouncy pop tune "Make You Happy"; sultry ballad "Seduces Me"; and the effervescent "Declaration Of Love." A deep album that will solidify Dion's reputation as one of the world's true pop divas.

BRYAN WHITE
Between Now And Forever
PRODUCERS: Billy Joe Walker Jr. and Kyle Lehning
Asylum 61880
White has silenced his skeptics: This guy is the real thing. He's got a voice older than his years, a brilliant song sense, and, most importantly, he understands what country music is all about. It doesn't hurt that he's also a good writer. He's not just emoting emotions; he's feeling them. Here, he shows that he handles boogie as well as ballads. Everyone keeps asking where tomorrow's country stars are—here's one today.

VITAL REISSUES™

VARIOUS ARTISTS
Front Row Center: The Broadway Gold Box—1935-1988
PRODUCER: Ron O'Brien
MCA 11353
MCA's catalog of original-cast albums and singles with original-cast performers—drawn from the Decca, Kapp, and ABC labels—is the theme of this vast four-CD retrospective. The Decca years, the bulk of the Broadway offerings, interestingly do not begin with 1943's "Oklahoma!," generally regarded as the first album to use all original cast members and orchestra. Instead, they start in 1935, when the label was making original-cast *singles*—some of which have not been around since the age of the 78. This boxed set also signals a milestone at MCA: a series of original-cast albums of shows never released on CD, in some cases with supplemental recordings of other songs by the songwriters involved. Performers include Beatrice Lillie, Ethel Merman, Mary Martin, Walter Huston, Nancy Walker, Pearl Bailey, Eddie Cantor, and Avon Long.

JOHN PATTON
Memphis To New York Spirit
REISSUE PRODUCER: Bob Belden
Blue Note 35221
Hammond B-3 organist John Patton recorded these sessions in 1969-70, but they have never seen complete release until now. Patton brewed a soulful stew of blues, jazz, and funk with a band that featured the offbeat lyricism of guitarist James "Blood" Ulmer, the howling, Shepp-like reedwork of Marvin Cabell, and no bassist. Highlights of a tasty set include the blue exotica of Cabell's "The Mandingo," the preharmolodic Ulmer's good-time sounds of "Bloodyun," and a version of Wayne Shorter's "Footprints" that spins its wistful waltz into a dreamy groove. The album's three bonus tracks drop Ulmer for tenorman George Coleman, who performs on a hypnotic, dramatic version of McCoy Tyner's "Man From Tanganyika."

JAZZ

▶ **RUSS FREEMAN & THE RIPPINGTONS**
Brave New World
PRODUCER: Russ Freeman
GRP 9835
The Rippingtons' leader/composer/keyboardist/guitarist, Russ Freeman, scores another hit with this smooth, sharp set from his bellwether contemporary jazz ensemble. Highlights of an energetic, hi-tech set are the jazzy reggae inflections of "Urban Wanderer," the Latinesque rhythms of "Cicada," the synth-sitar-embellished bossa nova theme "Hideaway," and the punchy, power-house title track, which features saxophonist Eric Marienthal. Cover material includes a soulful, urbanized version of George Harrison's "While My Guitar Gently Weeps" and two vocal tracks featuring the Whispers: McFadden & Whitehead's "Ain't No Stoppin' Us Now" and the Isleys' "Caravan Of Love."

▶ **SONNY ROLLINS**
Sonny Rollins Plus 3
PRODUCER: Sonny Rollins
Milestone 9250
Three years have passed since Sonny Rollins' last album, and this sweet, satisfying set offers welcome sounds indeed for the tenor titan's many followers. Accompanied by bassist Bob Cranshaw, Rollins splits his set between two pairs of pianists and drummers: veteran Tommy Flanagan with Al Foster and young gun Stephen Scott with Jack DeJohnette. Rollins' playfulness resurfaces with his rather decorous arrangement of "Mona Lisa," while his rich, full-bodied tone is back in force on "What A Difference A Day Made," and his warm, poignant riffing breathes new life into "I've Never Been In Love Before." Two fine new Rollins compositions debut here in the form of the Horace Silver-dedicated blues-vamp "H.S." and the bouncy, infectiously Sonny "Biji."

LATIN

★ **RAFAEL BASURTO**
PRODUCER: Armando Manzanero
Sony Discos 81680
The last lead vocalist of famed, now defunct, Mexican vocal group Los Panchos, this velvet-voiced tenor turns in a magnificent double set of bolero nuggets featuring a sumptuous passel of duets with Dyango, María Dolores Pradera, Azúcar Moreno, Manzanero, Olga Guillot, and Gilberto Santa Rosa.

MENUDO
Tiempo De Amar
PRODUCER: Alejandro Jaen
Música Futura-RTP/Sony 7003
Thanks to hooky, romantic paeans and appealing vocal harmonies, this latest

(Continued on next page)

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incarnation of adolescent, cutie-pie pop stands best chance in a decade of hitting the charts. Female prepubescent set will warm up to breezy, pop/dance thumper "Más Y Más," shuffling, reggae-tingled "Buscando Un Amor," and seductive title-track ballad.

NEW AGE

▶ OTTMAR LIEBERT
Opium
PRODUCERS: Ottmar & Stefan Liebert
Epic 67083
Ottmar Liebert continues to elude easy categorization on this ambitious and thoroughly intoxicating album. He fuses his trademark "nouveau flamenco" with a more organic approach in the ambient direction of last year's "Euphoria." Divided into two CDs, "Opium" explores the artist's more energetic side on the "Wide-Eyed" disc, painting dramatic scenes with his Luna Negra ensemble and heightening the atmosphere with electric guitar, electric palmas, and MIDI textures. The "Dreaming" disc, on the other hand, is a hallucinatory sound pool on which supple guitar melodies are mixed with ambiences and elusive instrumentation.

CONTEMPORARY CHRISTIAN

IONA
Journey Into The Mourn
PRODUCER: Dave Bainbridge
ForeFront 5142
This intriguing collection was inspired by a book of meditations on the eighth-century Irish hymn "Be Thou My Vision." The resulting songs are a lovely blend of Celtic melodies and a modern rock sensibility. Iona comprises Terl Bryant, Dave Bainbridge, Mike Haughton, Tim Harries, Troy Donockley, and Joanne Hogg, whose lovely vocals give the songs an ethereal quality. This talented bunch was joined by special guests Robert Fripp, Máire Brennan (of Clannad), and singer/songwriter Chris Eaton. Prime cuts are "Irish Day," "Wisdom," and the title song. This project could find a home at triple-A as well as Christian radio.

CLASSICAL

▶ ANONYMOUS 4
Miracles Of Sant'Iago
PRODUCER: Robina G. Young
Harmonia Mundi 907156
The celestial sound of Anonymous 4 returns with a beautifully researched, packaged, and sung collection of 12th-century French chant and polyphony on the theme of St. James. With the group's avid following, there's no reason this album can't take its place as Anonymous 4's fifth charting release.

★ SCHNITTKE: REQUIEM/ GORECKI: MISERERE
Tõnu Kaljuste, Swedish Radio Choir
PRODUCER: Gunnar Andersson
Caprice 21515
Known for his interpretations of Arvo Pärt's vocal works, conductor Tõnu Kaljuste has produced one of the year's finest choral discs with this dark, deeply affecting album. Though many may turn to the set for the Górecki, Schnittke's Requiem is the greater masterpiece. The most emotional work from one of the most intellectual of contemporary composers, the Requiem bursts with keening melody and incendiary instrumental color. From the indelibly beautiful Requiem Aeternam to the disturbing Tuba Mirum, it is hard to imagine this work being performed with any more depth. Distributed by Allegro.

SINGLES
EDITED BY LARRY FLICK

POP

▶ GLORIA ESTEFAN Reach (3:50)
PRODUCERS: Emilio Estefan Jr., Lawrence Dermer
WRITERS: G. Estefan, D. Warren
PUBLISHERS: Foreign Imported Productions, BMI; Realsongs, ASCAP
REMIXERS: David Morales, Pablo Flores, Love To Infinity
Epic 7765 (c/o Sony) (cassette single)
La Glo previews "Destiny," her first album of original compositions in English in five years, with a stately power ballad that is the theme song to the 1996 Summer Olympics. She has rarely sounded so vocally flexible and confident, broadening her range to wonderfully appealing heights within a softly building pool of percussion and gospel-spiked choir chants. By the dramatic close, the song has risen to inspirational anthemic proportions. An outstanding recording that is a safe bet for immediate and widespread action at top 40 and AC radio formats. A barrel of kicky disco reconstructions will further open up the single's prospects at club and crossover radio levels.

▶ BONNIE TYLER Two Out Of Three Ain't Bad (4:38)
PRODUCERS: Jim Steinman, Steven Rinkoff
WRITER: J. Steinman
PUBLISHER: Manuskript, ASCAP
Atlantic 6690 (cassette single)
The massive success of Nicki French's cover of the Tyler hit "Total Eclipse Of The Heart" has snuffed the raspy-voiced singer out of hiding. Subscribing to the notion that there is no need for a facsimile when the real thing is available, Tyler gives her all over the frenetic Euro-NRG dance beat that fuels this revival of the Meat Loaf chestnut. Loaded with irresistible camp value, this is good, clean fun that should meet with immediate radio and consumer approval. From the new album "Free Spirit."

BLIND MELON Three Is A Magic Number (3:15)
PRODUCER: Mike Napolitano, Blind Melon
WRITER: B. Dorough
PUBLISHER: American Broadcasting, ASCAP
Lava 6669-2 (c/o Atlantic) (CD single)
From the "Schoolhouse Rock Rocks," album, this tribute to the number three shines as one of the highlights from the lighthearted "rock meets education" collection. Blind Melon has a ball with the funk heavy guitar and bass, and the late Shannon Hoon's quirky vocals find a home in Bob Dorough's catchy hippie philosophy/science.

PULP Common People (4:07)
PRODUCER: Chris Thomas
WRITERS: N. Banks, J. Cocker, C. Doyle, S. Mackey, R. Senior
PUBLISHER: Songs Of PolyGram International, BMI
Island 7138 (CD single)
Programmers could not hope for finer British pop than that being served up by this versatile and talented act. Layered in the fabric of "Common People" are soft keyboard threads and a majestic weave of blazing guitars. All this and witty lyrics to boot.

LAURA MARTINEZ Ritmo Latino (no timing listed)
PRODUCERS: JSJ, Zanella
WRITERS: Zanella, Martinez
PUBLISHERS: Over Exposed/French Lick/Bug/Lo-Walk, BMI
REMIXER: Zanella
Thump 2226 (cassette single)
It was bound to happen. The success of "Set U Free" by Planet Soul and "Feels So Good" by DJ Juanito and Lina Santiago is triggering a spree of dance/pop anthems employing a melange of house, freestyle, and electro-funk rhythms. Martinez has a charming presence, but she is not given much more to sing than the line "let the music take your body." A waste. Still, this track could easily woo crossover radio taste-makers and teenage listeners alike. Contact: 909-598-7028.

GILBERT Baila Selena (4:33)
PRODUCER: Gilbert
WRITER: Gilbert
PUBLISHER: not listed
Magie 002 (CD single)
Former Beverly Hills, Calif., judge (whose name is pronounced "jilbear") made respectable noise last summer on the top 40 morning-show circuit with the O.J. Simpson novelty ditty "100% Not Guilty." He returns with a more musically pleasing and equally amusing Latin-pop shuffler that will leave listeners awash in soothing images of sun, sand, and surf. He is playfully loose and engaging within an arrangement of fluttering guitars and salsa piano. Surprisingly strong and memorable. Contact: 310-395-1679.

QUINN Ecstasy In Avila (4:11)
PRODUCER: Quinn
WRITER: Quinn
PUBLISHER: Mysterion, ASCAP
Shiro 032 (CD single)
Ambient-pop enthusiasts yearning for the presence of Enigma will find warmth and comfort in this excursion into gentle, plush rhythms and soothing synths. With the only vocal presence being spare and subtle Middle Eastern choir chants, the odds of mainstream radio embracing this single are iffy at best. It really works best within the context of the artist's fine new album, also titled "Ecstasy In Avila."

R & B

★ SHAI I Don't Wanna Be Alone (3:53)
PRODUCERS: Shai
WRITERS: Shai
PUBLISHER: not listed
REMIXERS: SoulShock & Karlin
Gasoline Alley/MCA 3657 (c/o Uni) (cassette single)
One of the front-running acts of the doo-hop movement shows more maturity and potential for career longevity with each new single. This offering from "Blackface" has the soul and vocal sparkle of a vintage Spinners or Stylistics record, as Shai lays a foundation of harmonies that are wisely understated. The emphasis is on a finger-snappin' groove and a sweetly romantic melody. In keeping with the single's musical tone, the lyrics are warm and caressing, triggering a vocal that is heartfelt without flying over the top. A charmer deserving attention from R&B, top 40, and AC programmers.

★ ISLEY BROTHERS Let's Lay Together (4:09)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHER: Zomba Songs/R. Kelly, BMI
Island 7165 (cassette single)
One good turn deserves another. Ron Isley guests on the current R. Kelly smash "Down Low," and the mega-hot producer/artist returns the favor by concocting one of his patented slow-jams for this venerable soul clique. Featured on the soundtrack to "Don't Be A Menace . . .," this groove grinds with recognizable heat, though the well-worn vocals of the Isleys elevate this single miles above anything of similar sound. T'would be so very nice to see an act that has contributed so much to R&B music enjoy a long-deserved chart revival.

★ BOO-YAA T.R.I.B.E. Chillin' On The West Side (4:00)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
First Kut/Samoan Mafia 001 (CD single)
When you think of this gangsta-styled T.R.I.B.E., the last thing likely to come to mind is a laid-back vibe. But that is exactly what is served on this hit-worthy slow funk jam, on which masculine rapping is framed by smooth harmonies that combine original lyrics with interpretations of the Blue Magic pop/soul nugget "Sideshow." Now, don't start calling this posse soft or sell-outs. Even in this easy and accessible context, the boys come with an edge and assertiveness that befits their past. R&B radio should have a close listen ASAP, while the rest of us should look for the imminent album "Occupation Hazardous." Contact: 818-901-4878.

TEDDY Are You In The Mood (3:54)
PRODUCERS: Tone Capone, Eric L. Brooks
WRITERS: T. Martin, D. Blackman, B. Burrell
PUBLISHERS: Theodore Chipmunk, ASCAP; Nodlew/Bishtic, BMI
Noo Trybe/Virgin 11090 (CD single)
The Noo Trybe label broadens its well-respected gangsta rap creative palette with this smooth slice of old-school soul. Austin, Texas, newcomer Teddy comes to this sultry, easy-paced jeep jam proudly wearing the influence of Al Green and Marvin Gaye, among others. His youthful energy is infectious, as is his hip-swaying sensuality. R&B programmers need to make room for this promising talent—and look for his forthcoming debut album, "Soul."

COUNTRY

▶ REBA McENTIRE Starting Over Again (3:59)
PRODUCERS: Tony Brown, Reba McEntire
WRITERS: D. Summer, B. Sudano
PUBLISHERS: Sweet Summer Night, ASCAP; Rightsong/Earbone, BMI
MCA 3701 (c/o Uni) (7-inch single)
The title cut from McEntire's current album of cover tunes, this hauntingly beautiful ballad is probably the definitive divorce song. Written by gifted singer/dance diva Donna Summer and Bruce Sudano, the tune echoes the ache and sadness of a mature couple's broken relationship. McEntire turns in a polished performance, but this is a song that does not call for gloss or overproduction; it calls for vulnerability and real emotion. Dolly Parton delivered the goods on this tune years ago, and her rendition remains unequaled.

NEW & NOTEWORTHY

KEITH GATTIS Little Drops Of My Heart (3:35)
PRODUCER: Norro Wilson
WRITER: K. Gattis
PUBLISHER: Hornbill, BMI
RCA 64488 (c/o BMG) (7-inch single)
This spirited single heralds the arrival of country music's newest potential superstar. This 25-year-old Austin, Texas, native has the voice, looks, and songwriting prowess (he wrote eight of his forthcoming album's 10 cuts), all the ingredients necessary to make him the next big thing. Having toured with seasoned veteran Johnny Paycheck, he has obviously learned the importance of being more than a good vocalist; he is also a true stylist. He leaves a vocal imprint on this country song that is a welcome change of pace from the safe records being routinely tossed out. Gattis has a hardcore, hard-edged sound that serves up the best of traditional country, yet has a fresh '90s energy. Great single from a great album!

▶ MARK COLLIE Lipstick Don't Lie (3:38)
PRODUCERS: James Stroud, Mark Collie
WRITERS: M. Collie, T. Bruce
PUBLISHERS: Music Corporation of America/Mark Collie, BMI; WB/Big Tractor, ASCAP
Giant 7794 (c/o Warner Bros.) (CD promo)
Collie is one of country music's most intriguing stylists, and his latest Giant single tackles one of the oldest themes in the genre. That's right, this is a cheating song. Collie delivers the painful message that "You can fool a true believer with the innocent wink of an eye, but everybody knows lipstick don't lie." This is a solid song, and Collie's on-target delivery should help this single find a welcome home on country radio.

★ KIM RICHEY From Where I Stand (2:59)
PRODUCER: Richard Bennett
WRITERS: K. Richey, T. Sillers
PUBLISHERS: Mighty Nice/Wait No More/Bluewater, BMI
Mercury 111 (c/o PolyGram) (CD promo)
A cleverly written, uptempo tune about how what goes around comes around. This is about a woman who finds herself on the hurting side of a relationship when the man who dumped someone for her is now dumping her for someone else. The chorus says, "From where I stand/I see an old familiar story/Only last time I was in your shoes/Now it's looking like it's my turn to be lonely/And I'll tell you I don't like the view." Richey has a fresh and inviting sound and a way with a lyric. Country radio should give this a chance.

CHET ATKINS I Still Write Your Name In The Snow (2:58)
PRODUCER: Chet Atkins
WRITERS: C. Atkins, B.E. Wheeler
PUBLISHERS: Athens/Sony Tree, BMI; Blue Duck, ASCAP
Columbia 78289 (c/o Sony) (7-inch single)
This bluegrass-inflected vocal track from Atkins' new guitar album, "Almost Alone," is definitely not what people expect from one of country music's distinguished elder statesmen, but that's exactly what makes it so much fun. It is hard to say what, if anything, country radio will do with this unusual little ditty, but some may find it a relief from the flood of sameness out there. Definitely a brave and unusual choice for a single.

TRACE ADKINS There's A Girl In Texas (3:29)
PRODUCER: Scott Hendricks
WRITERS: T. Adkins, V. Vipperman
PUBLISHERS: not listed
Capitol 10341 (c/o Cema) (CD promo)
Capitol label chief Scott Hendricks' first signing since he took over the label is a smooth baritone from Sarepta, La., whom he discovered performing in a Nashville club. Adkins has a warm, likeable voice and confident-sounding delivery, but the song is nothing exceptional.

DANCE

▶ MASTERS AT WORK PRESENT NUYORICAN SOUL Mind Fluid (8:03)
PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
WRITERS: L. Vega, C.K. Gonzalez
PUBLISHERS: Indilu, BMI; K-Dope, ASCAP
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
Nervous 20133 (CD single)
Club loyalists will get a pleasant jolt from this sultry instrumental, which is quite a departure from the typical Masters At Work house music sound. Instead, partners "Little" Louie Vega and Kenny "Dope" Gonzalez offer a stew of live, funk-driven vibes, coated with a dash of ambient keyboard flavor added for good measure. The resulting track is as enjoyable to the relaxed brain as it is encouraging to the twitchin' booty. Be on the lookout for a full-length Nuyorican Soul album later this year on GRP Records. Contact: 212-730-7160.

(Continued on next page)

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).

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Brett Atwood** (L.A.).

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ROCK TRACKS

▶ **CRACKER I Hate My Generation** (2:57)
PRODUCERS: Dennis Herring, David Lowery
WRITERS: D. Lowery, J. Hickman
PUBLISHER: Warner-Tamerlane/Biscuits And Gravy, BMI
Virgin 11085 (c/o Cema) (CD promo)
Could we have a little angst to go with that Cracker, please? Singer David Lowery leaves no doubt in the minds of listeners that he is done with his peers. This track, off the band's follow-up to its potent "Kerosene" album, is, one hopes, an indicator of the future greatness of "The Golden Age." An instantly likable guitar hook and Lowery's distinctive, raking vocals fuel this rockin' title. Rock programmers, both modern and otherwise, will find this tune an easy fit.

★ **MARIA McKEE Absolutely Barking Stars** (4:23)
PRODUCERS: Maria McKee, Bruce Brody, Mark Freegard
WRITER: M. McKee
PUBLISHERS: Little Diva/Geffen Again, BMI
Geffen 4873 (c/o Uni) (CD promo)
Get ready for the new and improved McKee. The over-the-top howl of past recordings has been replaced by a more restrained, warmly shaded vocal style that explores a surprisingly strong lower range. The raw emotion is still there, but it's unleashed in spurts and displayed as much in the instrumentation as it is in her singing. This first single from "Life Is Sweet" is a spare rock ballad that combines urgent guitars with Phil Spector-styled strings. Uniquely beautiful and challenging, this single deserves a chance to be heard on rock and triple-A radio.

HOWLIN' MAGGIE Alcohol (3:55)
PRODUCER: Harold Chichester
WRITER: H. Chichester
PUBLISHER: LaLa, ASCAP
Columbia 7742 (c/o Sony) (CD promo)
Old-school rock with new-school funk. Howlin' Maggie proves that it knows its subject matter by dishing up a bumpy, giddy rock-'n'roll ride. Opening acoustic guitars are a nice intro to the heavy strings that follow. Drink it up.

FOR SQUIRRELS 8:02 PM (3:28)
PRODUCER: Nick Launay
WRITERS: For Squirrels
PUBLISHER: Revolver Music, ASCAP
550 Music 7502 (c/o Sony) (CD promo)
This follow-up track to the band's popular "Mighty KC" (read: Kurt Cobain), is not as accessible but shows off the band's considerable songwriting talent. "8:02 PM" surprises with a definite Stone Roses flavor.

THE GUFS Crash (Into Me) (5:11)
PRODUCER: Brian Anderson, the Gufs
WRITERS: not listed
PUBLISHER: not listed
Atlantic 82883 (CD single)
This nondescript rock tune is two minutes longer than it needs to be and more self-indulgent than it deserves to be. Though the quintet appears to have a good sense of arrangement and harmony, "Crash" is essentially bland.

RAP

GHOSTFACE FEATURING RAEKWON Motherless Child (no timing listed)
PRODUCER: The RZA
WRITERS: R. Diggs, D. Coles
PUBLISHERS: Careers-BMG/Ramecca/Wu-Tang, BMI
Flavor Unit 9460 (CD single)
An all-star lineup cannot save this limp track. With production by the RZA and guest vocals by Raekwon, one might expect more from this single. Lyrical content, though intelligent, is hurt by a soft, dull beat that lulls the listener into a stupor.

JACKERS Down For Life (4:18)
PRODUCERS: Chris Jackson, Ricardo Frazer
WRITER: C. Jackson
PUBLISHER: not listed
Immortal 67298 (c/o Sony) (CD single)
Former members of DRS dispense the real in this debut fact-finding track. Jackers keep you guessing about the style with which each line will hit you, interspersing fresh a cappella and a dance-ready refrain with bits of spoken drama. A notable remix by Muggs builds handily on the song's solid framework.

HOME VIDEO

EDITED BY CATHERINE APPLEFELD OLSON

MUSIC

HULLABALOO
MPI Home Video
60 minutes each, $19.98 each or $79.98 for boxed set
MPI achieved nice results with its first four-volume collection culled from the '60s variety show, and it merits similar success from the second set. Part two features one hourlong and seven half-hour episodes sporting the Rolling Stones, the Kinks, Soupy Sales, Frankie Avalon, the Zombies, Marianne Faithfull, and plenty more hit-paraders. Combine the music with those eye-grabbing vintage outfits and hairdos and the result is a real retro hoot. All eight "Hullabaloo" episodes are now available on laserdisc.

CHILDREN

BLOSSOM THE CLOWN'S RAINY DAY OR ANY DAY OTHER STUFF VIDEO
Creative Adventures
33 minutes, $14.95
With April showers in the forecast, this homespun live-action video aims to provide a rainbow of activities in which children can partake of the indoors. The china-doll-looking Blossom encourages viewers to use their imaginations to invent new ways to move their bodies and expand their minds. With a focus on relatively tame exercise and education over actual rainy-day projects, the program will appeal more to older children who have already had a chance to get some of that excess energy out of their systems and are content to sit in front of the TV. (Contact: 909-585-6222)

EARTHWORM JIM
MCA Universal Home Video
approximately 40 minutes each, $9.98 each
Decked out in his trademark cyber-powered "super suit," Earthworm Jim might just he the unlikeliest, slimiest superhero of them all. MCA/Universal is kicking off the animated Warner Bros. Kids Network series' video debut with eight episodes packaged in four videos. Aside from the anticipated twisted sense of humor and adventure, each video contains behind-the-scenes clips, interviews with the show's creators, and footage not included in the TV versions. Theatrics aside, Earthworm Jim can also be found starring in two video games, in action-figure form, and on the faces of specialty trading cards.

GULLIVER'S TRAVELS
PPI Entertainment Group
85 minutes, $9.98
Ted Danson's television miniseries rendition of the traveling Gulliver may not have met with much critical success, but PPI's release of the original animated feature—which is true to the magic of the classic Jonathan Swift tale—is a definite thumbs-up. Produced and directed by Max and Dave Fleischer, who animated the original "Popeye" cartoons, the video does not contain many of the ultra-modern animation techniques but is charming nevertheless. A note of market-confusion caution to retailers: Sony Wonder is releasing its own version of "Gulliver's Travels" next month as the latest in that label's Enchanted Tales series.

HEALTH & FITNESS

DEEPAK CHOPRA: THE WAY OF THE WIZARD
Mystic Fire Video
80 minutes, $19.95
World-renowned physician-cum-spiritual philosopher Chopra reaches out once again to the mass audience that continues to crave his knowledge in his latest video, which is based on his best-selling Random House book of the same name. The program, consisting of a straight-ahead lecture recently given by Chopra, touches on one of the good doctor's favorite themes: reawakening the magic in everyday life. As Chopra's following continues to grow, so too will the market for his videos, which will find a home in traditional retail outlets as well as bookstores and health food shops.

TRAVEL

AN IRISH COUNTRY CALENDAR
Acorn Media
50 minutes each, $19.95 each, $79.80 for boxed set
The charm and hospitality of rural Ireland comes to vivid video life in four volumes that Acorn is offering separately or in a nicely packaged boxed set. Each video drops in during a different season and takes viewers on a journey through historic homes and castles—and their emerald environs—situated in countryside towns from Derry to Limerick. Irish-Americans, travelers, and historians constitute the primary audience for this nostalgic series, which will suit retailers looking to keep that Saint Patrick's spirit alive. (Contact: 800-999-0212.)

ENTER*ACTIVE

EDITED BY BRETT ATWOOD

DESCENT II
Interplay
Windows 95/DOS CD-ROM
As the sequel to one of last year's surprise hits, "Descent II" fires up more of the same white-knuckle-inducing action. The plot is irrelevant: Just imagine "Doom" in space. However, "Descent" is different from the majority of "Doom" clones. True 360-degree 3D action immerses the player in an intoxicating game environment, filled with 30 new levels in six worlds. New weapons and enemies enhance an already outstanding game. "Descent II" truly shines when it is networked with other live opponents. Up to eight players can simultaneously explore the precarious worlds found in the game. Retailers have been starving for a hit action title since, well, "Descent." "Descent II" should deliver.

OHIO PLAYERS
"Ol' School"
Hybrid PC/Mac enhanced CD
There's nothing but the hits on this enhanced CD from the masters of funk and soul. Multimedia highlights include live-performance footage of classic tracks "Love Rollercoaster," "Skin Tight," "I Want To Be Free," and "Fire." Each complete performance clip can be maximized to full-screen video. Other interactive elements include video interviews with the band and its fans and a roving video journey backstage after a recent concert by the act. "Ol' School" and still cool.

IN PRINT

GRRRLS: Viva Rock Divas
By Amy Raphael
St. Martin's Griffin
234 pages, $12.95

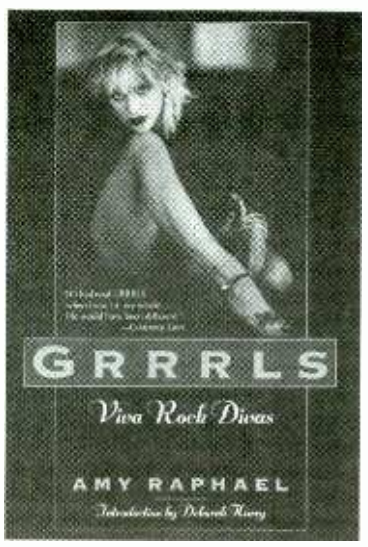
Writing about women in rock is an exercise in contradiction. On the one hand, a book celebrating female musicians clearly wants to make the point that women are as equally talented and have as much right to perform rock music as men. On the other hand, the act of devoting a book to the subject of female rock musicians lumps these musicians into one category based on gender, suggesting they are a class unto themselves.

These contradictions are faced by the women in "GRRRLS," a series of in-depth interviews with 14 women in current rock: Courtney Love of Hole, Sonya Aurora Madan and Debbie Smith of Echobelly, Bjork, Nina Gordon and Louise Post of Veruca Salt, Gina Birch of the Raincoats, Kim Gordon of Sonic Youth, Ellyott Dragon of Sister George, the band Huggy Bear (the members of which submitted written essays), Tanya Donelly of Belly, Pam Hogg of Doll, Kristin Hersh, and Liz Phair.

All these women wrestle with the ambiguities of their roles. They're all feminists in the sense that they believe women should be taken seriously and should be in control of their lives, and they're pleased to be role models for young girls looking for self-confidence. At the same time, they resent being defined by their gender in the media and want to be judged by their music.

All have faced subtle and overt sexism in the business. Madan recalls that in one video, she wore glamorous clothes, even though in real life she dresses casually: "I walked on to the video set and I had my glasses on and my jeans and a jacket, and I walked past everyone and nobody paid any attention. But when I put on the dress and some makeup and a wig, walked down the stairs, most of the men were ogling me. And the cameraman said, 'God, the camera loves you.' It was just pathetic. Is that what it takes? A wig and a bit of lipstick?"

Courtney Love, who usually appears with shaggy, unkempt blond hair and wearing a loose, baby-doll dress, did a tour with Nine Inch Nails on which she played with a different image: "I put my hair in ringlets every fucking night. In Minneapolis, I wore a dress that was so restricting and shoes that were five inches high. I could barely stage-dive. Then I got the best write-ups: for being feminine I guess. I couldn't move well and I was restrained, which equals great review. That's pretty horrid."



Even while deploring sexism in the business, none of the artists sound bitter toward men in general, and most play with male band members.

Beyond the similarities, the women are fascinating individuals and, in letting them speak for themselves, "GRRRLS" gives an intimate glimpse into the personal lives of these pioneers. Bjork began making music as a solo artist after leaving the Sugarcubes because, as she says, "I was getting completely pissed off going to local record shops and not finding anything that I liked, and walking out with one more Miles Davis record."

Most of the interviewees are thoughtful, intelligent, articulate, and sensible. However, Love, who opens the book, comes across as rambling and self-destructive.

Author Amy Raphael does a good job of introducing the bands and giving a clear history of women's pioneering role in rock music, from Joni Mitchell and Janis Joplin through Deborah Harry, Madonna, and the Riot Grrrl movement. "GRRRLS" is an intriguing glimpse into the lives of women rock musicians.

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EDITED BY TRUDI MILLER ROSENBLUM

CALVIN TRILLIN, PIECE BY PIECE
By Calvin Trillin
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Humorist/commentator Trillin, a 30-year veteran writer of The New Yorker and author of 18 books, has collected a selection of his funniest articles and poems in this, his first audio program. Trillin is at his witty, bemused best as he reflects on "teenspeak" (the language of teenagers), the shock of reading the newspaper and realizing that the people now in power are the dumb kids he knew in school, French vs. English, and his own misadventures as a city dweller in the country. On one country vacation, he wants to set crab traps baited with fish, but his wife and daughters protest that it would be "cruel and deceitful" to the crabs: "I tried to tell them that there's no way you can be deceitful to a crab," Trillin says. "Crabs don't think. There is nothing going through their minds like, 'Hey, this smells like a good fish head. I'll just crawl into this place, even though it seems a little like the place that Uncle Manny crawled into just before he disappeared forever. Hey . . . Hey, wait! I've been deceived!' "

Among the best pieces are Trillin's poems. In one, he marvels at his wife's knowledge of current fashions ("She mentioned something newly chic this year/To me, it looked like antique fishing gear./I'm stunned, as if she'd talked in Urdu prose./Just how do you suppose that Alice knows?"), and in another, he covers the stresses of the Christmas season ("A shopper's told it's vital he prevails. Prosperity depends on Christmas sales!/'Can't stop to talk,' I say, 'No time! Can't halt!/Economy could fail. Would be my fault.' ") Trillin reads in a dry, ironic tone that perfectly suits his material.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 3817 Brighton Court, Alexandria, Va. 22305. **ENTER*ACTIVE:** Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. **BOOKS:** Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

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Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Wild For Mariah. "Who can get naked quicker?" was the question posed to KYLD (Wild 107) San Francisco personalities Hollywood, in hat, and Big Joe during a recent station promotion. The live remote offered listeners a chance to sing karaoke tunes to win a trip to see Mariah Carey in Tokyo—which doesn't help explain why the team from the "Dog House Morning Show" was taking its clothes off. Listener P.K. Kelley won the trip with a version of Al Green's "Let's Stay Together," while Big Joe was the triumphant stripper.

'Crockpot Records' Are Built To Last

Top 40 Is Seeing More Slow-Breaking Hits

This story was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor.

Think of them as crockpot records for a microwave world.

With top 40 radio polarized between PDs who look for active records that ignite quickly, burn brightly, then burn out, and PDs who are still driven primarily by research, a growing number of records that aren't hits during their initial release enjoy rich and rewarding afterlives, long after the mental chalk outline has been drawn around them.

Among titles finding new or ongoing success at radio following relatively unspectacular initial chart runs are Los Del Rio's "Macarena," After 7's " 'Til You Do Me Right," the Backstreet Boys' "We've Got It Goin' On," Simply Red's "Fairground," and Chris Isaak's "Somebody's Cryin'." The continued endurance of those records—and others that became chart hits but took forever to come home, such as Everything But The Girl's "Missing" or Diana King's "Shy Guy"—says a lot about how stations expect records to react and how labels are having to realign promotion schedules.

Michael Plen, Virgin Records senior VP of promotion, says such surprise successes are all about faith in a record and the lost art of patience.

" 'Til You Do Me Right" is a case in point. "It took a long time for people to believe in that record," Plen says. "All it had going for it was sales and some early belief from a few key programmers. It came onto the charts and then fell off, but that never deterred us. We made it a hit for four or five key players and then used that information to sell it to other people."

Plen admits that the length of time it takes to get certain records to fly sometimes messes up the marketing of a follow-up single. "Our game plan is usually flexible, but still not to the point where it matches the schedule of radio," he says. "When we come with the next track, we always hear, 'I'm still breaking the last one.' "

Plen says it's easy to lose promotional momentum in such situations. "Our lifeblood is still retail," he says. "Where is the record positioned in the stores? Are there any returns? Our sales department can't wait around for seven months to follow up a record." For those long-term call-out monsters, by the time the active audience is finished buying the record, the passive audience is just beginning to react favorably.

Plen cites two situations involving slow-breaking records from last year. Cracker's "Low" took 11 months to play out, he says, causing the second single, "Get Off This," to be rereleased three times. Ultimately, "Get Off This" imploded because "Low" continued to grow and pulsate after the fact. The same occurred with Shaggy's "Boombastic."

"We released that record last March, and in December it was still a powerful recurrent," Plen says. During that time span, while "Boombastic" was enjoying success in many markets, the label attempted to release two follow-up singles, "In The Summertime" and "The Train Is Coming." According to Plen, neither was taken seriously, as they had to live in the shadow of "Boombastic."

Jack Satter knows from patience. As senior VP of promotion for Jive Recordings, he's more than familiar with the Backstreet Boys record that was released Aug. 21, 1995, and is still generating more than 400 spins at pop radio. The reason the record is still breathing is the fragmented fashion in which it was played, according to Satter.

"It took a long time to develop at stations like KDWB Minneapolis, but thanks to their patience, it ended up being No. 1 for six weeks and still sits at 50 spins today," he says. "We've had over 100 pop stations playing it, but all at different times."

He says the single has also become successful internationally. "If I had to do this all over again, I'd have broken it internationally first, then used that success story to break the record domestically on a much more productive schedule."

Satter was expecting a four-month run with the initial single and, in fact, had the follow-up record, "I'll Go Anywhere For You," ready to ship earlier this year. Because of the unforeseen prolonged life span of the first single, the second release date has been pushed back to April 29, leaving an eight-month gap between singles.

Another record that should qualify for Medicare is "Missing" by Everything But The Girl. The single broke out of south Florida early last year, when KIOI (K101) San Francisco PD Casey Keating played it last April while programming WHYI (Y100) Miami.

"[Y100 music director] Al Chio first heard it in the clubs, so we put it on the air and got instant reaction," Keating recalls. Atlantic Records also exhibited patience when it worked the record several times in 1995. That patience has since been rewarded. "Missing" was the most-played record on the Top 40 Airplay Monitor Mainstream chart for the fourth straight week last week, making it one of the few records of this type with a successful chart run.

K101 also had beyond-the-grave success with the Pretenders' "I'll Stand By You." Keating says that although the station has played the song since last September, it remains a solid B. "It's a consistent top five tester with women 24-40, with no burn," he says.

Another K101 success story is "Somebody's Cryin' " by Chris Isaak, which the station started playing in May 1995. "It's also testing as a B-rotation record, and we can't get it to burn," Keating says. "It's been around longer than a lot of radio careers."

Reprise Records VP of promotion Marc Ratner agrees. "Chris Isaak is the type of artist that drives promotion people crazy," he says. "His stuff always seems to research a year later. The same situation happened with 'Wicked Game' a few years ago."

It happened again recently with Isaak's "Go Walking Down There."

(Continued on next page)

Christian KKLA Spreads Word Online

L.A. Station Broadcasts Shows In Real Time

■ BY DEBORAH EVANS PRICE

NASHVILLE—As Christian music labels strive to bring their artists to mainstream acceptance, the Christian radio community is conducting its own crusade to meet listener needs and draw a new audience to the format.

To that end, KKLA Los Angeles has become the first Christian radio station on the Internet. Not only can listeners log on to KKLA's site on the World Wide Web, but if equipped with the appropriate software, they can hear much of the station's programming in real time, including flagship air personality Warren Duffy's "Duffy & Co. Live From L.A."

"We wanted to make a statement about where Christian radio is today," says GM Dave Armstrong. "I think in the past it has been viewed as a second-class citizen, where the attention to quality wasn't as high as it is on general-market stations. And we want people to know that we believe we sound as good as any radio station in Los Angeles. That is our objective—to put the best product on the air we possibly can."

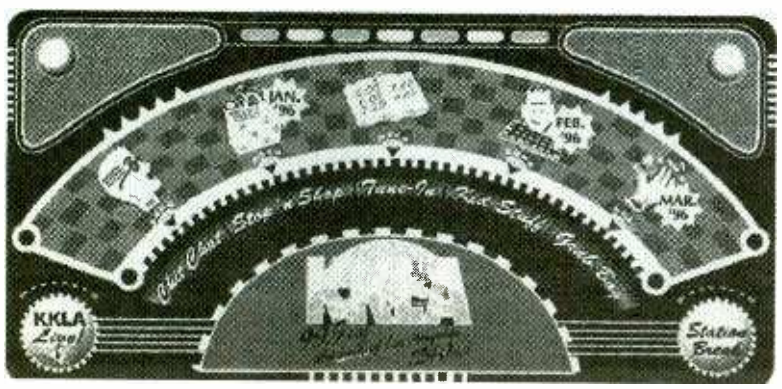
Owned by the Salem Radio Network, KKLA is one of the most-listened-to Christian talk-radio stations in the country. The outlet won the National Assn. of Broadcasters' Marconi Award in 1995 for religious/gospel station of the year.

With this new venture, KKLA aims to raise its profile even further. In addition to all the station's talk and teaching shows being carried live on the Internet, KKLA's Web page is the site for chat rooms and scheduled conferences with station talk-show hosts and producers. The program schedule is available on the page, which also sells Christian T-shirts, CDs, and other merchandise from the Christian Shopping Mall, and includes information on how to contact advertisers and shop on the Net. The station is developing a children's area, too, which may be dubbed "Kid's Corner."

KKLA contracted NetValue Sales Group to design, engineer, and create the Web page and its support system using software from Netscape Communications Inc., Xing Technology Corp., and Gryphon Microproducts. The graphics for the station's home page were designed by I.D. Publications.

The move represents a financial investment for the station, one that Armstrong feels is worthwhile for a number of reasons.

"When I looked at it, I could see that we were going to be able to recoup our investment in the project," he says. "We didn't go into it thinking we were going to lose money on it. Nor was our motivation necessarily to make it profitable. We believe the promotional value will be significant and the ministry value will be really significant because we're going to take Christian radio into parts of the world that didn't have access to it now.



"There are parts of the United States that don't have a Christian radio station. We felt that the ministry value, combined with the promotional value, made sense. And economically, we believe, it will pay for itself."

Duffy, who hosts "Duffy & Co." each weekday from 4-7 p.m., says he is excited about the opportunity to interact with Internet users. "Our first contact came from Florida. Then we heard from Kansas, and immediately your antenna goes up and you realize you're probably in the infancy of something that's going to be developing into something huge over the years," Duffy says.

Duffy—who also hosts "Alive Across America," a live, two-hour syndicated show on Salem Radio Network—compares his experience with broadcasting over the Internet to his early radio days in Washington, D.C., a time when he was working for an AM station.

"It was in the days when there was no FM. You couldn't buy a car with FM radio in it," he recalls. "There was no such thing as AM/FM sets. You didn't buy a clock radio [that] came with FM. There were no AM/FM hand-held radios. But the people I worked for in Washington had an FM signal. So we used to give away FM radios on the air during the day and promote the fact that at night after we switched to our FM signal, [that] we were having one-hour blocks of music without commercials, and things like that. We had to sell FM radio back in those days."

Duffy continues, "And it was interesting back then to see that people had that first wave of response—'Boy, the music sounds so much better on FM. Boy, this is great, not too many commercials'—and 30 years later, I'm getting that same

(Continued on next page)

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	7	5	**BECAUSE YOU LOVED ME** 550 MUSIC 78237 (1 week at No. 1)	◆ CELINE DION
2	1	1	20	**ONE SWEET DAY** COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
3	3	3	10	**SO FAR AWAY** LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
4	4	2	24	**BLESSED** ROCKET 852394/ISLAND	◆ ELTON JOHN
5	5	4	34	**BACK FOR GOOD** ARISTA 1-2848	◆ TAKE THAT
6	9	13	9	**NOBODY KNOWS** LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
7	10	9	8	**SOMEWHERE** RCA VICTOR ALBUM CUT	PHIL COLLINS
8	6	8	21	**YOU'LL SEE** MAVERICK 17711/WARNER BROS	◆ MADONNA
9	8	10	17	**DON'T CRY** ZTT 17708/WARNER BROS	◆ SEAL
10	14	23	3	**COUNT ON ME** ARISTA [illegible]976	◆ WHITNEY HOUSTON & CECE WINANS
11	11	6	10	**JESUS TO A CHILD** DREAMWORKS 50000/GEFFEN	◆ GEORGE MICHAEL
12	12	12	40	**KISS FROM A ROSE** ZTT SIRE 17896/WARNER BROS	◆ SEAL
13	16	15	18	**MISSING** ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
14	7	5	22	**EXHALE (SHOOP SHOOP)** ARISTA 1-2865	◆ WHITNEY HOUSTON
15	13	11	45	**AS I LAY ME DOWN** COLUMBIA 77801	◆ SOPHIE B. HAWKINS
16	18	18	4	**FAITHFULLY** RIVER NORTH 163007	PETER CETERA
				★★★ AIRPOWER ★★★	
17	23	—	2	**ALWAYS BE MY BABY** COLUMBIA ALBUM CUT	◆ MARIAH CAREY
18	19	16	37	**ONLY WANNA BE WITH YOU** ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
19	17	17	22	**TIME** ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
20	15	14	14	**DREAMING OF YOU** EMI LATIN 58120/EMI	SELENA
21	20	20	4	**GROW OLD WITH ME** HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
				★★★ HOT SHOT DEBUT/AIRPOWER ★★★	
22	NEW ▶		1	**DON'T WANNA LOSE YOU** MERCURY 852457	◆ LIONEL RICHIE
23	22	28	7	**ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)** COLUMBIA 78177	◆ SOPHIE B. HAWKINS
				★★★ AIRPOWER ★★★	
24	25	24	4	**BY HEART** WINDHAM HILL ALBUM CUT	JIM BRICKMAN
25	21	19	12	**A LOVE SO BEAUTIFUL** COLUMBIA ALBUM CUT	MICHAEL BOLTON

Adult Top 40

				★★★ No. 1 ★★★	
1	1	3	22	**TIME** ATLANTIC 87095 (2 weeks at No. 1)	◆ HOOTIE & THE BLOWFISH
2	2	1	20	**ONE SWEET DAY** COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
3	3	2	25	**NAME** WARNER BROS. 17758	◆ GOO GOO DOLLS
4	15	22	5	**BECAUSE YOU LOVED ME** 550 MUSIC 78237	◆ CELINE DION
5	5	5	18	**MISSING** ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
6	4	4	24	**BREAKFAST AT TIFFANY'S** RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
7	6	6	24	**BLESSED** ROCKET 852394/ISLAND	◆ ELTON JOHN
8	7	11	17	**DON'T CRY** ZTT 17708/WARNER BROS	◆ SEAL
9	13	12	13	**I WANT TO COME OVER** ISLAND 854528	◆ MELISSA ETHERIDGE
10	9	8	33	**ROLL TO ME** A&M 581114	◆ DEL AMITRI
11	10	10	33	**TIL I HEAR IT FROM YOU** A&M 581380	◆ GIN BLOSSOMS
12	11	15	15	**WONDER** ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
13	8	9	26	**BACK FOR GOOD** ARISTA 1-2848	◆ TAKE THAT
14	14	14	43	**RUN AROUND** A&M 580982	◆ BLUES TRAVELER
15	12	7	45	**AS I LAY ME DOWN** COLUMBIA 77801	◆ SOPHIE B. HAWKINS
16	17	16	17	**ONE OF US** BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
17	16	13	37	**ONLY WANNA BE WITH YOU** ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
				★★★ AIRPOWER ★★★	
18	20	21	7	**CLOSER TO FREE** SLASH 17674/REPRISE	◆ BODEANS
19	18	17	40	**KISS FROM A ROSE** ZTT/SIRE 17896/WARNER BROS	◆ SEAL
				★★★ AIRPOWER ★★★	
20	19	20	7	**ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)** COLUMBIA 78177	◆ SOPHIE B. HAWKINS
21	21	23	11	**INSENSITIVE** A&M 581274	◆ JANN ARDEN
22	30	32	4	**IRONIC** MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
23	24	27	9	**NOBODY KNOWS** LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
24	26	31	4	**FOLLOW YOU DOWN** A&M 581380	◆ GIN BLOSSOMS
25	25	24	8	**THE WORLD I KNOW** ATLANTIC 87088	◆ COLLECTIVE SOUL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service: 35 adult contemporary stations and 45 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 200 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

'Modern Rock Live' To Get Boost From Sony

Radio Show, Electronics Co. Team For Extensive Promo

■ BY CARRIE BORZILLO

NETWORKS & SYNDICATION

LOS ANGELES—In what appears to be one of the most extensive and visible promotional campaigns for a syndicated radio show, Global Satellite Network and Sony Electronics are making the exclusive cuts heard

weekly on "Modern Rock Live" available to consumers.

With the purchase of select Sony Discman units or Sony CD boom boxes, consumers will receive a mail-in coupon good for a two-CD compilation featuring songs recorded live from "Modern Rock Live," which is syndicated on some 80 stations nationwide.

More than 2.5 million Sony products will be stickered with the exclusive CD offer and the "Modern Rock Live" logo. The campaign marks the first time Sony Electronics has tied in with a radio program, according to Bob Nell, director of portable audio at Sony Electronics.

The 18-track compilation features the Goo Goo Dolls, Jewel, the Dave Matthews Band, Ben Folds Five, Victoria Williams, Massive Attack, Soul Asylum, Blues Traveler, Ned's Atomic Dustbin, Pete Droge, Terence Trent D'Arby, Bettie Seveert, Shudder To Think, the Posies, the Violent Femmes, Letters To Cleo, and Belly.

The songs, not available elsewhere, are interspersed with comments from the artists and begin with a brief introduction about the radio show.

The yearlong nationwide campaign, which begins April 1, includes extensive print, television, radio, and point-of-purchase advertising.

The "Modern Rock Live" logo will be splattered around the country like that of no radio show before. Ads will appear in consumer magazines, such as Rolling Stone, and in pop displays at stores that carry Sony product.

"I don't think anyone has tied in with a national radio show like Sony is now doing with 'Modern Rock Live,' " says Howard Gillman, president of Global Satellite Network, who adds that some CDs will be given away on air.

International Strategic Marketing's John Anderson, the consultant to Sony Electronics who put the project together, says the company was looking for a way to expand on the relationship between Sony, which advertises on "Modern Rock Live," and the program.

"We wanted to create something special that will help drive sales [of Sony products] and, at the same time, something that 'Modern Rock Live' will get a big kick from."

The television spots will begin airing on major networks on Memorial Day. The campaign will also be promoted on the Internet on the World Wide Web sites for Sony and "Modern Rock Live."

'CROCKPOT RECORDS' ARE BUILT TO LAST

(Continued from preceding page)

About three weeks ago, WKTI Milwaukee PD Danny Clayton heard it on crosstown modern rocker WLUM and said, "We gotta be playing this." Although it was the single prior to the current "Graduation Day," Clayton says, "We think it's a wonderful song, and we've made a full commitment. It's a hallway fave, and it's already pulling curiosity calls."

Ratner, like his promotional counterparts at other labels, often sees that when a record or artist takes longer than four weeks to generate decent research, the "microwave mentality" of today's programmer tends to wish those records away, into the cornfield of stiffs. Any forward momentum is lost before those artists that require special handling begin to connect with their intended audience. Reprise is lucky enough to have almost an entire roster devoted to just that type of artist, including Enya, whose "Anywhere Is" has inched along at various stations since late last year.

Ratner says the major markets use call-out as a major gauge of success, but often find it's a Catch-22. "How do you justify hanging on to a record to find out how it's really doing? There's usually a big difference between initial familiarity and long-term familiarity," he says. "A lot of programmers just can't devote eight to 12 weeks to a record."

Although the BoDeans' "Closer To Free" has quickly become a call-out record, that song already had outside familiarity because of its "Party Of Five" exposure on TV. However, Ratner says Toad The Wet Sprocket's "Good Intentions" from the "Friends" soundtrack took a long time to establish.

"Just by my own observations, I find it usually takes 200 spins per station until the real familiarity kicks in and you can get a realistic idea of a song's performance," Ratner says. "I've seen a lot of programmers make a decision about a song at the 60-70 spin level, and the results are like night and day."

The dilemma, according to Ratner, is, "How do you ask someone for a 200-spin commitment? Who gets to be that first guy, especially when it's someone whom people respect?" He says there are only a handful of stations that can actively influence other programmers.

"That's the hardest job in promotion," he says. "It's easier to get the add than the necessary spins. The trick is to get a quality station to give us the 200 spins, because we find the call-out situation really changes."

Many times, Ratner finds that when a record is tested after only 60 spins, it may test familiar with a chunk of dislike, but when tested after 200 spins, the call-out story changes drastically, usually for the better.

"Records that test well at 50 spins are like doughnuts," Ratner says. "They might taste good, but they're just empty calories. It's those subtle foods that you learn to like as an adult that really matter. Those are the records that test late but end up lasting forever—the building blocks of your station's metabolism."

CHRISTIAN KKLA SPREADS WORD ONLINE

(Continued from preceding page)

sense from the Internet. Not everybody has figured out the technology to know how it works. Not everybody has the gear yet, but you're beginning to see that little ground swell out there.

"There are people that are into this new medium, and they're having a ball with it. I think that KKLA, particularly as a Christian station, is on ground floor of something that is going to be huge," Duffy says.

For his first broadcast on the Internet, Duffy's show featured an interview with Whitewater special prosecutor Kenneth Starr, who rarely consents to interviews. Duffy says he was reading an article on Starr that mentioned him being a Sunday-school teacher. So he asked Starr to talk about his faith on the show. Starr accepted the invitation. "He's an honest Christian man who wants to shine a light on the truth," Duffy says.

In addition to Duffy's live show, the station also carries such programs as Chuck Swindoll's "Insight For Living," Dr. James Dobson's "Focus On The Family," and John MacArthur's "Grace To You."

"We think the greatest Biblical teachers in the world are represented on the station," Armstrong says. "We also have interactive talk programming with Christian counselors or psychologists where people can call and discuss issues they have . . . It's a very dynamic station that, we feel, does a lot of good in the community as well."

Armstrong hopes that KKLA will now reach the Christian community worldwide "from [ages] 6 to 90. If we can bring Christian programming into an area that doesn't have access to it, then we will be filling a need for people of all ages listening."

Organizations that have programs airing on KKLA are aiding the station's promotional efforts. "We have a distinct advantage because the ministries that are on KKLA whose programs will be heard on the Internet do mailings to [as many as] 100,000 people every month," Armstrong says. "So all the ministries are going to promote the fact that their program is on the Internet, which will draw people to the Internet."

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THE MODERN AGE • BY BRADLEY BAMBARGER

If I had my way, there wouldn't be a Christian music industry," says Dan Haseltine, singer for Essential/Silvertone act Jars Of Clay. "If the music is good enough, it shouldn't be segregated."

No. 16 with a bullet on Modern Rock Tracks this week, "Flood," the first single from Jars Of Clay, deals with a religious theme in a manner unique to the chart but typical of the band's debut album. The string-spiced folk-pop song has as its protagonist someone who "is searching for God to help pull him through the struggles of life," Haseltine says. "It's a man's plea to be saved from guilt, saved from himself."

Writing about spirituality and theological questions comes naturally to the band, Haseltine says. "Most of us grew up in the church and in Christian homes. We take our faith seriously, so it comes out in our music."

According to Haseltine, most Christian music just isn't on par with what's in the mainstream. "Because a lot of the bands try to develop a ministry, they spend so much time on the message that they neglect the medium," he says. "They don't take the art seriously enough.

"A lot of Christian bands spend so much time on the message that they neglect the medium."
—Dan Haseltine of Jars Of Clay

"People in the Christian music audience are more forgiving than those in the secular market," Haseltine adds. "Secular listeners are more critical. And that's the way it should be."

Although the members of Nashville-based Jars Of Clay produced much of their album themselves, "Flood" and the next single, "Liquid," were produced by King Crimson guitarist and session hero Adrian Belew. Working with Belew was a great experience and helped to set a creative tone for the album, Haseltine says, but "the guitar players were a little intimidated."

Belew helped cast "Liquid" as a bright pop song with chiming harmonies, but lyrically, the track is a graphic depiction of the crucifixion of Christ. "People tend to downplay what actually happened during the crucifixion," Haseltine says. "We wanted to paint a vivid picture."

Billboard®

FOR WEEK ENDING MARCH 30, 1996

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	15	SANTA MONICA (WATCH THE WORLD DIE) 3 wks at No. 1 / SPARKLE AND FADE	◆ EVERCLEAR / TIM KERR/CAPITOL
2	3	4	16	IN THE MEANTIME / RESIDENT ALIEN	◆ SPACEHOG / HIFI/SIRE/EEG
3	4	—	2	BIG BANG BABY / TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS / ATLANTIC
4	2	2	17	1979 / MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS / VIRGIN
5	5	3	15	HEAVEN BESIDE YOU / ALICE IN CHAINS	◆ ALICE IN CHAINS / COLUMBIA
6	6	6	8	FOLLOW YOU DOWN / CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS / A&M
7	7	5	21	THE WORLD I KNOW / COLLECTIVE SOUL	◆ COLLECTIVE SOUL / ATLANTIC
8	11	14	11	SISTER / FOMA	◆ THE NIXONS / MCA
9	9	8	14	BRAIN STEW/JADED / INSOMNIAC	◆ GREEN DAY / REPRISE
10	8	9	10	NAKED / A BOY NAMED GOO	◆ GOO GOO DOLLS / METAL BLADE/WARNER BROS.
11	10	7	29	CUMBERSOME / AMERICAN STANDARD	◆ SEVEN MARY THREE / MAMMOTH/ATLANTIC
12	13	16	9	AEROPLANE / ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS / WARNER BROS.
13	12	13	7	SHE'S JUST KILLING ME / "FROM DUSK TILL DAWN" SOUNDTRACK	◆ ZZ TOP / LOS HOOLIGANS/EPIC SOUNDTRAX/EPIC
14	19	19	6	MACHINEHEAD / SIXTEEN STONE	◆ BUSH / TRAUMA/INTERSCOPE
15	16	18	8	WHAT DO I HAVE TO DO? / WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD / COLUMBIA
16	15	17	8	DROWN / TRACE	◆ SON VOLT / WARNER BROS.
17	20	21	5	WATER'S EDGE / AMERICAN STANDARD	◆ SEVEN MARY THREE / MAMMOTH/ATLANTIC
18	21	20	8	EVERYTHING FALLS APART / HAPPY NOWHERE	◆ DOG'S EYE VIEW / COLUMBIA
19	14	12	13	WONDERWALL / (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS / EPIC
20	18	10	17	I GOT ID	PEARL JAM / EPIC
21	24	22	5	BIG ME / FOO FIGHTERS	◆ FOO FIGHTERS / ROSWELL/CAPITOL
22	17	11	15	SEE YOU ON THE OTHER SIDE / OZZMOSIS	◆ OZZY OSBOURNE / EPIC
23	22	15	19	GLYCERINE / SIXTEEN STONE	◆ BUSH / TRAUMA/INTERSCOPE
24	27	28	4	LEAVING HERE / HOME ALIVE - THE ART OF SELF DEFENSE	PEARL JAM / EPIC
25	23	23	9	AWAY / RUBBERNECK	◆ TOADIES / INTERSCOPE
26	26	26	6	YOU DON'T KNOW ME AT ALL / ACTUAL MILES HENLEY'S GREATEST HITS	DON HENLEY / GEFFEN
27	28	30	5	IRONIC / JAGGED LITTLE PILL	◆ ALANIS MORISSETTE / MAVERICK/REPRISE
28	29	34	3	BALLBREAKER / BALLBREAKER	AC/DC / EASTWEST/EEG
29	30	37	3	BORN WITH A BROKEN HEART / LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD / GIANT
30	25	24	6	PEACHES / THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA / COLUMBIA
31	36	—	2	COUNTING BLUE CARS / PET YOUR FRIENDS	◆ DISHWALLA / A&M
32	34	39	3	ZERO / MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS / VIRGIN
33	NEW ▶		1	ROCK AND ROLL ALL NITE / MTV UNPLUGGED	◆ KISS / MERCURY
34	37	32	26	MY FRIENDS / ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS / WARNER BROS.
35	31	25	10	NATURAL ONE / "KIDS" SOUNDTRACK	◆ FOLK IMPLOSION / LONDON/ISLAND
36	32	27	9	I WANT TO COME OVER / YOUR LITTLE SECRET	◆ MELISSA ETHERIDGE / ISLAND
37	40	—	2	WHERE THE RIVER FLOWS / COLLECTIVE SOUL	COLLECTIVE SOUL / ATLANTIC
38	33	31	7	VOICE OF EUJENA / SEEDS	BROTHER CANE / VIRGIN
39	NEW ▶		1	GET A JOB / NOTHING SACRED	HOG / DGC/GEFFEN
40	38	33	5	NOT TODAY / BAR CHORD RITUAL	◆ RUST / ATLANTIC

Billboard®

FOR WEEK ENDING MARCH 30, 1996

Modern Rock Tracks™

T. WK	L. WK.	2 WKS	WKS ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	1	13	IRONIC 3 wks at No. 1 / JAGGED LITTLE PILL	◆ ALANIS MORISSETTE / MAVERICK/REPRISE
2	2	2	17	IN THE MEANTIME / RESIDENT ALIEN	◆ SPACEHOG / HIFI/SIRE/EEG
3	3	6	10	BIG ME / FOO FIGHTERS	◆ FOO FIGHTERS / ROSWELL/CAPITOL
4	4	—	2	BIG BANG BABY / TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS / ATLANTIC
5	12	15	6	CHAMPAGNE SUPERNOVA / (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS / EPIC
6	5	4	15	BRAIN STEW/JADED / INSOMNIAC	◆ GREEN DAY / REPRISE
7	6	3	19	1979 / MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS / VIRGIN
8	7	10	21	SANTA MONICA (WATCH THE WORLD DIE) / SPARKLE AND FADE	◆ EVERCLEAR / TIM KERR/CAPITOL
9	8	7	12	HEAVEN BESIDE YOU / ALICE IN CHAINS	◆ ALICE IN CHAINS / COLUMBIA
10	10	9	8	FOLLOW YOU DOWN / CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS / A&M
11	9	8	9	PEACHES / THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA / COLUMBIA
12	11	11	10	AEROPLANE / ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS / WARNER BROS.
13	17	24	6	MACHINEHEAD / SIXTEEN STONE	◆ BUSH / TRAUMA/INTERSCOPE
14	19	19	7	ZERO / MELLON COLLIE AND THE INFINITE SADNESS	SMASHING PUMPKINS / VIRGIN
15	14	13	20	JUST A GIRL / TRAGIC KINGDOM	◆ NO DOUBT / TRAUMA/INTERSCOPE
16	21	26	5	FLOOD / JARS OF CLAY	◆ JARS OF CLAY / ESSENTIAL/SILVERTONE
17	18	16	10	ONLY HAPPY WHEN IT RAINS / GARBAGE	◆ GARBAGE / ALMO SOUNDS/GEFFEN
18	13	5	19	WONDERWALL / (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS / EPIC
19	20	17	9	WHAT DO I HAVE TO DO? / WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD / COLUMBIA
20	15	14	11	CAUGHT A LITE SNEEZE / BOYS FOR PELE	◆ TORI AMOS / ATLANTIC
21	16	12	14	NAKED / A BOY NAMED GOO	◆ GOO GOO DOLLS / METAL BLADE/WARNER BROS.
				★★★ AIRPOWER ★★★	
22	28	35	3	SWEET LOVER HANGOVER / SWEET F.A.	◆ LOVE & ROCKETS / BEGGARS BANQUET/AMERICAN/REPRISE
23	22	18	24	NATURAL ONE / "KIDS" SOUNDTRACK	◆ FOLK IMPLOSION / LONDON/ISLAND
24	25	20	23	CUMBERSOME / AMERICAN STANDARD	◆ SEVEN MARY THREE / MAMMOTH/ATLANTIC
25	24	25	8	TINY MEAT / SALT PETER	◆ RUBY / CREATION/WORK
26	27	23	20	THE WORLD I KNOW / COLLECTIVE SOUL	◆ COLLECTIVE SOUL / ATLANTIC
27	23	21	9	BLUSTER / AUSCULTATE	◆ SALT / ISLAND
28	26	22	21	GLYCERINE / SIXTEEN STONE	◆ BUSH / TRAUMA/INTERSCOPE
29	NEW ▶		1	I HATE MY GENERATION / THE GOLDEN AGE	CRACKER / VIRGIN
30	32	32	7	EVERYTHING FALLS APART / HAPPY NOWHERE	◆ DOG'S EYE VIEW / COLUMBIA
31	29	27	17	I GOT ID	PEARL JAM / EPIC
32	31	29	4	HONKY'S LADDER / BLACK LOVE	◆ THE AFGHAN WHIGS / ELEKTRA/EEG
33	33	33	5	GUILTY / GRAVITY KILLS	◆ GRAVITY KILLS / TVT
34	37	40	3	SISTER / FOMA	◆ THE NIXONS / MCA
35	30	28	10	DROWN / TRACE	◆ SON VOLT / WARNER BROS.
36	40	—	2	A COMMON DISASTER / LAY IT DOWN	◆ COWBOY JUNKIES / GEFFEN
37	36	34	4	A WALK / THE GRAY RACE	◆ BAD RELIGION / ATLANTIC
38	NEW ▶		1	PHOTOGRAPH / VILLAINS	◆ THE VERVE PIPE / RCA
39	34	31	4	LEAVING HERE / HOME ALIVE - THE ART OF SELF DEFENSE	PEARL JAM / EPIC
40	NEW ▶		1	DRUGS / MINT 400	◆ AMMONIA / EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 album rock stations and 73 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 800 detections (Album Rock) or 1,000 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

SAPPORO BEER TOKIO HOT 100 HOT ONE HUNDRED

HITS! IN TOKIO

Week of March 10, 1996

① Heaven Only Knows / Swing Out Sister
② Like Marvin Gaye Said (What's Going On) / Speech
③ Let Your Soul Be Your Pilot / Sting
④ No One Else / Total
⑤ Anywhere Is / Enya
⑥ One Of Us / Joan Osborne
⑦ Spaceman / Babylon Zoo
⑧ I'll Do It / Nahki And Diana King
⑨ Party / Dede
⑩ Apple Eyes / Swoop
⑪ Philosophy / Ben Folds Five
⑫ Take Cover / Mr. Big
⑬ I Believe / Mette Hartman
⑭ Never Never Love / Simply Red
⑮ Dub I Dub / Me And My
⑯ Sittin' Up In My Room / Brandy
⑰ Jesus Is Just Alright / DC Talk
⑱ Power Of A Woman / Eternal
⑲ Follow You Down / Gin Blossoms
⑳ Taiyouteni Tsukiha Kokorono Ryouteni / UA
㉑ Nobody Knows / The Tony Rich Project
㉒ Real Love / The Beatles
㉓ While The Earth Sleeps / Peter Gabriel With Deep Forest
㉔ Taffy / Lisa Loeb And Nine Stories
㉕ Don't Stop The Music / C + C Music Factory
㉖ Do That Dance / Nile Rodgers
㉗ Be Yourself / Colour Club
㉘ Name / Goo Goo Dolls
㉙ Get Down On It / Louchie Lou And Michie One
㉚ Veneno Da Lata / Frenanda Abreu
㉛ Primal / Original Love
㉜ Mouth / Merril Bainbridge
㉝ Gangsta's Paradise / Coolio Featuring L.V.
㉞ Baby Maybe / Ice
㉟ Diggin' On You / TLC
㊱ Fallin' In Love / La Bouche
㊲ One More Chance / Madonna
㊳ Peaches / The Presidents Of The United States Of America
㊴ Beautiful Life / Ace Of Base
㊵ I Was Born To Love You / Queen
㊶ I Need To Be In Love / Carpenters
㊷ Don't Look Back In Anger / Oasis
㊸ Some Bridges / Jackson Browne
㊹ Good Sweet Lovin' / Louchie Lou And Michie One
㊺ Feel The Goodtimes / Charlene Smith
㊻ Jackson Cannery / Ben Folds Five
㊼ Banzai - Sukideyokatta - / Ulfuls
㊽ Runaway / The Corrs
㊾ The Fun Lovin' Criminal / Fun Lovin' Criminal
㊿ One Sweet Day / Mariah Carey & Boyz II Men

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
http://www.infojapan.com/JWAVE/

www.americanradiohistory.com

Complicated Deals Turn Into Labyrinths: Entercom, Viacom, EZ's Big-Time Buys

IT'S JUST NOT A GOOD IDEA to order radio station letterhead in bulk anymore.

A mere week's worth of business has one station trading hands twice in one day, the Seattle radio market playing aggressively into the current ownership squeeze, and enough high-profile executives scooting to the competition to make one think twice before blinking again.

First, Entercom bought New York rocker **WAXQ** (Q104) from GAF Corp. for $90 million, then swapped it—on the same day—to Viacom in exchange for Seattle oldies **KBSG-AM-FM** and modern **KNDD** (the End).

The sale of Q104 puts to rest raging rumors that the station would end up with Evergreen, creating an easy outlet for its **WRCX** Chicago bad boy **Mancow Muller** to spread his egomania to a New York—and potentially a **Howard Stern**—audience.

But to get your brows in a furrowing frenzy, consider this: Viacom (which now holds 10 radio stations) also owns Washington, D.C., country powerhouse **WMZQ**. Might the company be willing to give the format another try in the country-barren New York market after **WYNY's** switch last month to top 40/rhythm **WKTU**? Q104 scored a woeful 2.0 share in the fall Arbitrons, *below* that of WYNY's final 2.4 rating.

Bill Figenshu, president of Viacom's radio division, says that despite calls from the Country Music Assn. "and everybody else that wants us to be country, if [country] doesn't research out, I'm not doing it."

Figenshu obviously hasn't forgotten the company's late **WKHK**—now its New York-owned AC **WLTW**—which made an unsuccessful run in the early '80s as country Kick FM.

"It would be suicide for me to go back to the company and say, 'You know that format we gave up? I want to do it again,' " Figenshu says. Not exactly an endorsement for country, huh? Just in case Q104 leans in another direction, the smart money is pointing toward '70s or FM news/talk.

Back in Seattle, Entercom's deal for the Viacom stations gives it four outlets in the market, including triple-A **KMTT**.

But the bigger headline goes to EZ

by Chuck Taylor

Communications, which has signed to trade its New Orleans stations, **WEZB/WRNO/WBYU**, to Heritage for that company's country **KRPM/KCIN** Seattle. With this acquisition, EZ now owns all three major Seattle country stations, following its deal to buy **KYCW** from Infinity. EZ also owns classic rock **KZOK**, giving it four FMs in the market, more than any other owner. At deadline, EZ was simulcasting **KMPS** on KCIN; a new format—and a new staff—is imminent.

On the executive front, as we told you at press time last week, **WHTZ** (Z100) New York director of programming and operations **Steve Kingston** announced his resignation after nine years at the top 40/modern outlet. He's landed at crosstown rival **WXRK** (K-Rock), which flipped from classic rock to modern earlier this year. Kingston will have to sit out a six-month noncompete with Z100 before he assumes the PD title at the Infinity property. **Tom Poleman**, meanwhile, lets go of the PD reins at **KRBE** Houston to become only the third PD ever at Z100, following **Scott Shannon** (now at crosstown **WPLJ**) and Kingston.

As for the fate of current K-Rock PD **Andre Gardner**, station executives say they hope there will be a place for him, but the decision ultimately lies with Kingston.

As if that weren't enough to tax those guys who paint the names on office doors, Z100 music director **Andy Shane** has resigned to take on those duties at Evergreen's WKTU. Shane spent five years at Z100, three of them under the direction of then-MD **Frankie Blue**, who, a few weeks ago, left the Box to become PD at WKTU.

So, who really requires six degrees of separation in this industry?

I took last week off to confirm that the big yellow ball in the sky really is the sun. After this notorious East Coast winter, I was happy to see that in Arizona's Phoenix and Scottsdale, the earth is still capable of warming. There were great sights, spotless streets, lots of open air, and a boatload of 100,000-watt stations for a radiohead to chew on while riding to the Grand Canyon. I have to credit Pleasant Valley Broadcasting for giving a "hole" new meaning to clever calls with its country **KRIM**.

FORMATS: NO MO' AC

AC **WKQI** (Q95.5) Detroit moves to adult top 40 as "Detroit's continuous hit music station," while AC **WJQI** Norfolk, Va., flips to a modern-based top 40 adult format as **WPTW** (the Point).

WCDA Albany, N.Y., switches from satellite country to gold-based country as **WPTR-FM** under new PD **Steve Warren**, formerly oldies host at the late **WYNY**.

Duopoly country **WYHK** Toledo, Ohio, flips to an adult R&B format as **WIMX** (Mix 94.7).

And in the week's strangest ownership shift, album **WRZK** Tallahassee, Fla., flips to top 40 **WWLD** (Wild 106) in a duopoly with three owners. WRZK was sold to Tally Radio, a partnership of local owners Timm, Catamont, and HVS Broadcasting. HVS' **Jon Hill** will be GM. **Orlando**, from crosstown **WXSR**, joins as MD.

FOLKS: HEY, WHERE'D THEY GO?

Following last week's departure of **KMLE** Phoenix PD **Shaun Holly**, two other Chancellor programmers have announced plans to leave the company: **Alan Sledge**, operations manager/PD of **KNEW/KSAN/KBGG** San Francisco, and **Cary Rolfe**, MD/acting PD of struggling country **KZLA** Los Angeles, currently ranked 21st in the market. Sledge moves to **KMPS** Seattle in the newly resurrected PD position. Rolfe has been named PD at **KUBL** Salt Lake City. He replaces **John O'Rourke**, who exited several months ago. **John Sebastian** exits classic rock **KSLX** Phoenix to program KZLA.

Former **KIKK** Houston PD **Gary Moss** has been named PD at **WCOL-FM** Columbus, Ohio. Moss replaces **Michael Cruise**. And current KIKK PD **John Roberts** adds OM duties for duopoly partner **KILT-FM**.

WTIC-FM Hartford, Conn., MD **Tony Bristol** has been named PD at **WKCI** (KC101) New Haven, Conn., replacing **Steve Wilson**.

Sean Ross, Phyllis Stark, and John Loscalzo of Airplay Monitors contributed to this column.

newsline...

CBS RADIO NETWORKS is shutting down CBS Americas, its Spanish-language network April 12. The 6-year-old venture offered sports, features, and news to stations in the U.S. and Latin America. VP/GM Robert Kipperman says the network was unprofitable and fell "far below" expectations. UPI, which provides news, may continue the service autonomously.

RON CHAVIS was awarded $250,000 in a racial discrimination suit filed against WRRK Pittsburgh. The DJ was fired in 1993 for being late and not taking direction. His suit charged that blacks were relegated to overnight and weekend positions.

GROUP SALES: American Radio Systems has purchased Marlin Broadcasting for $66.5 million; Marlin's stations include WFLN Philadelphia, WQRS Detroit, and WTMI Miami. The latter will be sold back to Marlin president Woody Tanger for $18 million.

STATION SALES: WTVR-AM-FM Richmond, Va., from Park Communications to Clear Channel for $18 million; KLUC/KXNO Las Vegas from Nationwide to American Radio Systems for $11 million; KRYS-AM-FM/KMXR Corpus Christi, Texas, from Ranger Broadcasting to Gulfstar for $6 million; Suburban Chicago's WABT/WWJY from M&M Broadcasters to Z Spanish Network for $3.6 million.

WHEN-AM-FM Syracuse, N.Y., from Park to Cox Broadcasting; KIKI-AM-FM/KKLV/KHVH Honolulu from Henry Broadcasting to Patterson; WKHL/WSTC Fairfield County, Conn., from Q-Broadcasting to Commodore Media.

PD Santosuosso At Home At Forward-Thinking KMEL S.F.

KMEL San Francisco PD Michelle Santosuosso has been training for her job for her entire career. "It was the most natural move I've ever made," she says.

Santosuosso has been a fan of KMEL since age 19. When she worked with Kevin Weatherly and Guy Zapoleon at the original KZZP Phoenix, she used to fly to the Bay Area on weekends just to listen to the station. "When I got this job," Santosuosso recalls, "Guy called me and said, 'Well, you finally made it to KMEL.' "

Between KZZP and KMEL, Santosuosso worked with Weatherly at KKLQ (Q106) San Diego, before moving to New York as director of crossover promotion for RCA. Later, she joined former KMEL PD Keith Naftaly as assistant PD of KKBT (the Beat) Los Angeles. When KMEL PD Dave Shakes moved to sister station KIOI in October 1994, Santosuosso got the call.

Recently, KMEL has been moving from its longtime R&B slant to dance and going head to head with rival KYLD (Wild 107.7). "As a heritage station, you're always evolving," she says. "As an outlet targeted to young people, much like MTV, you have to continually reinvent yourself."

Street research director Alex Mejia's sole duty is to talk to young people about their favorite songs, DJs, and stations. Based on his input, "we're finding that dance records are top of mind," Santosuosso says. "Alex first felt it last summer, when he came to us with the Bucketheads and C+C Music Factory's 'Robi-Rob's Boriqua Anthem,' both of which have lasted forever."

The dance music resurgence in San Francisco follows a similar boom at KPWR (Power 106) Los Angeles and the recently debuted WKTU New York. Make no mistake, Santosuosso says, "hip-hop is still important to this station. We didn't drop anything we already played. We simply added to it." She adds KMEL will still be early on such acts as 2Pac, Rappin' 4-Tay, and D'Angelo. "Rap has broadened its appeal, especially since West Coast rap is so melodic."

An important factor in KMEL's change is the loss of Latino-targeted KHQT (Hot 97.7), which dominated nearby San Jose for years. Santa Clara County (containing San Jose) makes up 40% of the San Francisco diary return. "It's important for us to do well in an area where Hot 97.7 used to dominate," she says.

Capitalizing on strong South Bay name recognition, KMEL hired former Hot 97.7 DJs Lisa Foxx and Victor Zaragoza as two-thirds of the new "KMEL Breakfast Club," replacing John London. The show is anchored by Sway, former host of the nightly rap show.

"None of these players had ever done morning drive before," she says. "We wanted it to be a direct reflection of the multicultural lifestyle of the Bay Area. Traditionally, when you change something as large as your morning show, you usually see a ratings dip before it catches on, but if the latest AccuRatings are any indication, we've actually grown from where we were."

KMEL features block programming beyond the standard mix-show fare, including shows devoted to reggae, house music, and oldies. Even the public-affairs talk show "Street Soldiers" has musical content. "That's why our [Broadcast Data Systems] spins may appear lower than Wild 107, because of our commitment to these other important musical genres," says Santosuosso.

San Francisco has rarely adhered to the usual industry template for top 40. "Those standards might hold true in Montana," Santosuosso says, "but you can't fit this market into any neat category."

Here's a 3 p.m. hour: Total, "No One Else"; Bucketheads, "The Bomb! (These Sounds Fall Into My Mind)"; Fugees, "Killing Me Softly"; Mariah Carey, "Always Be My Baby"; KE, "Strange World"; Mary J. Blige, "Not Gon' Cry"; Ice Cube, "You Know How We Do It"; Sandy & Papo, "La Hora De Bailar"; D'Angelo, "Lady"; Brandy, "Sittin' Up In My Room"; and Debra Laws, "Very Special."

Santosuosso says that music director Joey Arbagey "has great ears and always fights for the records he believes in. He's the one who keeps the soulful edge to the station."

She also praises marketing director Katie Eyerly as being "completely locked into every movie company, and [she] has great relationships with everyone from Great America to MTV."

Besides coordinating the KMEL Summer Jam, Eyerly oversees the KMEL World Wide Web site on the Internet. Given the proximity to Silicon Valley and such computer-heavy schools as Stanford and Berkeley, more than 50% of Bay Area households have access to a computer. "This is a forward-thinking market, so we have to do it right," she says.

The most important consideration when changing a heritage station, according to Santosuosso, is not to bend to outside influences. "When you change your station, the armchair quarterbacking starts immediately. You have to have a clear vision of what's real and what isn't," she says. One of the biggest boosts Santosuosso received was a phone call of support from Kevin Weatherly. "He said only you and your staff need to know what's going on and why.

"This is not a dictatorship here. KMEL continues to evolve in a fluid process, based on many individual personalities," she says. "I know we're doing the right thing. I've studied this station for eight years."

KEVIN CARTER

www.americanradiohistory.com

POLYDOR'S CAST

(Continued from page 5)

debut, which spawned the No. 2 Modern Rock Tracks hit "There She Goes."

Cast is already a success in England with its Polydor debut album "All Change," and the Liverpool-based quartet promises to make waves stateside as well with the album's U.S. release April 2 on Polydor.

Fueled by word-of-mouth within the industry and from raves about the band in the British press by Oasis' Noel Gallagher, Cast's first single, "Alright," has already been embraced in the U.S., and anticipation at retail is high.

"It's been a top five phoner for us, and we're getting people calling up not just requesting it, but really wanting to know more about this band," says Aaron Axelsen, assistant music director at modern rock KITS (Live 105) San Francisco.

"They write really great pop songs: universal, accessible pop songs with not a lot of reference to British culture, which is a problem with some Britpop bands," Axelsen adds. "These are simple, pop gems. I believe Oasis' 'Wonderwall' opened the door for a slew of new pop records."

Paul Adam, the Polydor U.K. director of A&R who signed Cast to its worldwide deal in 1994, says it's this reaction at radio and America's newfound affection for Britpop that will be the key to translating the band's success in its homeland across the Atlantic.

"Oasis has shown that the Americans understand this," says Adam. "They understand it, and they want it."

IMPORT TRACK AIRED

Many modern rock heavyweights in the U.S., such as Live 105, WFNX Boston, XTRA-FM (91X) San Diego, and KPNT (the Point) St. Louis, pulled "Alright" off the import of the album approximately a month ago, says Dave Darus, VP of promotion and artist development at Polydor. The track didn't officially go to radio until March 6.

According to Broadcast Data Systems, "Alright" is being played on 24 modern rock and album rock stations.

"There's a lot of love at alternative radio for the La's. When they hear ['Alright'] they want to hear the whole record," says Darus. "The word-of-mouth is great, too."

The song will get added exposure with its inclusion in the upcoming Winona Ryder film, "Boys," and accompanying A&M soundtrack, due April 9. Television spots set to air in mid-April for the movie, which opens May 10, will feature "Alright."

The video for the song begins airing on MTV's "120 Minutes" Monday (25).

"All Change," an uplifting pop collection of well-crafted, bouncy, sing-along gems, was released in the U.K. Oct. 16, 1995, and has sold approximately 190,000 copies.

The album, produced and mixed by John Leckie (John Lennon, Pink Floyd, the Stone Roses), reached No. 7 on the Hits of the U.K. album chart and spawned three top 20 singles on the corresponding singles chart: "Finetime" reached No. 17, "Alright" reached No. 13, and "Sandstorm" reached No. 8. A fourth single, "Walkaway," has been serviced in the U.K.

All songs are published by PolyGram Music Publishing Ltd., with the exception of "Alright," which is with Go! Discs Music Ltd.

Power, who penned all 12 of the tracks on the album, trades in his bass for lead vocal and guitar duties in Cast.

(Continued on page 145)

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Directing Is Yankovic's 'Paradise'

Accordionist Builds Career Behind Camera

■ BY DOUG REECE

LOS ANGELES—Although "Weird Al" Yankovic is regularly noticed for his clowning antics and hilarious music spoofs, the Scotti Bros. artist is developing a name for his directorial efforts.

Yankovic, whose most recent clip, "Amish Paradise," debuted on MTV March 11, has directed four other videos for his songs, as well as two clips for comedian Jeff Foxworthy ("Party All Night" and "You Might Be A Redneck If . . .").

In "Amish Paradise," Yankovic spoofs "Gangsta's Paradise" by Coolio Featuring L.V. with a wacky look at the austere religious sect.

One highlight from the clip includes a peculiar visual effect in which Yankovic said his lines phonetically in reverse and then ran the videotape backward.

Spike Jonze employed a similar technique in his clip for the Pharcyde's "Drop" (Billboard, March 9).

The clip also contains a bevy of visual gags, including a peaceful Amish Yankovic being mocked by tourists and Amish children sneaking a peak at Amish Babes magazine.

Although the lighthearted nature of Yankovic's songs helps keep a fun atmosphere on the set, those who have worked with the director/artist say he is exceptionally professional.

Florence Henderson, who in "Amish Paradise" sends up Michelle Pfeiffer's character from the Coolio video, was impressed with Yankovic's behind-the-scenes presence.

"I wasn't sure what to expect, but Al was incredibly professional and prepared. It was nothing like the insane persona [you normally see]," Henderson says.

According to Yankovic, who made his directorial debut in 1986 with his clip "Christmas At Ground Zero," the decision to lens his own videos was a natural progression.

"In my own defense, I've been extremely involved in all of my videos," says Yankovic. "My manager, Jay Levey, directed my videos early on and did a remarkable job, but the truth is, I was just getting to be more and more of a control freak."

Florence Henderson and "Weird Al" Yankovic from the "Amish Paradise" clip.

Craig Armstrong, producer of "Amish Paradise" and other Yankovic projects, such as "Headline News" and "Bedrock Anthem," calls Yankovic "one of the better-organized, more visionary types of directors I've worked with in video, television, or film."

Yankovic, however, is more concise when describing his directing style.

"I still use an analytical approach, but I find the best way to stay focused is to imagine dollars floating out of the windows," he quips.

For Yankovic, the medium has grown in importance for his career since he began directing.

"Creatively, videos add another level or two to the song," he says, "and commercially, though a lot of disc jockeys will play my stuff, '90s playlists have tightened up considerably. This has become a very important venue for me."

Beth LaMure, executive producer at Daisy Force Pictures and Yankovic's directorial representative, says that she hopes Yankovic will begin directing videos for other acts.

LaMure says that although several labels have reacted enthusiastically to the prospect of working with the director, finding the right project is an immediate concern.

"Al is willing to work somewhat straight, and I don't think that [the clips] would have to be as over the top as they have been. If the right young, quirky band got together with him, the results could be amazing."

PRODUCTION NOTES

NEW YORK CITY

Shyeim's "This Is Real" was directed by **Steven Carr** for Crazy Horse Productions. **Daphne McWilliam** produced.

Director **Matt X** is the eye behind **Ladae's** "Party 2 Nite," while **Nicola** produced for Rat Productions. **Pat Darrin** directed photography.

LOS ANGELES

Marla Glen's "Also Love You" and "Ain't That A Shame" clips were directed by **David Scheinmann**, while **Paul McNally** produced.

Monifah's "I Miss You" was directed by **Terry Heller** and **Chuck Ozeas** for Rat Productions. **Michael Nadeau** produced, while Ozeas directed photography.

OTHER CITIES

Nigel Dick directed **Silverchair's** "Israel's Son" clip for Squeak. **Steven Fredrksz** and **Catherine Finkenstaedt** produced, while **Vance Burberry** directed photography for the Rancho Maria, Calif., production. Dick is also the eye behind **Oasis'** "Champagne Supernova" video. Finkenstaedt and **Phil Barnes** produced, while **Simon Archer** directed photography in London.

The director also lensed **Celine Dion's** "Falling Into You" in Nice, France. Finkensteadt and **Mark Fetterman** produced, while Archer directed photography.

Finally, Dick directed **Eros Ramazzotti's** "Pui' Bella Cosa" in Lancaster, Calif. Fetterman and Finkenstaedt produced, while **Christopher Lanzenberg** directed photography.

Director **Marc "Spark" Calixte** is the eye behind **Woodlawn Click's** "A Million Ways To Get Paid." Film Noire duo **T.H. Davis** and **April Lundy** produced the Chattanooga, Tenn., shoot. Davis and Lundy are also producing a series of short videos for the group **Seek**. Lundy directed the Atlanta shoot.

Flying High. The Red Hot Chili Peppers take a break from the filming of their latest clip, "Aeroplane." Pictured, from left, are drummer Chad Smith, guitarist Dave Navarro, bassist Flea, and singer Anthony Kiedis. Along for the ride is Flea's daughter, Clara, who is pictured on her dad's shoulders.

Billboard Vid Confab Heads To S.F.; CMT Moves East

HOLD THESE DATES! After 17 years in Los Angeles, the Billboard Music Video Conference is moving. This year's event will be at the Crown Plaza Parc Fifty-Five Hotel in San Francisco Nov. 7-9. Advance hotel reservations and sponsorship and registration information can be obtained by contacting **Maureen Ryan** at 212-525-5002.

The 18th annual conference is likely to be the largest yet, with many surprises in store. Keep reading the Eye for exciting new developments.

CMT EXPANSION: Country Music Television is expanding its reach into the Czech and Slovak Republics. The country music video programmer, which has already significantly extended its international reach over the past few months, will launch in those territories April 1.

About 100,000 subscribers to Cable Plus will receive the European feed of CMT as part of the provider's international cable network lineup, which also includes CNN and MTV.

Cable Plus is the dominant cable television provider in the Czech and Slovak markets and reaches 77 Czech and 33 Slovak towns through its 10 regional subsidiaries.

THE EYE

by Brett Atwood

NOTORIOUS NASHVILLE: New York-based Notorious Pictures has opened offices in Nashville. Among the directors being represented by Notorious Nashville are **Richard Murray, Guy Guillet,** and **Norman Jean Roy**. The Notorious Nashville contact is **Kevin Marcy,** at 615-872-2773.

BJORK—THE EARLY YEARS: An early Icelandic film by modern rock icon **Bjork** is about to surface in the U.S. on home video. "The Juniper Tree," due Tuesday (26) on Rhino Home Video, follows the story of Margit (Bjork) and her sister Katla, who are on the run after their mother is burned at the stake for heresy. A complex plot unravels when Katla meets young widower Johann and casts a romantic spell on him. The dead mother's spirit contacts Margit and gives her a magic amulet that ultimately helps Johann overcome the seductive spell. Sounds like a typical Bjork clip, if you ask me.

DREAMCHASING THE U.K.: Irish video production companies continue to win domestic and international contracts amid tough global competition, and one of the leaders in the field, Dublin-based Dreamchaser, stepped up its activities in early March by opening a London office.

The new office is managed by **Sara Martin**, former VP/executive producer at MTV Europe. Starting six years ago as head of production, she developed several special events, including the MTV Europe awards and the European "Unplugged" series.

Ned O'Hanlon and **Maurice Linnane's** Dreamchaser Productions has a client list that includes **U2, Garth Brooks, Van Morrison, Sinead O' Connor, the Chieftains, Neil Young, Pearl Jam,** and **PJ Harvey**.

O'Hanlon and Linnane won a long-form music video Grammy in 1994 for U2's "Zoo TV Live From Sydney," and Dreamchaser's **Maria Mochnacz** was nominated for best director at the 1995 Billboard Music Video Awards for Harvey's "Down By The Water."

The company also produces general-interest films and has won international awards for the documentaries "Miss Sarajevo" and "Black Wind, White Land—Living With Chernobyl."

O'Hanlon, who estimates that 80% of the company's business is abroad, says, "Now is the logical time to set up a London office. We are absolutely thrilled that Sara has agreed to join us, as we are broadening our base into other areas of television production."

Martin, who worked with Dreamchaser on MTV projects for two years, adds, "MTV is a difficult place to leave, so it's great that our new company will be producing the third MTV Europe Awards in November."

DAISY DUKES: The Nashville Network is scoring large ratings gains with, of all things, reruns of "The Dukes Of Hazzard." The "classic" TV program, which originally ran on CBS from 1978 to 1985, resurfaced on TNN in early February. During its 7 p.m. telecast, "The Dukes Of Hazzard" is netting an average 1.4 rating, which represents 925,000 homes, according to Nielsen Media Research. That rating is 162% greater than TNN's showing during the same time slot in late 1995. The show replaced "Club Dance" and "TNN Country News." Both of those programs have been shifted to other slots on the country lifestyle channel.

REEL NEWS: Former Jones International senior VP **Rod Tapp** joins the Inspirational Network as COO . . . **Dana Gross** exits A&M's video promotion department . . . **Dave Pritchard**, co-founder of Nashville set-design company Deko, joins Think Pictures as executive producer.

OOPS! A March 16 article on MuchMusic USA misidentified the owner of the music video programmer. The channel is owned by Rainbow Programming Holdings Inc., which is a wholly owned subsidiary of Cablevision Systems Corp.

Assistance in the preparation of the Eye was provided by Ken Stewart.

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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

BET

14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Mariah Carey,** Always Be My Baby
2 Busta Rhymes, Woo-Hah!! Got You All In Check
3 **Monifah,** I Miss You
4 **Domino,** Physical Funk
5 **Shawn Stockman,** Visions Of A Sunset
6 **Deborah Cox,** Who Do U Love
7 **Groove Theory,** Keep Tryin'
8 **Coolio,** 1, 2, 3, 4
9 **Kris Kross,** Tonite's Tha Night
10 **Fugees,** Fu-Gee-La
11 **R. Kelly,** Down Low
12 **Whitney Houston & Cece Winans,** Count On Me
13 **Nonchalant,** 5 O'Clock
14 **D'angelo,** Lady
15 **Goodie Mob,** Soul Food
16 **Patra W/Aaron Hall,** Scent Of Attraction
17 **Xscape,** Do You Want To
18 **L.B.C. Crew,** Beware Of My Crew
19 **Gerald & Eddie Levert, Sr.,** Wind Beneath...
20 **Somethin' For The People,** You Want This
21 **The Tony Rich Project,** Nobody Knows
22 **Pure Soul,** Stairway To Heaven
23 **Brandy,** Sittin' Up In My Room
24 **Mary J. Blige,** Not Gon' Cry
25 **Jesse Powell,** All I Need
26 **Hami,** I'm Tha' One Ya' Slept On
27 **Joe,** All The Things
28 **2Pac,** California Love
29 **Chantay Savage,** I Will Survive
30 **Lost Boyz,** Renee

★ ★ NEW ONS ★ ★

Ladae, Party 2 Nite
H-Town, A Thin Line Between Love & Hate
Tracy Chapman, Give Me One Reason
Ziggy Marley & The Melody Makers, Love Power

CMT
COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Pam Tillis,** The River And The Highway
2 The Mavericks, All You Ever Do Is Bring Me Down
3 JoDee Messina, Heads Carolina, Tails California
4 **Lonestar,** No News
5 **Diamond Rio,** Walkin' Away
6 **Billy Dean,** It's What I Do
7 **Daryle Singletary,** Too Much Fun
8 Linda Davis, Some Things Are Meant To Be
9 **Clay Walker,** Hypnotize The Moon
10 **Tracy Lawrence,** If You Loved Me
11 **Shania Twain,** You Win My Love
12 **Alabama,** It Works
13 **Sawyer Brown,** Treat Her Right
14 **Junior Brown,** My Wife Thinks You're Dead
15 **Garth Brooks,** The Change
16 **Toby Keith,** Does That Blue Moon Ever... †
17 **Paul Brandt,** My Heart Has A History †
18 **Dwight Yoakam,** Gone †
19 **Gretchen Peters,** When You Are Old †
20 **Reba McEntire,** Starting Over Again †
21 **Doug Supernaw,** She Never Looks Back †
22 **Blackhawk,** Almost A Memory Now †
23 **Bryan White,** I'm Not Supposed To Love... †
24 **Joe Diffie,** C-O-U-N-T-R-Y †
25 **Tim McGraw,** All I Want Is A Life †
26 **Sky Kings,** Picture Perfect
27 **Lorrie Morgan,** Standing Tall
28 **Neil Diamond,** One Good Love †
29 **Terri Clark,** If I Were You †
30 **Baker & Myers,** Years From Here
31 **Mandy Barnett,** Now That's All Right With
32 **Keith Stegall,** 1969
33 **Joel Nava,** I Do
34 **Bellamy Brothers,** Old Hippie
35 **Rich McCready,** Hangin' On
36 **Mindy McCready,** 10, 000 Angels
37 **Emilio,** Even If I Tried
38 **Nanci Griffith W/The Crickets,** Well...
39 **Delevantes,** Driving At Night
40 **Kieran Kane,** Cool Me Down
41 **Bobbie Cryner,** You'd Think He'd Know Me
42 **Dan Seals,** I'd Really Love To...
43 **Steve Azar,** Someday
44 **Stephanie Bentley,** Who's That Girl
45 **Keith Gattis,** Little Drops Of My Heart
46 **Travis Tritt,** Only You
47 **Sammy Kershaw,** Meant To Be
48 **Rhonda Vincent,** What More Do You Want...
49 **Martina McBride,** Wild Angels
50 **4 Runner,** Ripples

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Collin Raye, I Think About You
Mark Collie, Lipstick Don't Lie

MTV
MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Smashing Pumpkins,** 1979
2 **Coolio,** 1, 2, 3, 4
3 **Alanis Morissette,** Ironic
4 **Red Hot Chili Peppers,** Aeroplane
5 **Mariah Carey,** Always Be My Baby
6 **Foo Fighters,** Big Me
7 **2Pac,** California Love
8 **Presidents Of The United States,** Peaches
9 **Brandy,** Sittin' Up In My Room
10 **Mary J. Blige,** Not Gon' Cry
11 **Everclear,** Santa Monica
12 **No Doubt,** Just A Girl
13 **The Tony Rich Project,** Nobody Knows
14 **Gin Blossoms,** Follow You Down
15 **Lenny Kravitz,** Can't Get You Off My Mind
16 **Green Day,** Brain Stew
17 Busta Rhymes, Woo-Hah!! Got You All In Check
18 **Weird Al Yankovic,** Amish Paradise
19 **Alice In Chains,** Heaven Beside You
20 **LL Cool J,** Doin It
21 **Garbage,** Only Happy When It Rains
22 **Dog's Eye View,** Everything Falls Apart
23 **Goo Goo Dolls,** Naked
24 **Tha Dogg Pound,** New York, New York
25 **R. Kelly,** Down Low
26 Stabbing Westward, What Do I Have To Do?
27 **Spacehog,** In The Meantime
28 **Radiohead,** High And Dry
29 **D'Angelo,** Lady
30 3T, Anything
31 **Immature,** We Got It
32 **Joan Osborne,** Right Hand Man
33 **Oasis,** Wonderwall
34 **Tori Amos,** Caught A Lite Sneeze
35 **La Bouche,** Be My Lover
36 **Kris Kross,** Tonite's Tha Night
37 **Fugees,** Fu-Gee-La
38 **Junior M.A.F.I.A.,** Get Money
39 **Whitney Houston & Cece Winans,** Count On
40 **Adam Sandler,** Steve Polychronopolous
41 **Kiss,** Rock And Roll All Nite
42 **Bodeans,** Closer To Free
43 **Cypress Hill,** Illusions
44 **Ozzy Osbourne,** See You On The Other Side
45 **Ruby,** Tiny Meat
46 **The Afghan Whigs,** Honky's Ladder
47 **Pharcyde,** Drop
48 **The Nixons,** Sister
49 **Melissa Etheridge,** I Want To Come Over
50 **Stone Temple Pilots,** Interstate Love Song

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Stone Temple Pilots, Big Bang Baby
Joe, All The Things (Your Man Won't Do)
Quincy Jones f/Babyface, Slow Jams
Love And Rockets, Sweet Lover Hangover
Marilyn Manson, Sweeet Dreams
Pulp, Common People
Seven Mary Three, Water's Edge

TNN
THE NASHVILLE NETWORK.
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Tracy Lawrence,** If You Loved Me
2 **Paul Brandt,** My Heart Has A History
3 **Junior Brown,** My Wife Thinks You're Dead
4 **Emilio,** Even If I Tried
5 **Lonestar,** No News
6 **Tim McGraw,** All I Want Is A Life
7 **Lorrie Morgan,** Standing Tall
8 **Linda Davis,** Some Things Are Meant To Be
9 **Daryle Singletary,** Too Much Fun
10 The Mavericks, All You Ever Do Is Bring Me Down
11 **Clay Walker,** Hypnotize The Moon
12 **Diamond Rio,** Walkin' Away
13 **Alabama,** It Works
14 JoDee Messina, Heads Carolina, Tails California
15 **Billy Dean,** It's What I Do
16 **Shania Twain,** You Win My Love
17 **Pam Tillis,** The River And The Highway
18 **Mandy Barnett,** Now That's All Right With Me
19 **Rich McCready,** Hangin' On
20 **Stephanie Bentley,** Who's That Girl
21 **Dwight Yoakam,** Gone
22 **Doug Supernaw,** She Never Looks Back
23 **Bellamy Brothers,** Old Hippie
24 **Neil Diamond,** One Good Love
25 **Dan Seals,** I'd Really Love To...
26 **Highway 101 & Paulette Carlson,** Where'd...
27 **Terri Clark,** If I Were You
28 **Blackhawk,** Almost A Memory Now
29 **Toby Keith,** Does That Blue Moon Ever...
30 **Keith Gattis,** Little Drops Of My Heart

★ ★ NEW ONS ★ ★

Garth Brooks, The Change
Sammy Kershaw, Meant To Be
Gretchen Peters, When You Are Old

VH1
MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Joan Osborne,** One Of Us
2 **Melissa Etheridge,** I Want To Come Over
3 **Hootie & The Blowfish,** Time
4 **Beatles,** Real Love
5 **Mariah Carey,** Always Be My Baby
6 **Natalie Merchant,** Wonder
7 **Celine Dion,** Because You Loved Me
8 **Seal,** Don't Cry
9 **Blues Traveler,** Hook
10 **Alanis Morissette,** Ironic
11 **Collective Soul,** The World I Know
12 **Whitney Houston,** Exhale
13 **The Tony Rich Project,** Nobody Knows
14 **Son Volt,** Drown
15 **Gin Blossoms,** Follow You Down
16 **Sting,** Let Your Soul Be Your Pilot
17 **Everything But The Girl,** Missing
18 **Sophie B. Hawkins,** Only Love
19 **Mariah Carey & Boyz II Men,** One Sweet Day
20 **Tracy Chapman,** Give Me One Reason
21 **Seal,** Kiss From A Rose
22 **TLC,** Waterfalls
23 **Natalie Merchant,** Carnival
24 **Oasis,** Wonderwall
25 **Whitney Houston & Cece Winans,** Count On Me
26 **Jewel,** Who Will Save Your Soul
27 **Hootie & The Blowfish,** Only Wanna Be With You
28 **Blues Traveler,** Run Around
29 **Deep Blue Something,** Breakfast At Tiffany's
30 **Mariah Carey,** Fantasy

★ ★ NEW ONS ★ ★

Lionel Richie, Don't Wanna Lose You
Deep Blue Something, Halo
Pure Soul, Stairway To Heaven

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 30, 1996.

THE BOX
MUSIC TELEVISION YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, Down Low

BOX TOPS

Rappin' 4-Tay, Ain't No Playa Like...
MC Ren, Mad Scientist
J'son, Take A Look
AZ, Doe Or Die
Deborah Cox, Who Do U Love
Eightball & MJG, Space Age
D'Angelo, Lady
Mary J. Blige, Not Gon' Cry
Junior M.A.F.I.A., Get Money
Whitney Houston & CeCe Winans, Count On Me
Busta Rhymes, Woo-Hah!! Got You All...
Coolio, 1, 2, 3, 4(Sumpin' New)
Bahamadia, Uknowhowwedu
Tha Dogg Pound, New York, New York
Conscious Daughters, Gamers
Art N Soul, Ever Since You Went Away
Intro, Feels Like The First Time
2Pac, California Love (Part 2)
69 Boyz, Hoop 'N Yo Face
Mariah Carey, Always Be My Baby (Remix)
Goodie Mob, Soul Food
Dangerous Crew, Buy You Some
Monifah, I Miss You (Remix)
Frost, La Familia
MC Eiht Featuring CMW, Thuggin' It Up
Immature, Please Don't Go
Foesum, Lil' Somethin' Somethin'
Tori Amos, Caught A Lite Sneeze
Lost Boyz, Renee
Joe, All The Things
Fat Joe, Envy
X-Scape, Do You Want To
Horace Brown, One For The Money
Terry Ellis, What Did I Do To You
A Few Good Men, Have I Never
Weird Al Yankovic, Amish Paradise
Alanis Morissette, Ironic

MOR MUSIC
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Bel Canto, Rumour
Deep Blue Something, Breakfast At Tiffany's
Enya, Anywhere Is
Chris Isaak, Graduation Day
Kenny Wayne Shepherd, Deja Voodoo
Jann Arden, Insensitive
Jesse Cook, Tempest
Del Amitri, Roll To Me
Diamond/Jennings, One Good Love
Sophie B. Hawkins, As I Lay Me Down
Hootie & The Blowfish, Time
Elton John, Blessed
Cyndi Lauper, I'm Gonna Be Strong
Madonna, You'll See
Mavericks, All You Ever Do...
Edwin McCain, Sorry To A Friend
Rich McCready, Hangin' On
Mike Oldfield, Let There Be Light
Joan Osborne, One Of Us
Shania Twain, You Win My Love

MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Love & Rockets, Sweet Lover Hangover (new)
Merlin, The Playboy Interview (new)
Shania Twain, If You're Not Into It (new)
The Beatles, Real Love (new)
Oasis, Champagne Supernova (new)
Stabbing Westward, What Do I Have To Do (new)
Busta Rhymes, Woo-Hah!! (new)
Alanis Morissette, Ironic
Smashing Pumpkins, 1979
Presidents Of The United States, Peaches
Melissa Etheridge, I Want To Come Over
Ashley MacIsaac, Sleepy Maggie
Bush, Glycerine
Tori Amos, Caught A Lite Sneeze
Foo Fighters, Big Me
Tony Rich Project, Nobody Knows
Oasis, Wonderwall

MTV LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Joan Osborne, One Of Us
Smashing Pumpkins, 1979
Illya Kuryaki, Abarajame
Heroes Del Silencio, La Chispa Adecuada
La Lupita, Ja, Ja, Ja
Sting, Let Your Soul Be Your Pilot
Simply Red, Remembering The First Time
Soul Asylum, Promises Broken
George Michael, Jesus To A Child
Enrique Iglesias, Experiencia Religiosa
Red Hot Chili Peppers, Aeroplane
Jovanotti, L'Ombelico Del Mundo
Presidents Of The United States, Lump (Vers. 2)
Aterciopelados, La Estaca
N-Trance, Stayin' Alive
Diego Torres, Penelope
AC/DC, Cover You In Oil
Queen, A Winter's Tale
Miguel Bose, No Encuentro...
Alanis Morissette, Ironic

Lightmusic

Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

Newsboys, Shine
DC Talk, Jesus Is Just
Big Tent Revival, Something
Eric Champion, Touch
Audio Adrenaline, AKA Public School
Imagine This, Love Is Everywhere
Rez, Surprised
White Heart, Unchain
Steve Taylor, On The Fritz
Plankeye, Open House
Jars Of Clay, Flood
Guardian, This Old Man
Newsboys, Take Me To Your..

Power Play Music Video
TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Tori Amos, Caught A Lite Sneeze
The Beatles, Real Love
Tim Keyes, All I Need Is You
Ministry, Lay Lady Lay
The Customers, Bastard Before Me
Ann Magnuson, The Luv Show
June, Stripteaser
Domino, Physical Funk
Irion Maiden, Lord Of The Flies
Heather Nova, Maybe An Angle
Whipping Boy, Twinkle
Silverchair, Israel's Son
16 Horsepower, Black Soul Choir
Lenny Kravitz, Can't Get You Off My Mind
Michael McDermott, Summer Days
Pulp, Common People
Bodeans, Closer To Free
Afghan Whigs, Honky's Ladder
Bogmen, Suddenly
Gravity Kills, Guilty

CMC
CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

Immature, Please Don't Go
D'Angelo, Lady
Mariah Carey, Always Be My Baby (Remix)
Fugees, Fu-Gee-La
R. Kelly, Down Low
Tha Dogg Pound, New York, New York
Junior M.A.F.I.A., Get Money
Mary J. Blige, Not Gon' Cry
Brandy, Sittin' Up In My Room
The Click, Scandalous

POWER RESTORED IN POLYDOR'S CAST

(Continued from page 143)

The band also features Peter Wilkinson on bass, Liam Tyson on guitar, and Keith O'Neil on drums.

"I had [written] a couple of songs, like 'Alright,' at that time with the La's, and basically I realized that I wanted a breath of fresh air from the situation I was in, and I wanted to write songs," says Power. He notes that the album is about optimism, hope, and the will to change what is not good in one's life.

"That feeling just kept growing and growing; it was like a seed that I wanted to give the light of day," he adds.

While Power says it was like "fate" and "magic" when he met up with his Cast members, Adam admits to having mixed emotions when he first saw the band.

"I went to see Shed Seven at the Venue [in New Cross, London], who I had just signed. Cast was supporting, and I thought I would take a look while I was there," says Adam. "When they came on, I thought, 'They are good, but I didn't want them to be too good, because my boys were coming on soon.' "

Adam had already been aware of Cast through the traditional route of having received a demo tape from the band's U.K. managers, Robert Swerdlow and Dave Nicoll. (Mad Dog Management's Peter Rudge, former manager of the Rolling Stones, handles the band in the U.S.)

However, it was the band's impact at the Venue that prompted Adam to travel to a dingy rock club, the Princess Charlotte in Leicester, England, just two hours north of London, in August 1994 to see the band again. He says he was "blown away" at that show.

"I remember from the tape that they had great harmonies," he says. "Then when I saw them and realized that three of them sang, that was enough for me."

Adam agrees with comparisons of Cast to the Who and the Beatles in the British press. "They're a '90s version of the Who meets the Beatles. They've got great melodies and great power," he says.

Cast has made a name for itself in the U.K. through its live shows, of which Oasis' Gallagher has been quoted as saying, "Watching Cast live is a religious experience."

The band has been on a three-month European tour. Its first U.S. gig will be Saturday (30) at a 91X-sponsored concert in San Diego featuring Radiohead. After heading to Japan for a few weeks, Cast, which is booked by Brian

Hill at PGA in the U.S., will play "smaller clubs here to connect with the audience" from April 22 through May, according to Darus. He hopes to land Cast on this summer's slate of modern rock shows.

Sean Sweeney, VP of merchandising at the 13-store Newbury Comics chain based in Boston, says he's "expecting good things with Cast. It should do well.

"The timing seems to be right. This Britpop thing is really happening, and it's selling in our suburban stores as well as our urban stores," says Sweeney. "Oasis is still No. 2 on our top 100, and Radiohead, Blur, and Pulp are all doing really well. The La's record is a strong catalog piece, and I think people really wish that there was another one."

In relation to the other bands in the Britpop invasion, Sweeney says Cast stands out a bit because it has a much "happier vibe."

RCA CELEBRATES ELVIS' 1956 CLASSICS

(Continued from page 17)

videos, such as Sheryl Crow's "Leaving Las Vegas."

On March 19, previews of the new stage production of Jack Good's award-winning late-'70s musical "Elvis" began at London's Prince of Wales Theatre. The show, which runs April 2-July 20, stars Alexander Bar as the young Presley, Timothy Whitnall in the singer's '60s period, and P.J. Proby in the role of the older Presley. The theater reports "quite healthy" ticket sales.

Additionally, it was only last summer that RCA went to the tail end of its Presley catalog to release "Walk A Mile In My Shoes," a five-CD boxed set of his '70s output. U.K. sales of this companion to the earlier '50s and '60s boxes are said by the label to exceed 10,000 units.

"The campaign is pretty much press-led," says Pittman, noting that Q and The Sunday Times are likely to run features around the album. Full-page advertising will appear in NME and possibly Melody Maker, with a two-week snipe campaign starting April 22. He adds, "[Independent television's] 'The Chart Show' and [the BBC's] 'Top Of The Pops' have both expressed an interest in showing the video for 'Heartbreak Hotel,' which is a live performance from a 1956 TV show."

For most retailers, a new Presley package is nothing to sneeze at, but Sam Brown, music product manager for the 700-outlet Woolworth's chain, wonders about the fresh mileage in these vintage sides. "It's a difficult one," she says. "Elvis always sells very well anyway; he's one of our perennials. We've got quite an extensive Elvis catalog that covers our needs, so it'll probably be a small album for us. It's perhaps more for the old Elvis fan who'll probably want to get something like that on CD. You either like Elvis or you don't, but it will appeal to existing fans."

Several radio stations across the U.K. have specific Elvis hours, among them 1548 AM Capital Gold London and BRMB Birmingham oldies outlet 1152 Xtra AM. "We've got loads of Elvis listeners," says Xtra program administrator Melrose Allen. "We could really do with an album like this."

"The idea [of this project] is to introduce Elvis to a whole new audience," says Pittman. "Things come around—the Beatles were old fogeys to the NME types until three or four years ago. Now you've got Oasis saying how great John Lennon is."

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RECORD CLUBS: AN INSIDE LOOK AT AN EVOLVING ENTERPRISE

(Continued from page 5)

In addition, music retail's longstanding ill will toward the clubs may take a legal turn after merchants meet March 22 at the National Assn. of Recording Merchandisers convention to discuss the findings of a study conducted by Chicago-based law firm Jenner & Block on the practices of record clubs (Billboard, March 23). That discussion is expected to center on whether merchants should pursue legal remedies to stop what they consider to be onerous record club practices.

The two major record clubs are BMG Music Service, owned by BMG Entertainment, and Columbia House, jointly owned by Sony Music Entertainment and Warner Music Group. Columbia House, which has deals with about 100 labels, has 8.5 million members; BMG Music Service, which is said to have deals with about 75 labels, claims 8 million members.

According to the RIAA, record club sales last year amounted to $1.75 billion (down from $1.8 billion the previous year) of the $12.3 billion U.S. market. But sources say those figures are too high, because they do not take into account so-called free goods. Record clubs are said to give away as many as half of the units they move for free as part of promotional offers to obtain new customers or as premiums to retain existing customers.

Neither company releases financial data, but after interviews with industry sources, Billboard estimates that BMG Music Service had sales of about $500 million in 1995, while Columbia House had sales of about $615 million. Both clubs saw sales decline from the previous year. Moreover, fierce infighting between the two clubs has affected profitability.

DIRECT MARKETING DECLINES

Record club executives wouldn't provide sales or profits, but they concede that 1995 was a down year. "Direct marketing just went to hell last year," says one record club executive, who agreed to comment on the condition of anonymity. "Direct marketing is a cyclical business and tends to be a leading indicator of recessionary pressures. About six or seven months before consumers slow down at retail, they close down direct-marketing purchases. Even in recessions, people still go to stores, but in those times, it is easier to throw away an envelope or catalog."

Putting further pressure on club finances is the fact that clubs design and produce their own advertising in the form of inserts in magazines and newspapers, and paper costs skyrocketed 60% last year.

Another downfall was the more generous front-end offers needed to induce consumers to become members of record clubs, reflecting the fierce competition between Columbia House and BMG. Over the last few years, BMG has gained market share from Columbia House, thanks to aggressive marketing tactics, sources say. A few years ago, Columbia House advertised eight CDs for a penny, while BMG's ads offered eight for the price of one, with "nothing more to buy ever." Since then, the offers have escalated to 12 CDs.

Also, Columbia House has stopped requiring members to purchase, for example, three CDs at full price in order to get the free ones and is testing BMG's offer of "nothing more to buy ever."

Richard Wolter, chairman/CEO of Columbia House, indicates that the club's switch may not be a long-term strategy. "The vast majority of members at Columbia House are required to make a commitment to purchase when they join," he says. "There is a substantial offer differential [between the two clubs], which has to do with the commit vs. no-commit offers." The no-commit offers lure more nonmail-order consumers, who don't stay with record clubs as long, he says.

The introductory offers, as well as the belief that record clubs have a much lower cost of goods than retail, are at the heart of music merchants' discontent with the huge mail-order houses.

"Music is one of the few items that can be bought cheaper through record clubs than retail," complains John Marmaduke, president of Amarillo, Texas-based Hastings Books, Music & Video.

On a typical $15.98 list-priced CD, the wholesale cost to retail is about $10.30. Record clubs have a different cost, because they don't buy albums from labels but rather license the masters, paying royalty fees at a discounted rate.

For music publishing royalties, the clubs typically pay mechanical licensing royalties that amount to 75% of the statutory rate (6.95 cents per song, or about 70 cents per album of 10 songs), which would make the record club mechanical royalty 52.5 cents per album. But if an artist has a "controlled composition" clause in his or her contract, which gives a mechanical royalty rate of 75% of the statutory rate, the record club mechanical royalty is 50%-90% of the controlled rate, which could result in a royalty of 26 cents-46 cents per album.

REDUCED ROYALTIES

And the controlled composition clause effectively means that the artists have their royalties reduced twice when product is sold through record clubs. Next year, however, a new mechanical rate will be negotiated with the record industry.

Irwin Robinson, president of the Famous Music publishing company, says, "Publishers may take different positions on record clubs. They would like to see it done technically correct. If there's a reduced rate for record clubs, they don't want it to be double. Publishers don't think it's fair."

The record clubs have argued that they need to pay lower royalty rates because they have high advertising costs, a greater risk of uncollectable accounts, and generous promotional offers to attract new business.

Sources say artists and labels do not get royalties and licensing fees on units given away to members. The only costs record clubs bear on those goods are manufacturing, which is about $1 a unit, and the discounted mechanical royalty for writers and composers.

But sources say many artist contracts include a limit on the amount of product a record club may give away without royalties being paid. Some contracts, for example, say that the number of free goods may not exceed the number of albums sold during a particular period of time.

On the 50% of the units that club members pay for, record clubs pay the labels a fee that amounts to 10%-25% of the list price, out of which the labels must pay artist royalties.

So, on a $15.98 list-price album, record clubs pay labels $1.60-$4, and when 50% free goods are factored in, the cost comes to 80 cents-$2 an album.

Record club economics can be shown in this example. For 100,000 units priced at $15.98 each, the payment to labels would be $160,000-$200,000; manufacturing costs would be $200,000; and the mechanical royalty rate would be $25,000-$53,000.

This means that a record club's cost of goods for 100,000 units would be $385,000-$453,000. By contrast, a music retailer's cost of goods on 100,000 units is about $1.03 million.

Although Marmaduke declined to comment on the closed-door meeting on clubs that will take place at NARM, he says, "There is a disparity between retail and record clubs, and all we want to do is remove the disparity, not the clubs."

Music merchants aren't the only parties with record club grievances. Many artists, as well as their managers and lawyers, are said to view record clubs with contempt. One lawyer with several superstar clients says, "We hate record clubs."

Peter Mensch, co-owner of Q-Prime Management, agrees. "A lot of managers that pay lip service to being right on causes should pay attention to record clubs, because they are ripping off the artists," he states. "The economic issue is that the artist is getting underpaid. Then there is the question of whether record clubs generate additional sales, and we don't buy it."

Industry sources say that for record club sales, artists generally receive 50%-75% of the normal royalty rate, although for new artists, the rate can be as low as 33%.

Mensch says his company, the artist roster of which includes Metallica, does everything in its power to not have its artists included in record clubs or, if their records are sold through clubs, to get as close to the full royalty rate as possible.

A lot of record contracts mandate that albums can be licensed automatically to clubs. But if Q-Prime owns the publishing rights, Mensch explains, he insists on full mechanical rates.

PROTECTIVE CLAUSES

Some label executives also have problems with record clubs. One artist attorney says he was negotiating a record contract for a new act when the president of the label asked him to insert in the contract a clause that keeps the artist's albums out of record clubs until 18 months after the release date.

A GM at a major label says, "I think the record companies and record clubs are missing the point. The record companies are treating the clubs like a bank, going for the short-term view and taking big advances."

Another senior industry executive adds, "Everybody has to worry about short-term profit. That's why you can't afford to give up dealing with record clubs," he states.

The GM says he resents the fact that his parent company does business with the record clubs. Although those deals help the parent's overall bottom line, they reduce potential profit for the label because of the reduced price to the clubs.

Sources suggest that in order for labels to match the profitability of selling through retail, record clubs must move 10 times as much product.

The major-label GM adds that clubs are "out of sync with the times." Instead of giving away product, he says, they should stop discounting and "come to the party. Let's get into business together; we should look at how we market together. What the record clubs should do is put themselves on the same playing field, selling product for the same price as retail. The clubs are sitting on a database that other direct marketers would die for."

But people who argue that record clubs should become true direct marketers are missing the point, record club defenders say.

A senior industry executive, whose responsibilities once included overseeing the record clubs, terms them an "aftermarket business" designed to get consumers to purchase albums well beyond the amount they normally would buy.

The bulk of an album's sales are generated in the first six months of release. Record clubs have holdback limitations that prohibit them from selling albums for at least three months after release at retail and, in many cases, six months or longer. Club members buying those albums have already passed on opportunities to buy them at retail, say record club advocates.

Moreover, record clubs largely sell catalog titles. One record club executive says, "In record stores, the catalog doesn't jump out at the shopper and say, 'Buy me,' but in the clubs' sales pitch, we talk about and emphasize catalog."

AD CAMPAIGNS

Industry observers estimate that record clubs spend nearly $150 million per year on advertising. While unwilling to discuss exactly how much money the clubs spend, Columbia House's Wolter says, "We are the only segment of the industry spending that kind of money to promote the catalog. A recent [Columbia House] offer of 3,200 titles only included 18 albums that were in the top 50." Record clubs, according to Wolter, promote and stock depth of inventory.

Furthermore, he says, Columbia House reaches consumers who enjoy shopping at home. "We believe that music clubs are overwhelmingly positive. We certainly fulfill consumer needs. Club members tend to be an older, more affluent, female consumer."

Another club executive says, "Record clubs bring music every month into members' homes," thus heightening awareness of music.

And club advertising benefits music retailers, club executives argue. "When a consumer opens up a TV Guide, as 15 million people do each week, they will see record clubs advertising music, which creates awareness at retail," Wolter states. "If we run an ad in TV Guide, the record club gets less than 1% response, but the industry gets more than 15 million impressions, plus pass-along readership."

Joe Galante, president of RCA Label Group, which is owned by BMG, sees benefits in club advertising. "You pick up a paper, and you see the circulars, you see the minis, you see the pictures of the artists. It's a reinforcement. You can't quantify its effect."

Moreover, club executives argue that retail's perception of what club members pay is incorrect. While introductory offers result in consumers paying an average of $4 for an album if they belong to the BMG club and $5 if they are part of Columbia House, most members stay with the clubs well beyond the initial time frame, which, club executives say, makes the average album price considerably higher. The executives declined to specify what the average price might be.

But merchants maintain that club pricing is still considerably lower than retail pricing, which is why they are putting pressure on music manufacturers to curb the way record clubs operate.

Some label executives say that the record clubs won't change until their parent companies force them to do so, and that isn't likely as long as the clubs keep supplying the parents with a steady stream of profits.

Nonetheless, the label GM says the day of reckoning may come. "Record clubs are behind the times. They will eventually go out of business, unless they evolve into a true direct-marketing operation. It is incumbent on them to make that move, otherwise [nonaligned] labels will figure out their own way around the record clubs to the consumer. 1-800 Music Now [MCI's operation that sells music over phone lines] is the embryo of what the future will look like."

But another label executive is skeptical about record clubs changing. "That move, if it ever happens, will be pioneered by other entities," he says.

Wolter sees things differently. "Record clubs will continue to evolve in offering consumers what they want in catalog, convenience, and service," he states.

MUSIC LICENSING BILL INTRODUCED

(Continued from page 10)

international standard; current U.S. law is life plus 50 years.

ASCAP, BMI, and SESAC officials say that they support the Music Licensing Act in principle as a way to break the legislative logjam, but that they would like to meet with Hatch's staff for possible language changes in the bill.

However, Brown has said he will block passage of any other copyright legislation this session unless his bill is attached as an amendment. Hatch opposes the Brown bill.

Lawmakers have been growing weary of the two-year battle over the Fairness in Music Licensing bill. A compromise was worked out last fall between the licensing groups and the National Licensed Beverage Assn., which represents restaurateurs, bar owners, and retail establishments. However, the main protagonist in the fee-exemption debate, the National Restaurant Assn., rejected that agreement (Billboard, Nov. 11, 1995).

According to insiders, some legislators feel it is not the job of Congress to micro-manage such private-sector arguments.

In the introduction statement to his bill, Hatch said he is "committed to trying to resolve this matter," but he added that the solution to "certain ambiguities" over exemptions in the copyright law "needs the investigative tools and fine-tuning that Congress is ill-equipped to provide. That is why the Register of Copyrights needs to examine the problem and provide clear and up-to-date regulations, after input from the relevant parties."

However, some sources close to the issue say that the bill might be a tactic to return the discussions to the negotiating table. "The Register has publicly stated that she feels these exemptions asked for by the restaurateurs are absurd," says one insider. "So to them, it must look like Hatch wants to hand over this issue to the Wicked Witch of the West."

If passed, the Hatch bill could run into logistical problems: The Copyright Office is struggling with a barebones budget and staff after the Republican-led Congress slashed the budget of the Library of Congress, under which the Copyright Office operates.

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NEWEST DIRECT-TO-VIDEO 'ALADDIN' DISNEY'S 3RD WISH

(Continued from page 5)

two years ago. The title has sold more than 10 million units, according to Disney.

Scheduled for an Aug. 14 release, "Aladdin And The King Of Thieves" will again test the direct-to-video waters and the staying power of one of Disney's most popular characters. Although Disney has yet to announce a price for the title, retailers expect it to cost around $22.

Disney will roll out the title to international markets in January 1997.

Aside from bringing back Aladdin and Princess Jasmine for a royal wedding, "King Of Thieves" marks the return of Robin Williams as the voice of

Buena Vista Home Video

Genie. (Disney trumpets the return of Williams in a trailer at the beginning of its current video hit, "Pocahontas.")

Following the theatrical release of "Aladdin," Williams had a well-publicized falling-out with Disney over the use of his voice in the marketing campaign and refused to reprise his role for the "Jafar" sequel. Dan Castellaneta, the voice of Homer Simpson, subbed for Williams to mixed reviews. Last year, however, the studio made a public apology to Williams, who came back for the third installment.

"It's been wonderful to come back again and have this kind of carte blanche," says Williams, "[and] once again to play the big blue guy."

The return of Williams will be one of the video's major selling points, along with its creative merits.

'TWO-PRONGED CAMPAIGN'

"We'll have a two-pronged marketing campaign," says Ann Daly, president of Buena Vista Home Video, which markets and distributes titles from Disney, Miramax Pictures, Touchstone Pictures, Hollywood Pictures, Jim Henson, and DIC Toon-Time. "One is that Williams is back, and the other will focus on communicating how good the movie is."

Daly says Williams did not hesitate to sign up for "King Of Thieves" once he read the script. "The movie delivers; it's not contrived," she says. "And Robin is hysterical."

The video will feature five new songs (written by David Friedman, Randy Petersen, and Kevin Quinn), two of which are sung by Williams. There are, however, no plans for a separate soundtrack release.

Jerry Orbach joins the cast as new villain Suluk, and John Rhys-Davies plays Cassim, Aladdin's long-lost father.

While Williams had been absent from the series, co-stars Scott Weinger (Aladdin) and Gilbert Gottfried (Iago, the wisecracking parrot) had no trouble picking up where "The Return Of Jafar" left off.

"It wasn't like I had to use method acting," jokes Gottfried. "I even get to sing again, and I hope that won't hurt sales."

Gottfried sang two songs in "Jafar," which he jokes were aired on radio stations that play "difficult" music.

Now a 20-year-old sophomore at Harvard University majoring in English and French literature, Weinger has been the voice of Aladdin since he was 15. Aladdin's singing voice is that of Brad Kane.

"I don't think my voice has changed that much from the first one," Weinger says. "I stuck by the motto 'if it ain't broke, don't fix it.' "

In addition to three "Aladdin" movies, Weinger has voiced the character for 107 episodes of the cartoon series. The series airs on CBS' Saturday-morning lineup and in syndication.

Between homework and playing Aladdin, Weinger is a part-time correspondent for "Good Morning America," reporting on youth issues.

Although the original cast has been reunited on film, each actor recorded his or her part separately.

"Even on the first film, I never once ran into Robin during production," says Gottfried. "I didn't even meet Aladdin or Jasmine until the premiere."

The actors are videotaped when recording their parts, Weinger says, to help animators draw the correct facial expressions for the animated characters.

Gottfried and Weinger say having Williams back in the cast will add excitement to the release of "Prince Of Thieves."

"It's an event that Robin is coming back," says Gottfried, "but not as much as me singing. My singing is what's really important."

NO EXPENSE SPARED

Regardless of Gottfried's singing talents, Daly says, the supplier will spare no expense in marketing "Prince Of Thieves." The supplier and cross-promotional partners can often spend more than $50 million marketing theatrical and classic reissues.

" 'Prince Of Thieves' will be launched with the same marketing elements as one of our theatrical titles," says Daly, "because it is a brand-new movie and could be the biggest release of the summer."

Details of the marketing campaign will be announced in mid-April, but Daly says that numerous cross-promotional partners, extensive television and print advertising, and publicity events will be attached to the release.

Williams, Gottfried, and Weinger will embark on a publicity tour to plug the new video.

The Buena Vista marketing machine will be pushed to the limit for "Prince Of Thieves," but Daly says it will be retail that will make the title fly like a magic carpet.

"Video stores need to do more than carry the title," she says. "We need them to act like movie theaters, because they will be the box office for this movie."

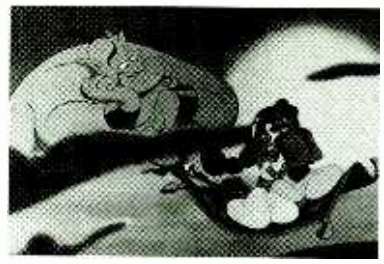
Based on consumer research, Daly says, the supplier is confident the sales of "Prince Of Thieves" will be comparable to the 10 million units sold of "Jafar."

Since its 1992 release, "Aladdin" has sold more than 24 million units on video. The title is currently on moratorium, and there are no plans to re-release the title with "Prince Of Thieves."

"The Return Of Jafar," however, remains available and continues to sell, despite the fact that it received some critical barbs.

"Jafar" was edited together from four episodes of the television series. However, "Prince Of Thieves" was developed as a home video property and created by Disney's television and animation units.

"['Jafar'] got critiqued, but we don't aspire to replace classic Disney animation," say Daly. "And when we did the research, consumers didn't feel gypped."



A scene from the original "Aladdin," which has sold more than 24 million videocassettes.

In fact, she says, 80% of buyers surveyed said they would buy the next movie.

"We learned a lot from the research, and the financial [results] said people bought it and that they would buy it again if we developed another one," Daly says.

RETAIL EXPECTATIONS

Despite Buena Vista's confidence, retailer expectations are guarded, based on a downward trend that traditionally occurs with movie sequels.

"I doubt it will be as big as 'Jafar,' even with Robin Williams being back," says Tower Video VP John Thrasher. "I think it will sell between one-half and three-quarters of what 'Jafar' did, but it depends on what else is out there."

August is a slow month for major sell-through releases, which could work to the supplier's advantage.

Daly says Buena Vista will devote a six-week promotional window to "Prince Of Thieves" before releasing a new title into the market. The company will have another major release in September, followed by the mega-hit "Toy Story" in October.

Others dealers agree that "Prince Of Thieves" probably will not have the same selling power as "Jafar" but applaud Buena Vista's moves in the burgeoning direct-to-video market.

"We're seeing some impressive numbers on movies that did less than $10 million at the box office," says Best Buy video merchandise manager Joe Pagano. "So now we have to wonder how important a theatrical release is when you have a good marketing campaign backing a direct-to-video title."

Daly says the company isn't stopping with its "Aladdin" franchise. It will release the third feature in the "Honey, I Shrunk The Kids" trilogy as a direct-to-video title in 1997. A direct-to-video sequel to "The Lion King" is in production, as is a "Winnie The Pooh" title. Other Disney properties, such as "The Little Mermaid," may also get the direct treatment, she says.

WEINGER

"Financially, this is a big revenue-generator," says Daly. "But we think it's important to the long-term health of the video business that we become a first-run market. There is no reason why retailers can't get a high-quality movie and erase that thinking that direct-to-video is bad. We have to generate productions made especially for retailers, and it will be their active participation that will mean all the difference."

HERB ALPERT BLOWS IN WITH ALMO DEBUT

(Continued from page 15)

and when we mustered out of A&M," Alpert says. "It was just that I didn't have that spark to record for a while.

"And when it hit, I knew exactly what I didn't want to do," he adds with a laugh. "I didn't want to be corny."

Alpert started moving toward recording again when he met Lorber, a noted contemporary jazz figure in his own right, through a mutual friend in 1994.

"We got together just to explore, to see if we had anything to say musically, and we started jamming together," Alpert recalls. "We just hit it off . . . I was looking for that kind of person to help me flag myself down to the runway."

Alpert and Lorber ultimately collaborated on a number of compositions, published by Almo Music Corp. (ASCAP)/EMI-Blackwood-Music Inc. (BMI). On "Second Wind," the trumpeter and keyboardist are backed by bassist Nathaniel Phillips, guitarist Paul Pesco, and drummer John "J.R." Robinson.

The album contains a large quotient of improvisatory interplay, but Alpert says he didn't set out to make a fusion or contemporary jazz set.

"The feeling that I get about the thing that's called fusion music—it seems very tight to me," Alpert says. "It seems like it's very well done, great musicianship; it's very pristine, very well-crafted; the notes are in the right place, and it's nice. I was going for something that was looser than that, something that was a little more raggedy, of the moment."

He continues, "This one had much more room for improvisation and letting space go by. I'm intrigued with space; I like the stuff that happens between the notes when the right rhythm is playing. And the one thing I did want to accomplish was, I wanted the rhythms to make the body wiggle. I started with that as a premise."

Alpert, who solos brightly on the album on his open and muted Chicago Benge horn, sets the improvising abilities of tenorist Stan Getz, whom Alpert befriended and recorded with before his death in 1991, as a kind of standard for himself.

"I was always picking at him, trying to find out what the hell he was doing," Alpert says. "He'd pull his horn out of the case and warm up, and you'd go, 'Wow, man, where'd you find those notes?' He says, 'I dunno.' He didn't know what the hell he was doing. He knew his chords, and he knows where he's gonna end up but he doesn't know how he's gonna get there."

Prior to the release of "Second Wind," Almo will promote the album by shipping a five-track sampler to jazz/AC and contemporary jazz radio April 9.

Kremen says, "We'll start at NAC radio, because it is an instrumental record, and go out there and find friends, as you would with any other record.

"We'll be servicing and working the jazz format additionally," Kremen continues. "There are a lot of younger artists—Dave Koz, Kenny G—who have sort of taken up a mantle that Herb started, and they have been very successful, and I think there is a very active record-buying audience that we can address that is both a jazz and an NAC audience. I'm careful with jazz, because Herb's very respectful of that milieu. At the same time, he belongs there, Stan Getz being one of his mentors. He's not sure he belongs there; I think he does."

Bob Perry, owner of Blue Note Records in North Miami Beach, Fla., believes "Second Wind" can hit home with jazz listeners.

"Stations like [contemporary jazz WLVE Miami] play a lot of his mid-'80s stuff," Perry notes. "A lot of that stuff is very strong . . . Lorber's got a good name. I would bring it in. I'm sure we'll do well with it."

Curiously, given the enormous pop success Alpert had with the Tijuana Brass during the '60s, Almo will not initially release a single.

Kremen explains, "We don't want to nail any given track. We want to give the formats choice. It is definitely moving back to a grass-roots kind of thing . . . It's sort of the way you treat college radio: You ship an album, and people play around the album."

Key to the promotion of the album will be the club tour by Alpert, who is managed by Kip Cohen and booked by Monterey Peninsula Artists. The trumpeter will be backed by Lorber and most of the band featured on the album.

The trek kicks off with a May 1 date at Bimbo's 365 Club in San Francisco and will hit Los Angeles, Denver, Fort Worth, Texas, Chicago, New York, Philadelphia, and Washington, D.C.

Kremen says, "He wanted to play small rooms, which to me was eminently exciting. They're very small, and we'll be able to take advantage of that market-to-market, like you would [with] any other touring band."

Alpert says of the intimate dates, "I like that feeling. I played a series of small concerts with Hugh Masekela around 1978, '79 . . . I really liked that closeness, the feeling of being actually able to see people. You play on a big stage in a big arena, all you see, if they allow you to smoke, is a couple of cigarettes flare up. I wanted to be close to the musicians, really experience the sound, and feel it.

"If all that really links up right, and it's as much fun as I'm anticipating, I will probably do a hell of a lot more concerts," he says.

As a label executive, Alpert, who assembled a formidable roster of jazz talent at A&M during the '70s and '80s, is taking a wait-and-see attitude about further instrumental releases on Almo, but he suggests that more jazz could flow from the label.

"I think we've gotta grow gracefully, see what happens. We're really not equipped like A&M. It's a little different situation now. But my ears are always open to a great artist . . . I always had a secret dream of recording all the great jazz artists and asking them the same question I asked Stan Getz: 'Is there something you haven't done that you'd like to do?' "

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RCA NASHVILLE, KMART TEAM FOR NASCAR

(Continued from page 17)

Murphy and Diamond Rio have been involved in racing to some extent, but this is bigger. We wanted to find a way to create promotional opportunities for our artists and also get involved in product-development relationships.

"At the same time, we wanted to get involved with the right kind of sponsor, where that could spin off positive things for us as a label group and for our artists."

Kmart VP for merchandise presentation and communication Cecil Kearse says, "Country music and NASCAR have always had a good relationship. Our core audience is very much drawn to both country music and NASCAR. The growth of both has been phenomenal, and importantly, 38% of NASCAR fans are now women. We're proud to be with RCA, because Kmart is positioning itself with dominant name brands, which RCA certainly is."

Label artist Martina McBride talks shop with race-car driver John Andretti.

Kearse says NASCAR set an audience record in 1995, with more than 5 million people attending 31 races, for an average attendance of 171,000 per race. Additionally, the television audience for those 31 races totals more than 90 million households.

These numbers, says Kearse, were a good argument for Kmart and RCA to join forces. "This gives us a high-energy ability to sell product. Our in-store will be loud and clear," he says.

For RCA, Goodman says, the immediate payoff is not only the artist and product visuals that will be placed at the track and on the race car itself, but also in-store promotion and promotional appearances by label artists.

"We met with the race team," Goodman says, "and identified certain races that are more media-friendly for us, which tend to be generally the TNN- or ESPN-televised races. We'll have artists go into those markets to do everything from singing the national anthem to riding in the pace car. They can visit with the actual corporate sponsors instead of just meeting with the ad agencies that represent those sponsors.

"We'll have ad campaigns with Kmart in those markets and do in-stores and radio tie-ins. Since Kmart is our No. 1 account, it can pay off for both of us."

Goodman says the label plans to further micro-target each race to the extent of matching artists to markets, such as putting the group Alabama at a race in Alabama or putting South Carolina native Aaron Tippin at races in his home state.

Additionally, the artists' names will be on the outside of the sponsored car on a rotating basis.

Jackson, Saudi Prince Form Venture

This article was prepared by Pia Farrell of The Hollywood Reporter.

PARIS—Michael Jackson and billionaire Saudi investor Prince al-Waleed bin Talal have signed an ambitious joint-venture agreement to create "family values" theme parks and a range of entertainment products.

Jackson, who announced the joint venture March 19, said that it will be named Kingdom Entertainment and that it will build theme parks and hotels, produce feature and animated movies, and produce recordings.

"The prince and myself will combine human and financial resources to be successful in all phases of the global entertainment revolution," Jackson said.

No financial details were disclosed, although one Jackson aide noted that ownership, at least in the first stage of development, will be limited to Jackson and the Saudi prince, who will invest their personal resources into the enterprise.

The aide said that several projects are already in the works and would be announced within the next few weeks. The only specific project mentioned was Jackson's World HIStory tour, which the prince will finance.

The prince and Jackson repeated with great insistence that their venture would focus on "traditional family values" and bring together generations estranged from one another by social malaise.

"Because I'm deeply devoted to family values, I chose family entertainment as the focus of my interests in the global multimedia industry," al-Waleed said.

The prince, 39, a nephew of King Fahd, heads Saudi Arabia United Commercial Bank and has made sizable investments in real estate, international banking, and entertainment. Two years ago, when EuroDisney was faltering, he bailed out the theme park by buying a 24% stake worth $345 million. Last year, he invested $200 million for a 5% stake in Italy's Mediaset, a subsidiary of Silvio Berlusconi's Fininvest Group.

Jackson, a frequent visitor to EuroDisney, and al-Waheed met six months ago when they began discussing cooperating in entertainment ventures.

Kingdom Entertainment said in a statement that the venture is expected to benefit from synergies resulting from the exploration and development of opportunities in the entertainment industry.

After reading brief statements, Jackson and the prince were whisked away, leaving their aides to field questions from the press.

Aides said that some subjects of the joint venture might be tied to the prince's investment in EuroDisney, but they would not elaborate.

"You can't survive by yourself these days," one aide noted.

He said that Kingdom Entertainment would sign talented professionals for top management positions in the coming weeks and that three or four regional offices will be set up, though he didn't specify where or when.

Khalid Al-Monsour, an adviser to al-Waleed, said the prince is prepared to provide whatever money is necessary to ensure that the venture is a financial success.

Jackson already has a partnership with Sony Corp., having signed with Sony Music in 1991 for six new albums, movies, and TV. His MJJ Music label is affiliated with Sony Software.

It's not clear whether the relationship with Sony will prevent Jackson and the prince from exploiting Jackson's musical recordings.

Bloomberg Business News contributed to this report.

'TINY MUSIC . . .' BIG NEWS FOR STP

(Continued from page 15)

ple," the band's 1994 follow-up, debuted at the top of The Billboard 200 and has racked up sales of more than 4 million. "Tiny Music . . ." stands to be another blockbuster.

Bob Bell, new-release buyer of the 282-store, Torrance, Calif.-based Wherehouse Entertainment, says, "We certainly anticipate it to be a huge record. It could be one of the biggest of the year."

Even if the album fails to receive positive reviews, sales aren't likely to be hurt, says Bell. "They've really built up a fan base. 'Purple' was packed with radio hits."

Indeed, STP has an impressive track record at modern rock and album rock radio. Since 1993, the band has scored eight top 10 songs on Album Rock Tracks, including the No. 1 "Plush," "Vasoline," and "Interstate Love Song." Its showing on the Modern Rock Tracks chart is almost as impressive, with five top 10 tracks.

On the video front, the band shot a clip for "Big Bang Baby" March 19 in Los Angeles, with John Eder, who shot the album's cover art, making his directorial debut. The clip, which Germaise describes as "a lo-fi video" reminiscent of a '60s TV show, was scheduled to be presented to MTV March 21 for a tentative world premiere on Tuesday (26), to coincide with the album's release. (An MTV "Rockumentary" on the band is in the works and is tentatively slated to air in mid-April.)

On Friday (29), the band is scheduled to appear on "Late Show With David Letterman" and, while in New York, may make an appearance on Howard Stern's nationally syndicated WXRK New York morning show.

Atlantic is spreading the word on STP's return with a major print and TV advertising campaign, says Germaise. The consumer print advertising will hit in April and will range from major music magazines to fanzines. On the TV side, the month-long drive on MTV, ESPN, and ESPN2 began March 16.

STP will drum up interest in "Tiny Music . . ." with free concerts in New York, Chicago, and L.A. The dates, scheduled for mid-April, are a reward to the band's fans, says Atlantic product manager Lisa Grey. "It's going to be really exciting," she says. "We're going to advertise them on radio and have contests and have a press conference before each show."

Grey says that a portion of one of the shows or an entire concert could turn up on MTV, as well as on an online service.

While the band visits the three cities, it will make stops at three radio stations and one retail outlet in each market.

"They've never done retail visits before, so we're expecting some major excitement," says Grey.

The band spread the word on the release through its fan club, with a 15,000-piece mailing. In addition, an STP Internet World Wide Web site (http://www.stonetemplepilots.com) goes online with a preview March 22 and with full service Tuesday (26).

For international touring, manager Steve Stewart says Australia is a bigger priority than Europe at the moment. "They've got a big fan base in Australia, so the first thing that they will do after the States is Australia."

However, Stewart doesn't rule out the possibility of a date at a European summer festival.

According to Stewart, the band has sold approximately 1 million copies of each of its previous albums outside of the U.S.

PERSONAL PROBLEMS

While STP's future may be bright at the moment, the band was on shaky ground in 1995.

STP—vocalist Scott Weiland; guitarist Robert DeLeo; his brother, bassist Dean; and drummer Eric Kretz—attempted to begin preproduction on their third album in February 1995.

"We got about 1½ weeks in preproduction, and we realized that it wasn't quite the time to record," says Robert DeLeo, "so we packed it up and basically sat around and got frustrated for quite a while, and had to deal with personal things."

Those things came to a head May 15, 1995, when Weiland was arrested for possession of heroin and cocaine. The following night, a message from Weiland apologizing to his fans was read by Courtney Love—since he was too embarrassed by his actions to do it himself—on modern rock KROQ Los Angeles.

Weiland's next court date is April 9. He faces up to three years and eight months behind bars.

Robert DeLeo admits that there was tension within the ranks. "Not to criticize Scott personally, but musically, he was not there with us [during the initial sessions]. He felt like he wanted to do something else," DeLeo says.

Weiland did just that by forming the side project Magnificent Bastards. The group's "Mockingbird Girl," which reached No. 12 on the Modern Rock Tracks chart, was featured on the ill-fated "Tank Girl" soundtrack.

However, when STP regrouped in October 1995 at Westerly Ranch in Santa Ynez, Calif., for a second attempt at recording, things gradually came together.

According to DeLeo, half of the songs, which are published by EMI Virgin Music/Floated Music (ASCAP), were written in advance, and the other half developed at the ranch.

The band, producer O'Brien, and engineers, crew, and a cook lived at the ranch while the album was in production. The relaxed environment stoked the band's creative flame.

"We had 12 people living there in a close-knit, commune-type environment," DeLeo says. "The weather was beautiful, and the surroundings were beautiful. We used as much of the house as we could."

For example, the drum tracks for "Big Bang Baby" was recorded on the house's front lawn. The drum tracks for "Tumble In The Rough," "Lady Picture Show," and "And So I Know" were recorded in a cedar-lined closet in the attic, while vocals and guitar parts were recorded in the entryway and bathrooms. "We just used the natural reverberations of the rooms, and it sounded great," DeLeo says.

With Weiland's legal issues still pending, a summer tour, booked by the William Morris Agency, was tentative at press time.

The instrumental core of the band is planning a project without Weiland, who, according to Stewart, has plans for a Magnificent Bastards album.

"There are other alternatives to making art, and Eric and Dean and I have thought about that," says DeLeo. "We will be looking for a singer to do a project. I don't know if it is a side project or a steady project, but there are other areas to cover."

However, Robert DeLeo says STP has no plans to break up. "There is far too much feeling between the four of us that is past the point of whoever is involved in drugs or getting arrested," he says. "What the four of us have between each other is a very special thing . . . Everyone is very happy with where we are with this record. I would like to think that the better things aren't overshadowed by the bad things, and that goes for criticism, drug busts, arrests, and personal problems."

BURPEE APPOINTED

(Continued from page 10)

Warner Inflight in Hong Kong, responsible for a number of in-flight and airline trade magazines in Asia. Before that, he was an editor at Pan-Asian publication STAR TV Guide. He has also written for such titles as The Hollywood Reporter, Asia Inc., and HK Magazine.

"Geoff's skills as a journalist, his knowledge of Asia, and his determination to help us to increase our editorial effectiveness make him the ideal successor to Mike Levin," says Billboard international editor in chief Adam White. "Mike set new standards for this magazine's coverage of Asia. I'm confident Geoff will maintain and develop those in the future."

In addition to reporting on Asian music markets in Billboard's weekly editions, Burpee will contribute to the magazine's Asia Pacific Quarterly special supplements, which contain in-depth features and analysis of music- and entertainment-industry trends in the region. The next supplement is due to appear in Billboard's May 18 issue.

SETTLEMENT REACHED

(Continued from page 17)

in this settlement are also applicable to unauthorized copying and transmission of digitalized sound recordings on computer online and bulletin-board services," says Steve D'Onofrio, executive VP and director of anti-piracy for the RIAA.

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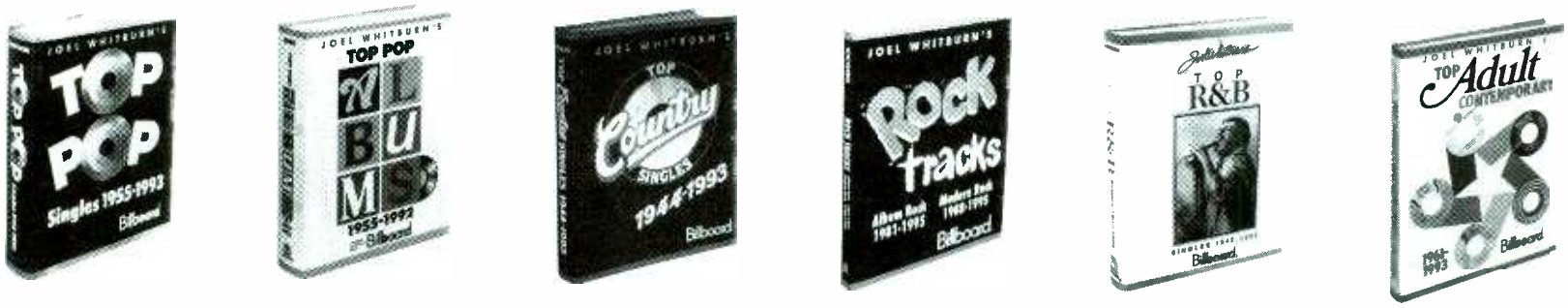

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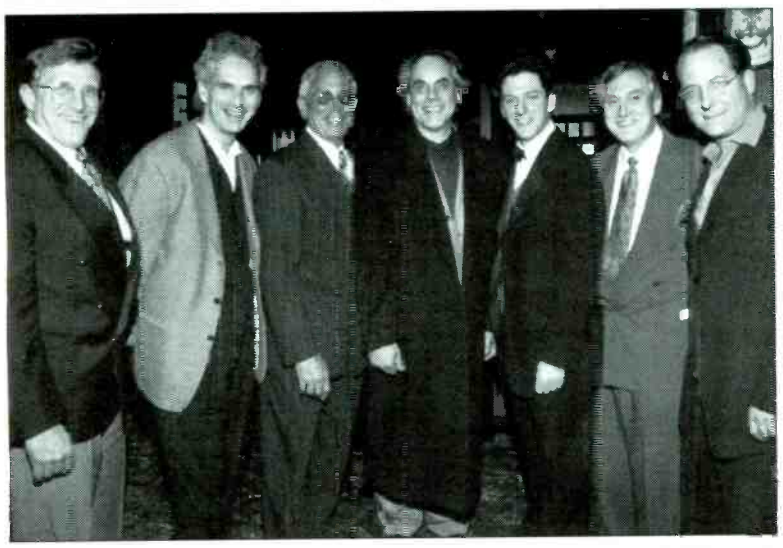
Newsmakers

Spirited Performance. Discovery/N-Gram recording artist/cellist Caroline Lavelle enchanted standing-room-only audiences with selections from her new album, "Spirit," in Luna Park, Calif. Shown, from left, are Jack Ashton, VP, Discovery Records; Harvey Brough, "Spirit" keyboardist; Lavelle; and Syd Birenbaum, president/CEO, Discovery Records.



After Hours. RCA recording artist John Pizzarelli kicks back with RCA Records executives after an opening-night performance of his new album, "After Hours." Shown, from left, are David Fitch, VP of sales, RCA; Jack Rovner, executive VP/GM, RCA; Buddy Morra, Pizzarelli's manager; Robert Klein, comedian; Pizzarelli; Bob Jamieson, president, RCA; and Ron Fair, senior VP of A&R and staff producer, RCA.

Taking A Breather. BMG Entertainment International's Midge Ure performed his new album, "Breathe," for media members and European BMG staff at a showcase in Vienna. Attending the showcase, from left, are Kate Hanson, CMO Management; Susi Menzel, label manager, BMG Ariola Germany; Barbara Singer, label manager, BMG Switzerland; Richard Perry, promotion, Arista U.K.; Heidi List, label manager, BMG Austria; Ure; Nathalie Mercenier, marketing manager, BMG France; Christoph Ruecker, VP of international marketing, BMG Entertainment International; Dr. Harald Buechel, managing director, BMG Austria; Heidi Spacek, promotion manager, BMG Austria; Werner Lohse, deputy managing director and financial director, BMG Austria; Clare Dowds, label manager, Arista U.K.; Petr Cap, marketing manager, BMG Czech Republic; and George Levendis, director of marketing, Arista U.K.

GOTEE'S CHRISTAFARI SEEKS TO BRIDGE REGGAE, CHRISTIAN MUSIC WITH 'VALLEY'

(Continued from page 15)

Our love for the music the culture is also based on our love and God's grace and for God's people."

Band member Mark Mohr agrees. "Many people consider reggae as being 100% Rastafarian," he says. "They forget the roots, the foundation of reggae music came out of the church—Peter Tosh, Bunny Wailer, Bob Marley, singing church hymns. Rita Marley came out of the church . . . All of the strong lead singers of today were birthed first through singing Christian hymns from the church. So what we basically decided to do is take it back to the foundation."

Gotee president Joey Elwood says that the label is trying to break not only a band but a genre, because many Christian music fans aren't familiar with reggae. Gotee's mission, he says, is to change that.

"This is a band that we're really excited about, and we're going to put all our promotional and publicity efforts into them," says Elwood. "We think people are going to want to hear them, because it's the kind of music they are going to listen to and enjoy . . . We're going to try to get college [radio] shows to play it, and [we're going to] basically hit all the reggae shows across America."

Christafari's Gotee debut album, "Soulfire," drew support from Reggae Ambassadors Worldwide, a network of journalists, radio staffers, and others who support and help spread reggae.

Gotee says that support, along with the Sun Splash exposure, helped secure a good base and that the company plans to build on the foundation laid by the first album as it promotes "Valley Of Decision."

Christafari is touring with Christian rockers Geoff Moore & the Distance and recently taped a Z Music Television concert special in Rome, Ga., that will feature both acts. The band will also perform at the Olympics on the same stage that will feature Atlantic's Hootie & the Blowfish.

In addition to releasing the title-track first single to Christian and mainstream radio April 1, the label plans to run 30- and 60-second radio spots promoting the album. Also, Elwood says, Gotee plans a push at retail.

Gotee is distributed to the Christian market through Word and distributed in Europe through Word U.K. Gotee product will be part of a retail promotional campaign that Word is holding with Z Music Television that will prominently feature hot Christian acts, including Christafari. The band will also be part of a Gotee display at key retailers.

According to Elwood, one vital element the label was working on at press time is finding a general-market partner that would help Gotee to market the band to the mainstream audience. Epic distributed the first album to the general market, and, Elwood says, the two parties opted not to renew that agreement. "We're still looking for a general-market partner to really take them to where we think they deserve to be," Elwood says. "And we're closing in on that now."

The band is composed of founding members Sundin and Mohr as vocalists/percussionists, drummer Ken Yarns, lead guitarist Bill Kasper, keyboardists Rob Ray and Markie Sandiford, dancer Vanessa Mohr, and bassist/horn player Johnny Guerrero. The group originated in Southern California (it moved to Nashville last year) and released one album on Garden Grove, Calif.-based Frontline, "Reggae Worship, Volume 1 Featuring Christafari," before catching the attention of DC Talk's Toby McKeehan, who signed the band to his new label, Gotee.

"Soulfire," produced by Mark Heimermann, was released in January 1995.

Louis St. Verges, music buyer at Christian Publications Inc. in New York, says that both of Christafari's previous albums have sold well—almost 450 copies of "Soulfire" in the first quarter—and he expects "Valley Of Decision" to do well.

"We've seen a lot of people coming in looking for Christafari," he says. "Their lyrics are definitely on the mark, and they are also really good musically. They are doing really well."

Makeda Dread, on-air personality at XTRA-FM (91X) San Diego and artistic director of World Beat (a nonprofit organization that sponsors a radio station and cultural center in San Diego), agrees with St. Verges that Christafari is gaining popularity. "Each one of the albums that Christafari has made has been a spiritual revelation," Dread says. "This new one, and their move to Nashville, will take them to a higher level. They are a great Christian band. It's amazing to see the reggae music with the Christ spirit and Christ consciousness."

"Valley Of Decision" was produced by Mohr, Sundin, and Guerrero. Mohr says that the new album is representative of the band's artistic direction. Sundin agrees. "This album has songs that Mark and I wrote as more mature writers . . . We also have a new writer on our team," Sundin says of Guerrero, who joined the band two years ago.

"His writing is phenomenal," Sundin adds. "We each brought a bunch of songs to the table. Johnny's songs were so good that every one that he brought was chosen. They're just strong, powerful songs, and that alone is making the album totally different. His horn arrangements and chord structures bring a whole new dimension to Christafari that's really cool."

Mohr says that "Valley" deals with the daily realities of being a Christian. Guerrero concurs. "I've approached all my songs from a personal point of view," he says. "And now that I've written these tunes, they are constant reminders to me of my struggles and how I need to walk as a Christian."

The band spent most of 1995 on the road with the Sun Splash tour and in the fall opened dates for DC Talk on the Jesus Freak tour. Elwood says that Sun Splash brought great exposure, but that it prevented the band from performing at the major Christian festivals last summer.

So this year, in addition to the Moore dates (which, according to Elwood, are increasing sales at Christian bookstores in those markets), the band will play the festival circuit. According to manager Robert Michaels of Wise Guys Artist Management, Christafari is still investigating tour options for the fall.

Guerrero says he and his bandmates are looking forward to touring this summer. "We're going to be playing a lot of Christian festivals and will be exposed to a lot of Christians. It will be a really good opportunity for them to get to know what we're all about," he says, "and that we are authentic in terms of our Christianity and in terms of our music."

Mohr admits that his dreadlocks and the band's sound might be new to Christian consumers. "Right now we're touring with Geoff Moore, and it's really not a reggae crowd, but it is after we leave, and that's great."

MTV BRANCHES OUT

(Continued from page 10)

ing domestically produced shows on its international networks. "It's a very important part of our philosophy that we provide a window on different cultures," Roedy says. "We want to give people an opportunity to learn about other cultures."

He adds that he hopes this current round of regionalization is the beginning of a trend. "It could be just a step, depending on audiences. We could very easily go to more services with the infrastructure we already have."

Many existing MTV services now face competition that was unknown to them five years ago. However, that is not the spur for MTV's initiative, Roedy states. "None of this has been precipitated by Viva or any of the others. It's part of our natural evolution. From day one, we wanted to reflect our audiences.

"As we have grown in our international success, there has been competition, but we do not compete. Those other channels have found a niche in their markets, and we feel very comfortable with that."

DELORENZO TO HOST LATIN MUSIC AWARDS

(Continued from page 10)

pate in civic, community, or humanitarian organizations and events.

In the past, Estefan has given time and energy to numerous charities and fund-raising events in her hometown of Miami and throughout the U.S. She has also just established the Gloria Estefan Foundation to benefit a wide range of charitable interests.

The Cuban-American performer has been awarded the Congressional Medal of Honor, raised millions of dollars for victims of Hurricane Andrew through the Hurricane Relief Concert—produced with her husband, Emilio Estefan Jr.—and has been chairwoman of the Multiple Sclerosis Society's annual Walk-A-Thon.

The Latin Music Awards cap Billboard's seventh annual International Latin Music Conference, which will be held April 29-May 1 at the Hotel Inter-continental in Miami. For registration information, contact Maureen Ryan at 212-536-5002; for Spanish-language information, contact Angela Rodriguez at 305-441-7976.

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HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

A COMMANDING LEAD: **Celine Dion's** "Because You Loved Me" (550 Music) holds at No. 1 for a second week, pulling well ahead of the competition in combined airplay and sales points. It also holds the top position on the Hot 100 Singles Sales chart for a second week, selling more than 127,000 units, an increase of 17,000 units from the previous week. This sales picture is remarkable given that on average a No. 1 single sells 70,000-85,000 units a week. The strength of "Because You Loved Me" is also evident on this week's Billboard 200, as "Falling Into You" debuts at No. 2. On the airplay side, the single continues to grow rapidly, moving 13-5 on the Hot 100 Airplay chart with a 42% increase in radio play. Once again this week, "Because You Loved Me" is the biggest sales, airplay, and overall gainer on the entire Hot 100.

GAINS & JUMPS: The second-biggest point gainer, moving 32-19, is "Count On Me" by **Whitney Houston** and **CeCe Winans** (Arista). With more than 79% of its chart points coming from sales, "Count's" Hot 100 jump can be largely attributed to a 13,000-piece sales increase. At radio, the single continues to develop; it is top 10 at 15 monitored stations, including No. 5 at WPGC Washington, D.C. Also benefiting from a surge in single sales is the third-biggest overall gainer, "Down Low (Nobody Has To Know)" by **R. Kelly Featuring Ronald Isley** (Jive). It moves 6-4 on the Hot 100 and 3-2 on the sales chart, with more than 84% of its points coming from sales. "Down Low" is in the top five at eight monitored stations, including No. 1 at WERQ (92Q) Baltimore. Showing a similar growth pattern and zooming 27-15 is **Busta Rhymes'** "Woo-Ha!! Got You All In Check" (Elektra/EEG). It moves up to No. 8 in sales while debuting at No. 52 in airplay. "Woo-Ha!!" is already No. 1 at WQHT (Hot 97) New York.

AWARD WINNERS: After sliding for two consecutive weeks, **Natalie Merchant's** "Wonder" (Elektra/EEG) picks up the Greatest Gainer/Airplay award and rebounds 28-24. Over the past few weeks, Merchant's last hit single, "Carnival," has moved into recurrent rotation at many stations, creating the opportunity for increased airplay for "Wonder." With more than 92% of its chart points coming from airplay, "Wonder" is top five at almost 25 monitored stations, including No. 1 at WRVW Nashville and WEBR Washington, D.C. The Greatest Gainer/Sales award winner, moving 79-56, is "Renee" by **Lost Boyz** (Island). It debuts at No. 39 in sales, with only maxi configurations available; look for another sales surge in the coming weeks when the cassette single is commercially released. "Renee" is top 10 at three monitored stations, including No. 3 at WERQ (92Q) Baltimore.

QUICK CUTS: After holding at No. 41 for four consecutive weeks, **Lina Santiago** can proudly say that she has her first top 40 hit, as "Feels So Good (Show Me Your Love)" (Groove Nation/Universal) jumps to No. 38. It is already No. 2 at KPWR (Power 106) Los Angeles . . . Returning to the Hot 100, at No. 65, after more than a four-year absence, is **"Weird Al" Yankovic** with "Amish Paradise" (Rock'n'Roll/Scotti Bros./All American). It is a parody of this week's No. 32 single, "Gangsta's Paradise," by **Coolio Featuring L.V.** (Tommy Boy).

BUBBLING UNDER HOT 100® SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	5	'ROUND WE GO BIG SISTER (S.O.S./ZOO)
2	1	5	GUILTY GRAVITY KILLS (TVT)
3	2	7	SLEEPING WITH AN ANGEL REAL MCCOY (ARISTA)
4	3	4	ILLUSIONS CYPRESS HILL (RUFFHOUSE/COLUMBIA)
5	6	5	WIND BENEATH MY WINGS GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)
6	5	8	HYPNOTIZE THE MOON CLAY WALKER (GIANT/WARNER BROS.)
7	14	2	DON'T RUSH SILK (ELEKTRA/EEG)
8	25	2	SHADOWBOXIN' GENIUS/GZA (GEFFEN)
9	9	2	NO MORE GAMES SKIN DEEP (LOOSE CANNON/ISLAND)
10	—	1	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)
11	—	1	COUNTING BLUE CARS DISHWALLA (A&M)
12	10	5	UKNOWHOWWEDU BAHAMADIA (CHRYSALIS/EMI)
13	11	3	YOU WIN MY LOVE SHANIA TWAIN (MERCURY NASHVILLE)
14	12	4	THE RIGHT TIME THE CORRS (143/LAVA/ATLANTIC)
15	19	2	NASTY DANCER KILO (WRAP/ICHIBAN)
16	23	2	SLOW JAMS QUINCY JONES FEAT. BABYFACE & TAMIA (QWEST/WARNER BROS.)
17	18	5	WHY YOU TREAT ME SO BAD SHAGGY FEATURING GRAND PUBA (VIRGIN)
18	8	8	YOU WANT THIS PARTY STARTED SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
19	17	2	ALL I NEED JESSE POWELL (SILAS/MCA)
20	—	1	I'M NOT SUPPOSED TO LOVE YOU BRYAN WHITE (ASYLUM)
21	15	6	SPACE AGE EIGHTBALL & MJG (SUAVE/RELATIVITY)
22	—	1	WHAT DID I DO TO YOU? TERRY ELLIS (EASTWEST/EEG)
23	22	2	NO NEWS/TEQUILA TALKIN' LONESTAR (BNA/RCA)
24	—	5	ALIVE PEARL JAM (EPIC)
25	—	4	I'LL SAY GOODBYE FOR THE TWO OF US EXPOSE (ARISTA)

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

ITALIAN GOV'T UNDER FIRE BY IFPI FOR ONGOING PIRACY

(Continued from page 10)

market is illegal, suffocating and destabilizing the legal market and destroying thousands of jobs."

The FPM was set up in January by IFPI and its local affiliate, FIMI, and aims to reduce piracy levels to those of Italy's European neighbors. "Italy is in the same situation as Spain was 10 years ago, when pirates accounted for 35% of the market. Now Spain has one of the lowest levels in Europe, with just 1%-2% of illegal product," said La Falce.

IFPI estimates that Italy is fifth among nations producing pirate product in terms of value and 10th in terms of volume. Estimates for 1994 put unit volume at 21 million (32% of the official market's volume) and value at $142.2 million (21% of the official market's worth).

Arnold Bahlmann, senior VP, central Europe, for BMG Entertainment International, said that the industry, artists, and Italian government all lose significant revenue to pirates.

"Investment in local artists is threatened, as foreign investors are deterred by piracy levels at 33%, and international artists are less likely to come to Italy, which results in reduced promotional opportunities and sales," says Bahlmann.

He estimates that fighting piracy in Italy could result in an additional 30 billion lire ($19.2 million) being invested in local repertoire, 30 billion lire in additional tax revenues for the government, and 20 billion-30 billion lire ($12.8 million-$19.2 million) in additional royalty income for artists and producers.

In its first three months, FPM says, it has already had positive results with seizures, including 16,000 counterfeit CDs, 8,000 pirate cassettes, and 33,000 bootleg albums. In addition to direct action, FPM is promoting greater awareness of the problem to the Italian public, government officials, and the legal authorities.

Following the press conference, a delegation that included IFPI director general Nicholas Garnett, EMI Music Europe president Rupert Perry, PolyGram continental Europe president Rick Dobbis, MCA Europe VP Tim Bowen, and Bahlmann met with Italian government officials, as well as the new president of Italian authors' rights body SIAE, Luciano Villevielle Bideri, and SIAE managing director Fabio Rossi.

In a statement on piracy following his election last November, Bideri claimed that most pirated product enters Italy from abroad. "There are no concrete statistics, but the usual rumors about Italy [are untrue], while our situation is not that different from other European and international states where counterfeiting also exists," he says.

Rossi told Billboard that the SIAE's image had suffered internationally because, until last year, it licensed bootleg product. This stopped when Italy adopted European Union copyright-protection directives in June. "Until 1994, we licensed bootlegs, which was always contested by the major record companies," says Rossi. "However, our position was that we couldn't refuse licenses, because Italy had no laws allowing us to block this product."

Rossi adds, "As a publicly owned state company, we had to give licenses to whoever requested them."

Rossi says that daily controls on Italy's CD manufacturing plants include the monitoring of raw materials to check production levels and the ordering of Italian customs officials to block imports and exports of audio-visual material until clearance has been obtained from the SIAE.

EMI's Perry counters, though, that SIAE's spot checks on domestic CD plants are not necessarily effective.

"It is what comes in and out of these factories after official working hours that needs controlling," Perry says. "We are not singling out Italy; we also talk about Bulgaria, Russia, Mexico, and other states, but Italy is acting like a Third World country. Law enforcement is within their capacity. Piracy is everywhere, but the level is controllable. It seems to be out of control here. We want to work with SIAE; it is important to work together and share information."

Vito Alfano, head of SIAE's anti-piracy task force of 20 investigators, says his team is ready to collaborate with IFPI and FPM. "We welcome the IFPI task force and are willing to cooperate with everyone . . . However, we have necessarily different roles," says Alfano. "IFPI represents private companies, and, as a public corporation, we answer to the state."

IFPI director of operations Mike Edwards describes the meeting with SIAE officials as very positive. "We are looking at ways of cooperation. One of the problems in Italy is the slowness of the judicial system and the current political vacuum, which has blocked progress of a proposed law that includes increased penalties and tightens up existing legislation."

Edwards says IFPI hopes that after the general election April 21 "a stable government will speedily push the new law through."

IFPI European press director Adrian Strain says there is pressure in the U.S. from the International Intellectual Property Alliance to threaten possible trade sanctions against Italy.

"Under the U.S. Special 301 legislation, which deals with intellectual copyrights, Italy is currently on the ordinary watch list," says Strain. "However, the IFPI is lobbying for Italy to be put on the priority watch list if they don't take stronger action against piracy. This is one step away from the blacklist that could provoke the threat of sanctions."

FIMI president Gerolamo Caccia Dominioni, who is also president of Warner Music Italy, is calling on all sectors of the music industry to renew their efforts against piracy. "Just by looking at the figures, it is clear that all previous efforts against piracy, whether by FIMI or SIAE, have been ineffective," he says. "Stricter legislative action is more imperative today than ever before, with the challenges of new technology. The music industry can only participate in the new means of distribution and information superhighways when we are satisfied that producers will be given the exclusive rights and control on all forms of broadcasting of our recordings."

BMG VID LABEL

(Continued from page 9)

"With rental product, you have to put together a meat-and-potatoes marketing campaign for the trade side," says marketing VP Mindy Pickard. "We'll also be looking into other marketing opportunities, such as film channels, magazines, and packaged-goods tie-ins."

Pickard says that "high-ticket" companies, such as those for liquor and cars, have expressed interest in promotions with independent films because of the demographics they reach.

"Independent films reach a niche audience," she says, "but it's a large one."

'97 GRAMMY AWARDS TO RETURN TO NEW YORK

(Continued from page 15)

show was widely panned by the industry for its move to an arena. The VMAs quickly returned to a small setting.

"I was not and am not willing to move to a larger venue if the same emotional connection and the same elegance was not, obviously, going to remain the same," says Greene. He says that NARAS spent two years figuring out how to "create a venue within a venue [so that] when a person sits down in front of the stage in Madison Square Garden, they are going to feel like they are in the same intimate environment as Radio City Music Hall or the Shrine Auditorium, with one exception: The scope of the set and the scope of the production will be much larger."

The 39th annual Grammy Awards show will be produced by longtime Grammy show producer Pierre Cossette. Co-chairmen of the New York host committee are Richard Palmese, senior VP of promotion, Arista; Rand Araskog, chairman/chief executive of ITT Corp.; and David Checketts, president/CEO of Madison Square Garden.

NARAS is renegotiating its CBS contract, which runs out next year. Greene says that if the negotiations are successful, the new contract will begin next year; otherwise, he says, he will begin fielding offers from other networks, many of which have already contacted him to state their interest. "We're looking for a lot more guarantees of cross-promotional efforts," says Greene. "We're also looking for CBS to get more successful with its network programming, and we want a whole lot more money put into the educational programs."

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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 SoundScan®

FOR WEEK ENDING MARCH 30, 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	1	40	**ALANIS MORISSETTE** ▲[7] MAVERICK/REPRISE 45901 WARNER BROS (10.98/15.98) HS — 6 weeks at No. 1	JAGGED LITTLE PILL	1
				★ ★ ★ **Hot Shot Debut** ★ ★ ★		
2	NEW ▶		1	**CELINE DION** 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
				★ ★ ★ **Greatest Gainer** ★ ★ ★		
3	3	3	5	**FUGEES** RUFFHOUSE 67147*/COLUMBIA (10 98 EQ/15.98)	THE SCORE	3
4	2	2	5	**2PAC** DEATH ROW/INTERSCOPE 524204/ISLAND (19.98/24 98)	ALL EYEZ ON ME	1
5	NEW ▶		1	**STING** A&M 540483 (10.98/17.98)	MERCURY FALLING	5
6	4	5	24	**MARIAH CAREY** ▲[7] COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	5	4	18	**SOUNDTRACK** ▲[5] ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
8	6	6	55	**SHANIA TWAIN** ▲[6] MERCURY NASHVILLE 522886 (10.98 EQ/16 98) HS	THE WOMAN IN ME	5
9	8	8	24	**OASIS** ▲[2] EPIC 67351 (10 98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
10	7	7	31	**THE PRESIDENTS OF THE UNITED STATES OF AMERICA** ▲[2] COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
11	9	12	19	**COOLIO** ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
12	12	11	62	**BUSH** ▲[3] TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	4
13	10	9	30	**JOAN OSBORNE** ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
14	11	10	88	**HOOTIE & THE BLOWFISH** ▲[2] ATLANTIC 82613*/AG (10 98 16 98) HS	CRACKED REAR VIEW	1
15	NEW ▶		1	**KISS** MERCURY 528950* (10 98 EQ/17.98)	UNPLUGGED	15
16	13	15	21	**SMASHING PUMPKINS** ▲[6] VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
17	17	19	18	**R. KELLY** ▲[2] JIVE 41579* (10.98/16.98)	R. KELLY	1
18	15	16	21	**ALAN JACKSON** ▲[2] ARISTA 18801 (10 98/16.98)	THE GREATEST HITS COLLECTION	5
19	20	17	15	**ENYA** ▲ REPRISE 46106/WARNER BROS (11.98/17.98)	THE MEMORY OF TREES	9
20	14	13	5	**WYNONNA** CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
21	19	18	89	**SEAL** ▲[4] ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
22	21	23	5	**ADAM SANDLER** WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
23	18	21	70	**TLC** ▲[5] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
24	25	25	39	**NATALIE MERCHANT** ▲[2] ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
25	28	30	12	**EVERCLEAR** ● TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
26	27	27	17	**GARTH BROOKS** ▲[3] CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
27	NEW ▶		1	**SEPULTURA** ROADRUNNER 8900 (10.98/16 98)	ROOTS	27
28	NEW ▶		1	**"WEIRD AL" YANKOVIC** ROCK 'N' ROLL/SCOTTI BROS /ALL AMERICAN 75500/WARNER BROS (10 98 15 98)	BAD HAIR DAY	28
29	22	24	37	**D'ANGELO** ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
30	26	26	68	**BLUES TRAVELER** ▲[4] A&M 540265 (10.98/17.98)	FOUR	8
				★ ★ ★ **Pacesetter** ★ ★ ★		
31	35	43	11	**NO DOUBT** TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM	31
32	23	22	5	**GIN BLOSSOMS** A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
33	33	33	9	**LA BOUCHE** ● RCA 66759 (9.98/15.98)	SWEET DREAMS	32
34	24	14	6	**NEIL DIAMOND** COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
35	31	35	9	**THE TONY RICH PROJECT** ● LAFACE 26022/ARISTA (10 98/15.98)	WORDS	31
36	30	29	17	**LL COOL J** ▲ DEF JAM/RAL 523845*/ISLAND (10 98/17.98)	MR. SMITH	20
37	32	31	22	**SEVEN MARY THREE** ● MAMMOTH/ATLANTIC 92633/AG (10.98 15.98) HS	AMERICAN STANDARD	24
38	29	28	8	**TORI AMOS** ● ATLANTIC 82862*/AG (10 98/16 98)	BOYS FOR PELE	2
39	16	20	6	**VARIOUS ARTISTS** GRAMMY 67565/COLUMBIA (10 98 EQ/17.98)	1996 GRAMMY NOMINEES	16
40	44	58	18	**TRACY CHAPMAN** ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	40
41	37	32	5	**TOTAL** BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
42	36	38	34	**SOUNDTRACK** ▲[3] MCA SOUNDTRACKS 11228*/MCA (10.98/17 98)	DANGEROUS MINDS	1
43	40	42	27	**RED HOT CHILI PEPPERS** ▲ WARNER BROS 45733 (10 98/16 98)	ONE HOT MINUTE	4
44	34	97	26	**MICHAEL BOLTON** ▲[2] COLUMBIA 67300 (10 98 EQ/16 98)	GREATEST HITS 1985-1995	5
45	43	40	18	**MELISSA ETHERIDGE** ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
46	39	66	75	**SOUNDTRACK** ▲[2] MCA 11103* (10 98/16.98)	PULP FICTION	21
47	48	46	13	**EVERYTHING BUT THE GIRL** ● ATLANTIC 82605/AG (10.98/15 98)	AMPLIFIED HEART	46
48	41	39	20	**THA DOGG POUND** ▲[2] DEATH ROW/INTERSCOPE 50546*/PRIORITY (10 98/16 98) HS	DOGG FOOD	1
49	47	44	53	**COLLECTIVE SOUL** ▲[2] ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
50	57	62	10	**SPACEHOG** HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	50
51	42	36	10	**KRIS KROSS** ● RUFFHOUSE 67441*/COLUMBIA (9 98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
52	49	41	23	**GREEN DAY** ▲[2] REPRISE 46046*/WARNER BROS. (10 98/16.98)	INSOMNIAC	2
53	45	49	71	**EAGLES** ▲[6] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
54	46	37	19	**MADONNA** ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
55	53	57	66	**GARTH BROOKS** ▲[8] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
56	50	45	30	**GOO GOO DOLLS** ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
57	61	61	5	**SOUNDTRACK** JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	57
58	67	78	7	**VARIOUS ARTISTS** COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	58
59	51	55	10	**SOUNDTRACK** ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
60	38	34	7	**EAZY-E** RUTHLESS 5504*/RELATIVITY (10.98/16 98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
61	60	64	3	**COWBOY JUNKIES** GEFFEN 24952 (10.98/16.98)	LAY IT DOWN	60
62	54	53	19	**ALICE IN CHAINS** ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
63	66	70	73	**BOB SEGER & THE SILVER BULLET BAND** ▲[2] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
64	63	63	34	**VARIOUS ARTISTS** ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
65	56	48	34	**BONE THUGS-N-HARMONY** RUTHLESS 5539*/RELATIVITY (10 98/15.98)	E. 1999 ETERNAL	1
66	59	52	27	**SOLO** ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
67	70	88	23	**GARBAGE** ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	67
68	52	50	17	**VINCE GILL** ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
69	55	51	21	**OZZY OSBOURNE** ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
70	64	54	76	**DAVE MATTHEWS BAND** ▲[3] RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
71	62	60	29	**FAITH HILL** ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
72	65	59	8	**SOUNDTRACK** POLYDOR 529508/A&M (10.98/16 98)	MR. HOLLAND'S OPUS	42
73	58	47	35	**MONICA** ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
74	69	74	37	**FOO FIGHTERS** ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
75	72	80	26	**TIM MCGRAW** ▲[2] CURB 77800 (10.98/16.98)	ALL I WANT	4
76	68	68	17	**VARIOUS ARTISTS** ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
77	77	67	19	**QUINCY JONES** ● QWEST 45875/WARNER BROS (10.98/16.98)	Q'S JOOK JOINT	32
78	75	84	22	**CLAY WALKER** GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
79	NEW ▶		1	**THE AFGHAN WHIGS** SUB POP/ELEKTRA 61896*/EEG (10.98/16.98)	BLACK LOVE	79
80	85	89	99	**LIVE** ▲[6] RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
81	82	95	18	**ACE OF BASE** ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
				★ ★ ★ **Heatseeker Impact** ★ ★ ★		
82	102	108	13	**JARS OF CLAY** ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	82
83	95	104	17	**THE BEATLES** APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
84	73	71	30	**SOUNDTRACK** ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
85	88	85	17	**DC TALK** ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
86	74	73	49	**WHITE ZOMBIE** ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
87	76	105	42	**SOUNDTRACK** ▲[3] WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
88	79	87	51	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
89	71	76	8	**TRACY LAWRENCE** ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31
90	83	86	17	**DON HENLEY** GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
91	78	72	38	**SILVERCHAIR** ▲[2] EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
92	90	79	32	**KORN** ● IMMORTAL 66633/EPIC (10.98 EQ/15 98) HS	KORN	72
93	84	91	25	**THE MAVERICKS** MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
94	80	81	20	**DEF LEPPARD** ● MERCURY 528718 (10 98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
95	NEW ▶		1	**TREY ANASTASIO** ELEKTRA 61905/EEG (10.98/16.98)	SURRENDER TO THE AIR	95
96	97	109	240	**METALLICA** ▲[8] ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
97	81	77	35	**XSCAPE** ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
98	92	100	15	**IMMATURE** MCA 11385* (9 98/15.98)	WE GOT IT	76
99	86	83	20	**CYPRESS HILL** ▲ RUFFHOUSE 66991*/COLUMBIA (10 98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
100	107	118	16	**RADIOHEAD** CAPITOL 29626 (10.98/15.98)	THE BENDS	100
101	89	94	81	**BOYZ II MEN** ▲[11] MOTOWN 530323 (10.98/16.98)	II	1
102	101	98	19	**GOODIE MOB** LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
103	98	103	34	**TOADIES** ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
104	125	140	4	**STABBING WESTWARD** COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	104
105	96	82	23	**JANET JACKSON** ▲[3] A&M 540399* (11.98/17 98)	DESIGN OF A DECADE 1986/1996	3
106	94	92	3	**DIAMOND RIO** ARISTA 18812 (10.98/15.98)	IV	92

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

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"Her solo debut
is grandly written and lovingly played.
The most quietly powerful album of
her career."—Newsweek

"A gem. Tigerlily has the presence
of a timeless classic."
Ten Best of 1995—Wall Street Journal

"Out on her own with a new band, the
one-time darling of the alternative world
sounds rejuvenated, tackling a range
of emotions from sorrow to bemusement."
—Los Angeles Times

Double Platinum in the U.S., with
seven months in the Top 20 so far.

Two top ten singles—
"Carnival" and **"Wonder."**
New single and video **"Jealousy."**

World tour begins March 17,
including special appearances
with Sting.
Touring the U.S. this summer.

NATALIE MERCHANT TIGERLILY

Management: Jon Landau Management/
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Billboard 200 continued

FOR WEEK ENDING MARCH 30, 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
107	113	123	4	**2 UNLIMITED** RADIKAL 15446/CRITIQUE (10.98/15.98) HS	HITS UNLIMITED	107
108	103	69	4	**NEWSBOYS** STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
109	87	65	5	**JACKSON BROWNE** ELEKTRA 61867/EEG (10 98/16.98)	LOOKING EAST	36
110	104	90	7	**VARIOUS ARTISTS** RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY	65
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CD SINGLE SALES SPURRED BY ADDITION OF NONALBUM CUTS

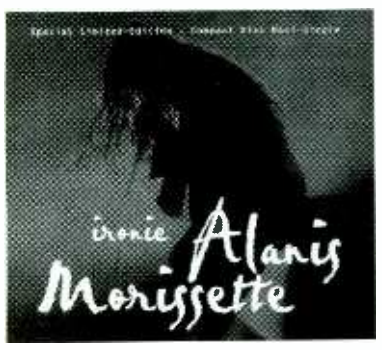
(Continued from page 5)

for maxi-singles, labels are looking to maxi-singles with nonalbum tracks as a viable tool for moving more singles.

Recent CD maxi-singles with bonus tracks include Alanis Morissette's "Ironic," the Smashing Pumpkins' "1979," Tori Amos' "Caught A Lite Sneeze," Radiohead's "High And Dry," the Presidents Of The United States Of America's "Peaches," and Oasis' "Wonderwall."

Upcoming titles include Foo Fighters' "Big Me," due Tuesday (26); Everclear's "Heartspark Dollarsign," tentatively due the same day; and a new Pumpkins disc, due in April.

Capitol has even gone the maxi-single route with the Beatles, issuing "Free As A Bird" and "Real Love" with rarities not found on "Anthology 1" or "Anthology 2" (Billboard, March 9).



CD singles account for only a small fraction of total music sales, but labels are optimistic about the recent surge in numbers; "1979," for instance, has sold more than 102,000 copies (CDs and cassettes combined), according to SoundScan. Sales of the CD single, which features three bonus tracks, account for 57,000 of the total 102,000 units.

Similarly, "Wonderwall" has sold more than 154,000 copies. The CD maxi-single, which includes four bonus tracks, accounts for 59,000 of the total sales.

U.K. TREND

This recent spate of high-profile maxi-singles in the U.S. follows a tradition that began in the U.K., where CD singles featuring nonalbum tracks have become a standard marketing tool. The practice often leads hardcore fans in the States to seek out high-priced unreleased tracks by their favorite artists in import bins.

For example, Joni Mitchell's Reprise single "How Do You Stop," which was serviced to U.S. radio March 12 but is not available commercially in the States, has been released as a three-track single in the U.K.; in addition to the title track and another "Turbulent Indigo" album track, "The Sire Of Sorrow," the CD single includes the previously unreleased live recording "Moon At The Window." U.S. fans can get that track only on the import disc.

Now, however, with U.S. labels beginning to delve deeper to release maxi-singles with rare material domestically, American consumers are increasingly able to find CDs containing nonalbum bonus tracks in regular bins.

Not all singles are judged prime candidates for high-priced bonus-track treatment, however; some are thought to have better prospects as lower-priced two-tracks.

Rap titles, such as Coolio's "1,2,3,4 (Sumpin' New)," are getting the strongest boost from the new $3.49 price point for two-track discs, says Dan Heitkemper, single buyer for the 287-store, Torrance, Calif.-based Wherehouse Entertainment. Modern rock artists, however, tend to do better in the maxi-single or CD-5 format, he says.

"CD singles are just booming altogether," Heitkemper adds, "but for collector appeal, the CDs with B-sides are still ruling the roost."

Although CD singles generally appeal to young demographics, according to Andre Knecht, national singles sales manager for Warner Bros., CD maxi-singles with bonus tracks have a broader appeal. "Plenty of adults who are fans of a particular artist scan the singles section to find that nonalbum track," he says.

Jeff Grabow, single specialist for Virgin Records, says that honus tracks are driving the sales of the Smashing Pumpkins' "1979." "Bullet With Butterfly Wings," the first single from the Pumpkins' two-CD "Mellon Collie And The Infinite Sadness," had only one nonalbum track, but Virgin upped the ante for "1979."

"It's amazing," Grabow says. "Even after [Smashing Pumpkins] released a double album, their fans are starved for new material."

Grabow has been a strong proponent of the CD single. "It only makes sense with the cassette going down, but I'm not a big lover of remixing a track five different ways for a maxi-single. I'd rather have a couple of unreleased cuts," he says.

For the next Pumpkins release, "Zero," due April 16, Virgin will release a disc with six nonalbum tracks, including one 25-minute cut.

(Although Virgin considers it a maxi-single, it will not be eligible for inclusion on the Hot 100, as Billboard treats such a package as an EP, which would instead chart on The Billboard 200.)

Three bonus tracks will be included on "Tonight, Tonight," the fourth single from "Mellon Collie," tentatively due in May.

Grabow and other executives say they have to walk a delicate line when releasing CD singles. "We don't want them to cut into sales of the full-length album," he says. "We just want to release them as a companion piece, and the best way to do that is to put a couple of unreleased songs on them."

Capitol national director of singles sales Michael White concurs. "On a CD-5, you can get a completely different perspective on an artist," he says. "You get outtakes and can really get down the roots of the band. Basically, we use [maxi-singles] to turn the kids on to things that are not on the album."

In the case of the Foo Fighters and Morissette maxi-singles, both come late in the albums' lives and are directed at fans who likely have already owned the album for months.

"That's exactly where we are coming from with Foo Fighters," says White. "After selling a million albums, we are putting this out, and we are going to hit back into the fan base."

Knecht says that "without a trace of a doubt," Morissette's "Ironic" is Warner Bros.' best-selling current maxi-single.

Guy Oseary, Maverick A&R executive, says the maxi-single was spurred by Morissette. "This was Alanis' idea," he says. "She wanted to do something special, something different, something cool for the fans."

Still, some retailers say CD singles and maxi-singles are not being exploited to their full potential. West Sacramento, Calif.-based Tower Records was influential in driving down the price of two-track CD singles by lowering its prices on the titles last year and showing its sales results to labels, says Stan Goman, senior VP of retail operations.

"Sales are great when we can price a two-cut CD single at $2.99 and a multi-cut CD single at $3.99," Goman says.

However, Goman says, many labels are not truly delivering on the concept of bonus tracks. "When they put on bonus tracks, it should be a bonus that they don't charge for," he says. "It should be an added value."

Goman adds that it is in the industry's best interest to keep the price of CD singles down. "We've lost a lot of kids to computer games, and we have to get them back the old-fashioned way, and that's buying singles. Kids should be able to buy superstar product [on CD] for less than $5, instead of waiting for Grandma to buy them the album at Christmas time."

k.d. Eats It Up. Warner Bros. recording artist k.d. lang gets model treatment from actor Richard Gere, right. Gere was among the many fans who attended lang's standing-room-only performance of "All You Can Eat" at the Universal Amphitheater in Los Angeles.

BETWEEN THE BULLETS™

by Geoff Mayfield

JUST WHAT YOU NEEDED: With five albums debuting in the top 30, including a pair of new entries in the top 10, The Billboard 200 shows a renewed bounce in its step. Overall album sales, including catalog titles, are ahead of last week and are up 15.8% over the comparable 1995 week.

By contrast, the chart in last year's April 1 issue had four titles debut in the top 30, including **2Pac's** "Me Against The World," which opened at No. 1 with 210,500 units. The biggest difference, though, between this week and the same week in '95, is volume in the top 10. **Alanis Morissette's** chart-topping tally, 233,500 units, is 10% higher than 2Pac's a year ago. Further, each of this week's top six titles exceed 100,000 units, compared with two a year ago.

While five top 30 debuts is a healthy figure, that is not a record for 1996: Six cracked the top 30 in the March 2 issue, when the new 2Pac album, "All Eyez On Me" (now No. 4 with 118,500 units), bowed at No. 1. Put this week's chart together with the March 2 chart and you have 64% of the 17 albums that have debuted in the top 30 so far this year. In 1995, there were only 11 top 30 debuts from the start of the year through the April 1 issue.

PROM QUEEN: With momentum from a No. 1 single, well-orchestrated TV exposure, and high visihility from the ad campaign for the movie "Up Close & Personal," it is no surprise that **Celine Dion** leads this week's class of newcomers. With a handsome first-week take of 193,000 units—hy far the biggest week for any of her four U.S. albums—she climbs in at No. 2, 21% hehind Morissette and 31% ahead of the still-growing **Fugees**. The highest one-week sum for her prior album—which debuted at No. 88 in November 1993, peaked at No. 4 four months later, and jumps 114-113 this week—was 91,000 units.

Close behind, at No. 5, is **Sting**, with 110,000 units. His 1994 greatest-hits collection debuted with 96,500 units; its best week happened at Christmas of that year, when it rolled 144,000 units, the only week it sold more than 100,000 units. Sting's March 1993 album, "Ten Summoner's Tales," debuted with 149,000 units.

Also noteworthy is **Kiss**, which manages to open at No. 15 (53,500 units) 22 years after the release of its first album. The first-week sum is a tad more than the 53,000 units that allowed the band's live 1993 album to debut at No. 9, but less than the 71,000 units that placed 1992's "Revenge" at No. 6.

Hard rocking **Sepultura** and campy **"Weird Al" Yankovic** run neck and neck, each in the neighborhood of 33,000 units, to debut at Nos. 27 and 28, respectively. Sepultura and Yankovic open with bigger numbers than they did with their last two alhums.

NEXT: There is no drama figuring out who will rule next week's Billboard 200, as **the Beatles'** "Anthology 2" hits stores March 19. It would be foolhardy to expect this one to match the 855,500 units that the first "Anthology" did last year in the wake of ABC's three-night Beatles miniseries. But, hey, even if this one sells half that number, that would still be a mighty tall week.

Another artist that figures to shake up next week's chart is rapper **Domino**.

IRISH EYES SMILE: St. Patrick's Day brought its annual selling of the green to music stores. With appearances on "Good Morning America" and "Today," Irish family act **the Corrs** sees an 86% gain and a Billboard 200 re-entry at No. 178. Standing even taller is **Bill Whelan**, who debuts at No. 164, with 41% of his tally coming from venue sales during a March 13-17 stand at New York's Radio City. **The Cranberries** (162-125, a 26% gain) capitalize on the holiday, too, as do **the Chieftains**, who debut at No. 193 while also playing a supporting role on the album by fellow Irishman **James Galway**, which enters at No. 199.

The St. Patrick's flood is especially apparent on Top World Music Albums, which sees Whelan debut at No. 1. Aside from the aforementioned Chieftains and Galway titles, the chart also sports Irish or Celtic wares at Nos. 5, 6, 7, 9, 10, 13, 14, and 15. This week's unpublished Top Classical Crossover chart has Galway re-entering at Nos. 8 and 10 ("In Ireland," with the Chieftains, and "Over The Sea To The Sky," respectively) and a bullet for the Chieftains' "The Celtic Heart," which jumps 9-5.

HIGHER GROUND: MTV's Buzz Bin, multiformat airplay, and touring help **Stabbing Westward** crank out an 18% gain over prior-week sales (125-104). The increase pushes the band to the top of the Heatseekers chart.

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NONESUCH'S ADAMS STRIKES NEW NOTE WITH VIOLIN CONCERTO

(Continued from page 5)

only one.

On April 9, Nonesuch releases Adams' contribution to the genre. One of America's most performed composers, Adams made his name creating such operas as the Grammy-winning "Nixon In China." With his Chamber Symphony nominated for a Grammy this year, Adams' career momentum makes his Violin Concerto one of the year's most anticipated classical recordings.

Although it's no guarantee of a spot in the repertory alongside familiar favorites, Adams' Violin Concerto was honored even before it was recorded. Last year, the piece won the prestigious Grawemeyer Award for composition. Previous winners include such notable composers as György Ligeti and Toru Takemitsu.

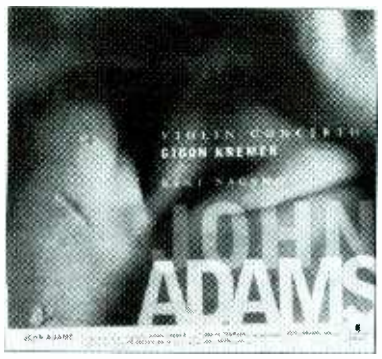
Adams came to the fore with the American minimalist school in the early '70s, along with Philip Glass and pioneers Terry Riley and Steve Reich. But with his Violin Concerto's varied rhythms, richer harmony, and complex melodic bent, the piece points to Adams' growing out of minimalism's strictures.

"The attraction of minimalism is its forceful pulse—melody's not really a feature," Adams says. "But with the Violin Concerto, I found a way to make an instrument sing. The violin affects people on an emotional level—like the human voice."

That singing quality should help the Violin Concerto bridge the gulf between traditional classical buyers and fans of Adams' earlier minimalist works, according to Jay Stebley, classical sales manager at Tower Records in Berkeley, Calif. He compares Adams' concerto to a 20th century touchstone: Alban Berg's Violin Concerto.

"Like the Berg, Adams' concerto has its challenging moments," Stebley says. "But it has drama and a real lyricism, too. I think it's by far his finest piece."

A clarinet player by training, Adams took inspiration for his violin writing from sources both near and far. "I listened to a lot of violin playing from other cultures—Persia, India, Norway," he says. "And my daughter has been studying violin for six years, practicing around the house. So I've become intimately aware of the instrument."



The Violin Concerto's luminous slow movement, cast in the Baroque form of a chaconne, is the work's emotional core. Adams derived the chaconne from a source dear to many music lovers: Pachelbel's Canon.

"Pachelbel's Canon is an icon, like the Mona Lisa or the Eiffel Tower," Adams says. "It's burned into our collective subconscious."

Adams deconstructed the Canon's bass line, laying a bed of gauzy strings and subtle synthesizers over which the violin could sing its melancholy song. The sensuality of the movement also reflects the concerto's role as a ballet score. The piece was commissioned in part by the New York City Ballet, which first presented the work last year.

The Violin Concerto's other commissioners were the Minnesota Orchestra and the London Symphony Orchestra. Violinist Jorja Fleezanis and the Minnesota Orchestra under Edo de Waart gave the world premiere of the piece in January 1994. The European premiere was held in June 1994 with violinist Gidon Kremer and the London Symphony Orchestra under Kent Nagano.

Nagano, the London Symphony, and Kremer, one of the world's premier violinists and interpreters of 20th century music, appear on the Nonesuch recording. The Violin Concerto is paired on the album with the chamber orchestra version of "Shaker Loops," a composition first recorded for string septet on a 1987 New Albion Records release. On the new recording, Adams conducted the Orchestra of St. Luke's.

The Violin Concerto is Adams' ninth release on Nonesuch. Highlights of his work for the label include "The Chairman Dances," a fine orchestral collection from 1987; "Nixon In China," which won its Grammy for best contemporary composition in 1989; "American Elegies," a 1991 album featuring Adams conducting modern works that he and others composed; the opera "The Death Of Klinghoffer" from 1992; and the Chamber Symphony, his fusion of Arnold Schoenberg with the cacophony of classic Looney Tunes, from 1994.

In addition to the Nonesuch and New Albion recordings, Adams' monolithic "Harmonium" was issued by ECM in 1984. For Stebley, the best-selling Adams title has been last year's dynamic recording of "Harmonielehre" by conductor Simon Rattle, on EMI.

Stebley says he plans to buy 60-90 copies of the Violin Concerto, an order comparable to his initial stocking of opera star Cecilia Bartoli's hit retrospective, "Portraits."

Nonesuch worked early on to heighten anticipation for Adams' new album, says Peter Clancy, VP of marketing and creative services for the label. Last fall, Clancy went on a 10-city promotional tour to preview material with retailers and WEA reps, where he handed out advance CDs. Also, New York's Lincoln Center gave away a CD sampler to subscribers and festival attendees last year that included excerpts from "Shaker Loops."

On April 2, Nonesuch will service the new album to public and commercial classical stations. To capitalize on the significant amount of expected airplay on public radio, Nonesuch is making the Violin Concerto available via the Public Radio MusicSource telephone buying service, Clancy says.

At KDFC San Francisco, music director Tyler Phelps says commercial radio's reluctance to play music associated with minimalist composers seems to be abating with the arrival of a new generation of works, such as Adams' Violin Concerto. "Programmers are realizing that some of these compositions have real blood in them and that people want to hear these pieces," Phelps says.

Nonesuch plans to concentrate much of its advertising and retail promotion for the Violin Concerto in cities where Adams will be conducting Ensemble Modern. On tour April 13-23, Adams will lead Ensemble Modern through its first series of U.S. concerts, including dates at Lincoln Center, the Kennedy Center in Washington, D.C., and Orchestra Hall in Chicago. The program will include not the Violin Concerto but Adams' Chamber Symphony, the premiere of his piece "Scratch Band," and works by Frank Zappa and Edgard Varèse.

The lack of a tour for the Violin Concerto this year isn't ideal, but "just having Adams out on the road is nice," says Matt Hessburg, Nonesuch director of publicity and promotion. "There are real benefits to people being exposed to his music in general."

The one scheduled performance of the Violin Concerto this year is a significant one. The piece will be played by Ernst Kovacic with the BBC Symphony under Leonard Slatkin at the August BBC Proms festival in England. Next year, the work will have a high profile, figuring in the schedules for the New York and Los Angeles philharmonics, with Kremer as soloist.

The Violin Concerto marks what may become known as Adams' concerto period. He is currently composing a clarinet concerto to be premiered in October in London by Michael Collins and the London Sinfonietta. He has been commissioned to write a piano concerto for Emanuel Ax and the Cleveland Symphony Orchestra.

Adams says that once he skirted the shadow of his predecessors, he took great joy in writing a "virtuoso vehicle" with his first concerto. And, like Beethoven or Brahms, he realizes the value of a bravura performance: "There's nothing wrong with entertaining your audience."

4AD'S SCHEER CUTS INTO POP

(Continued from page 5)

bedroom slippers," has also been compared with Thin White Rope, the Sundays, Fatima Mansions, Hüsker Dü, and AC/DC.

The band was signed by 4AD from its London office. Robin Hurley, managing director of 4AD's Los Angeles office, says that Scheer is "a nice breath of fresh air for 4AD, a different sort of band than people expect, although not that far from the Pixies or the Breeders.

"I'm pleased that 'Infliction' sounds more like an alternative rock album than heavy metal," Hurley adds. "If we get a few breaks and a bit of luck, the U.S. could be their biggest territory."

Radio will be key, Hurley emphasizes. "These sort of records don't tend to sell 50,000. They either sell nothing or ½ million or beyond . . . Radio is the key to the whole project. I think from that, MTV and retail will follow suit. It's going to be hard to break a band like Scheer from press only."

Scheer will promote "Infliction" by joining forces with headliner Lush and Mojave 3 on a 4AD package linked with Rolling Stone magazine called the Shave the Pavement tour, which kicks off on the West Coast of the U.S. in early April and will play some 30 dates in six weeks.

"We're looking for a really good support slot in America this summer," says Scheer's manager, Pat Meagher, a chartered accountant. "We'll stay out there as long as possible. We're really committed to doing well in America."

He adds, "We're very happy, because everybody's into the album at 4AD, not just A&R. It's a tough struggle, [but] when you've got a really good vibe and people are jumping around the place about it, it makes such a difference."

Scheer plans to visit England for a "regional radio runaround" for a week beginning on or near May 20, followed early in June by its first European tour, which will showcase the band over 10 days in the Netherlands, Belgium, France, Germany, and possibly Italy and Spain. In July and August, the band will play festivals in Europe.

Scheer is made up of Audrey Gallager (vocals), Neal Calderwood (lead guitar), Joe Bates (drums), Peter Fleming (bass), and Paddy Leyden (rhythm guitar).

The band members are from the County Derry towns of Maghera and Magherafelt, nine miles apart, and from the outset, they followed an isolationist, uncompromising course, living in the Irish countryside and working at their own pace in their demo studio.

Rather than relocate to England, the band remained in Ireland, learning from trial and error and playing normally overlooked areas as well as leading venues ("everywhere there was a microphone and a power supply," says Gallager).

Scheer played some 250 dates in two years and toured in the summer of 1994. That was to promote its "Psychobabble" EP, which was among the fruits of a development deal signed in 1992—the year Gallager joined the band—with U2's Dublin-based Mother/Son Records. (Son released Bill Whelan's No. 1 "Riverdance.") The deal began with a single, "Wish You Were Dead" (originally on Scheer's Schism label), a top indie radio hit.

"We sat back and watched a lot of bands trying to make their mark in Britain when they weren't ready," recalls Fleming. "We wanted to hone our live situation and get the best songs for the album."

During Scheer's early, less experienced days, U2 manager Paul McGuinness taught the band members a valuable lesson.

"He walked out halfway through our set at the Baggot Inn, Dublin, and left a message with Mother's A&R man, Richard O'Donovan, that [we played] mediocre rock," says Fleming.

"That was a really big lesson for us. We were worried about him, and we totally forgot about enjoying our music, when we knew a week in advance that he would be at the show."

Gallager, who writes the band's lyrics, says, "It was Jan. 8, 1993, and we played badly. I would have left, too, if I hadn't been in the band."

Gallager's ambition is "to play the album to as many people in as many countries as possible. It hits you that the reason you're [touring and promoting] is the songs you have written," which is why, she says, the band took the time to prepare the best material available for its first album.

"It would make me most happy to have people buying tickets to see you play in your own right," Gallager adds. "We've supported the Jesus And Mary Chain, and people had paid to see them. Who would I pay to see? Radiohead, U2, Buffalo Tom, Metallica."

When Gallager told R.E.M.'s Michael Stipe that he sang like a woman, he took it as a compliment. "He thought it was great," she says. "He said many of the people who got into music were women."

In 1993, Scheer played the Hot Press stage at Feila in Thurles, Ireland; in 1994, the band filled in for Soundgarden at the Sunstroke Festival in Dublin and, the following year, was signed by 4AD's Colin Wallace and Ivo Watts-Russell after a New York showcase financed by a rival label.

Fleming says Scheer signed with 4AD, despite bigger monetary incentives, simply because it is "a label that loves the music—and the business is second."

"Infliction" was produced by Head (PJ Harvey's "Dry") and mixed by Spike Drake (New Order).

"They're a very loyal band," says Laura Williams, Scheer's Irish agent, who has booked the group for 3 ½ years.

"They're very popular around Ireland. I never have a problem getting gigs for them, particularly with the college market. They attract a very young, record-buying crowd.

"Whenever they do an interview or play a gig, they're all so nice that people are happy to have them back a second time," she adds. "They're brilliant to work with and very organized. I did the plugging for their recent single ['Shea'] in Ireland on radio and television, and they were No. 1 on the two TV [broadcast] indie charts and on the 98FM radio chart."

And the band's name? Scheer is Dutch for "shave," and the band members found it on a can of shaving foam.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Ralph Peer To Keynote Billboard's Seventh Annual International Latin Music Conference

Ralph Peer II, Chairman and CEO of independent music publishing giant peermusic, will keynote the Seventh Annual International Latin Music Conference on April 30th at 10:30 a.m. at the Hard Rock Cafe, located at 401 Biscayne Boulevard in downtown Miami.

Peer has an extensive background in pop and Latin music and has held many leadership positions in the music industry. In addition to being Chairman of peermusic, he is the Vice President and Director of the National Music Publisher's Association (USA) and the Harry Fox Agency. He has also served as a Publisher Director of ASCAP.

Topics slated for Peer's keynote address include royalty transactions between societies and publishers, effects of technological advances on Latino publishing, and the role of the songwriter in the contemporary Latin music scene.

The International Latin Music Conference, which is being held at the Hotel Inter-Continental in Miami from April 29-May 1, will include panels addressing the Latin industry's most critical issues. Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry will explore the artist contract negotiation process as well as give an overview on negotiating publishing rights. A second panel on the state of Tejano Music will review the growth and challenges of this market, while highlighting the marketing of Tejano music outside of Texas and its crossover potential. (For more information on this market, see Billboard's September 9, 1995 issue spotlighting Tejano music.)

A.B. Quintanilla III, the brother of the late musical sensation Selena, is confirmed to participate in this panel, along with EMI Latin's rising star, Pete Astudillo. As a special feature, Astudillo is scheduled to perform at the "Writers in the Round," which is an acoustic session for singer/songwriters sponsored by Warner/Chappell Music. Additional performers are Victor Victor (BMG), Fernando Osorio (Warner/Chappell Music) and Mari Lauret (peermusic).

Latin Showcase Lineup Set

The International Latin Music Conference will also spotlight two nights of Latin artist showcases at the Hotel Inter-Continental's Grand Ballroom. Acts slotted to perform incude BMG Colombian rockers Aterciopelados; EMI Latin's Barrio Boyzz and Bobby Pulido; Sony Discos' salsa/R&B group DLG and pop/balladeer Shakira; PolyGram's singer/songwriter Soraya; Arista-Texas' Nydia Rojas and La Diferenzia; EMI-Argentina's La Portuaria; and RMM's Super Cuban All-Stars and 3-2 Get Funky. CD/cassette manufacturer Americ Disc is the sponsor of the April 29th showcase and ASCAP, the U.S. performing rights society, is the sponsor of an April 30th showcase called ASCAP's Best Kept Secrets.

BARRIO BOYZZ

Registration fees are $305 for pre-registration postmarked by April 15th and $350 for full registration and walk-up after April 15th. For more information about the conference, please contact Maureen Ryan at 212-536-5002. For Spanish-language inquiries, contact Angela Rodriguez at 305-441-7976.

Dates 'n Data

Seventh Annual International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 29-May 1
(Awards Ceremony–Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	133,516,000	135,208,000 *(UP 1.3%)*
ALBUMS	117,381,000	114,760,000 *(DN 2.2%)*
SINGLES	16,136,000	20,449,000 *(UP 26.7%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	74,765,000	81,673,000 *(UP 9.2%)*
CASSETTE	42,433,000	32,717,000 *(DN 22.9%)*
OTHER	183,000	370,000 *(UP 102.2%)*

OVERALL UNIT SALES THIS WEEK
12,863,000
LAST WEEK
12,748,000
CHANGE
UP 0.9%
THIS WEEK 1995
12,015,000
CHANGE
UP 7.1%

ALBUM SALES THIS WEEK
7,451,000
LAST WEEK
7,343,000
CHANGE
UP 1.5%
THIS WEEK 1995
6,433,000
CHANGE
UP 15.8%

SINGLES SALES THIS WEEK
2,293,000
LAST WEEK
2,293,000
CHANGE
NONE
THIS WEEK 1995
1,667,000
CHANGE
UP 37.5%

TOTAL SALES THIS WEEK BY GEOGRAPHIC REGION

Northeast	8,148 (6%)	South Atlantic	24,815,000 (18.3%)
Mid-Atlantic	19,695,000 (14.6%)	South Central	19,607,000 (14.5%)
E. North Central	23,588,000 (17.4%)	Mountain	8,575,000 (6.3%)
W. North Central	8,780,000 (6.5%)	Pacific	22,001,000 (16.3%)

ROUNDED FIGURES

TOTAL SALES THIS WEEK BY LOCALE

City	32,187,000 (23.8%)
Suburb	59,398,000 (43.9%)
Rural	43,623,000 (32.3%)

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

Canada's Complete Chart Conquest

THE CHARTS ARE LOOKING clearly Canadian for the second week in a row, as female artists from north of the border occupy the top spots on the Hot 100 and The Billboard 200. **Celine Dion** commands the singles chart with "Because You Loved Me" from the film "Up Close & Personal," while **Alanis Morissette** is in her sixth week at No. 1 on the album chart with "Jagged Little Pill."

Dion and Morissette establish a new milestone, according to **Nanda Lwin** of Music Data Canada. This is the first time that Canadian women have led the two charts simultaneously, and also the first time that two Canadian artists have been No. 1 on both charts at the same time. It's the third time in chart history that Canadian artists rule the singles and albums charts, Lwin notes. **Neil Young** did it first when his album "Harvest" and single "Heart Of Gold" were No. 1 in 1972, and **Gordon Lightfoot** topped both charts in 1974 with "Sundown."

Dion's latest 550 Music album, "Falling Into You," enters The Billboard 200 at No. 2, giving Dion her highest-charting album to date and Canadian artists the top two positions on this chart. And there's more good news for Canada on the country albums chart, where **Shania Twain** is No. 1 for the 21st week with "The Woman In Me." That same album is No. 8 on The Billboard 200, giving Canadian women three spots in the top 10.

Larry Cohen of Trumbull, Conn., cites Dion for extending a record set last year. Thanks to "Because You Loved Me," this is the fourth consecutive calendar year that a Canadian artist has hit No. 1 on the Hot 100. The run began with **Snow's** "Informer" in 1993 and continued with **Bryan Adams** and Dion, who had back-to-back No. 1 singles in 1994 with "All For Love" (a collaboration with two Brits, **Rod Stewart** and **Sting**) and "The Power Of Love." Last year, Adams was No. 1 again with "Have You Ever Really Loved A Woman?"

Last week's mention that Dion's "Because You Loved Me" and **Coolio Featuring L.V.'s** "Gangsta's Paradise" are the only singles in the last six months to actually move up the chart into the No. 1 position elicited a three-way phone call from **Darrell Roberts** of Raleigh, N.C., and **Kevin Martin** of Atlanta. They noted that both singles originated in films starring **Michelle Pfeiffer**. That should heat up the competition to record the theme song to the "Catwoman" movie, if there ever is one.

CHART BEAT™

by Fred Bronson

Aside from being the first contender for best original song at the 1997 Academy Awards, "Because You Loved Me" is the sixth chart-topper for producer **David Foster**, who also helmed Dion's remake of the **Jennifer Rush** song "The Power Of Love."

One more Dion note: By moving to No. 1 on the Adult Contemporary chart, "Because You Loved Me" ends the reign of **Mariah Carey** and **Boyz II Men's** "One Sweet Day," but not before that single set the all-time record by remaining on top for 13 weeks.

BEST OF THEIR HITS: It didn't take a miracle for **Deniece Williams** and **the Emotions** to return to Top R&B Albums; just very welcome greatest-hits compilations on Sony's Legacy imprint. The reissues label has done the same favor for **Peaches & Herb** and **Bunny Sigler**.

NUMBER NINE, NUMBER NINE: **Toby James Petty** of Durango, Colo., counts **the Beatles'** "Real Love" as the ninth song with that title to chart on the Hot 100. The others were by the **Doobie Brothers**, **the Cretones**, **Dolly Parton** and **Kenny Rogers**, **Jody Watley**, **Skyy**, **Bob Seger & the Silver Bullet Band**, **Mary J. Blige**, and **Slaughter**.

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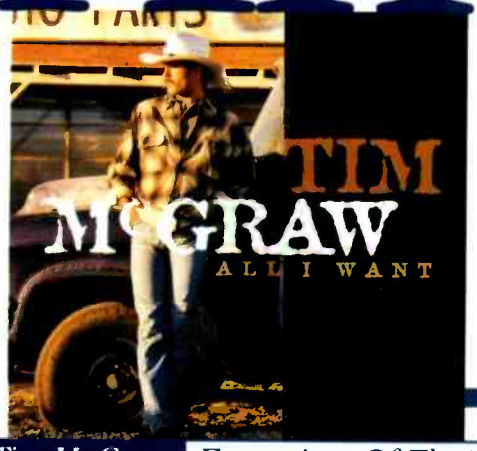
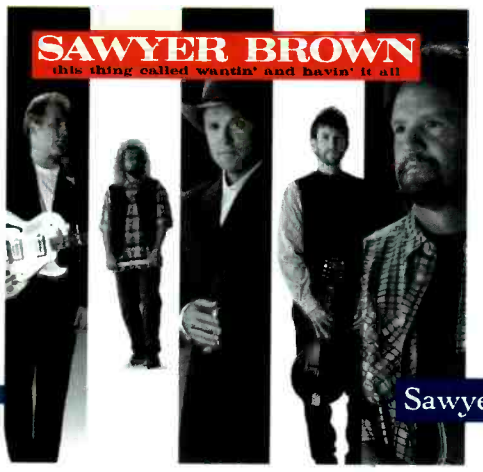
An Outstanding Year For Some Incredible Artists...



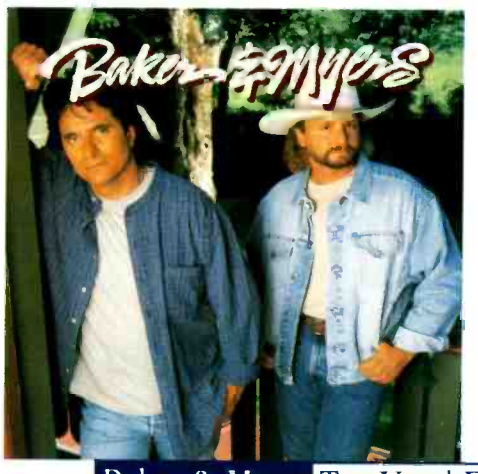
Tim McGraw | Entertainer Of The Year
Top Male Vocalist
Single Of The Year
Song Of The Year
Album Of The Year



Sawyer Brown | Top Vocal Group

Junior Brown | Country Video Of The Year
"My Wife Thinks You're Dead"

Jeff Carson | Country Video Of The Year
"The Car"



Baker & Myers | Top Vocal Duet

Perfect Stranger | Top New Vocal Group or Duet

CURB RECORDS

MCG CURB

The Curb Group's 1996 ACM Award Nominees

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coming
April 30th

Dave Matthews Band

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the follow-up to the triple platinum album *Under The Table And Dreaming*
produced by Steve Lillywhite
featuring the first track and video too much
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