Alternative R&B Tour Should Put Sizzle In Summer Season

BY MARCEL POLE ZON

BUENOS AIRES—De La Guarda’s Soluna/Island Records album may be

a new commodity in the retail marketplace, but it has a proven pedigree. It is the soundtrack to one of the most stunning and successful theatrical shows of the last year in Argentina. The innovative act’s show, "Periode (Continued on page 94),

Eatery Ruling Fuels ASCAP, BMI Appeal

BY BILL HOLLAND

A U.S. District Court in New York has ruled that a New York statute enactel last year is unconstitutional. The statute requires performing rights societies to give notice of impropriety to proprietors of restaurants or taverns playing unauthorized copyrighted music within 72 hours—or face a lawsuit in New York court for damages.

Judee Barbara S. Jones of the U.S. District Court in New York ruled March 20 that the notice provision, buried in the new New York Arts and Cultural Affairs law, was unconstitutional because compliance with the new law would be difficult, if not im-

(Continued on page 101)

Excitement Burning For Infectious Punk Act Ash

BY PAUL SEXTON

LONDON—During the heyday of punk, they were at home in Northern Ireland in diapers. But the spirit of new wave was to infect and inform the music of Ash, whose debut album, "1977," is keenly awaited in the U.K. and beyond. "1977," to be released in the U.K. May 13 by Infectious Records and in the U.S. by Reprise June 10, takes its title from the year of the birth of two members of the guitar-based band. The group has won acclaim in the U.K., where it scored two top 15 hit singles last year.

Ash’s chief writer, singer, and guitarist, Tim Wheeler, and bassist, Mark Hamilton, are 19, and drummer Rick McMurray is 20, but the combination of energy and maturity emanating from their recordings and live performances is sufficient for Reprise VP of artist development Gary Briggs to describe Ash as "our next big band to break." Underlining their youth, the group’s members, from County Down and (Continued on page 91)

De La Guarda Adds Theater To Island

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—De La Guarda’s Soluna/Island Records album may be

a new commodity in the retail marketplace, but it has a proven pedigree. It is the soundtrack to one of the most stunning and successful theatrical shows of the last year in Argentina. The innovative act’s show, "Periode (Continued on page 94),

Eatery Ruling Fuels ASCAP, BMI Appeal

BY BILL HOLLAND

A U.S. District Court in New York has ruled that a New York statute enactel last year is unconstitutional. The statute requires performing rights societies to give notice of impropriety to proprietors of restaurants or taverns playing unauthorized copyrighted music within 72 hours—or face a lawsuit in New York court for damages.

Judee Barbara S. Jones of the U.S. District Court in New York ruled March 20 that the notice provision, buried in the new New York Arts and Cultural Affairs law, was unconstitutional because compliance with the new law would be difficult, if not im-

(Continued on page 101)

Excitement Burning For Infectious Punk Act Ash

BY PAUL SEXTON

LONDON—During the heyday of punk, they were at home in Northern Ireland in diapers. But the spirit of new wave was to infect and inform the music of Ash, whose debut album, "1977," is keenly awaited in the U.K. and beyond. "1977," to be released in the U.K. May 13 by Infectious Records and in the U.S. by Reprise June 10, takes its title from the year of the birth of two members of the guitar-based band. The group has won acclaim in the U.K., where it scored two top 15 hit singles last year.

Ash’s chief writer, singer, and guitarist, Tim Wheeler, and bassist, Mark Hamilton, are 19, and drummer Rick McMurray is 20, but the combination of energy and maturity emanating from their recordings and live performances is sufficient for Reprise VP of artist development Gary Briggs to describe Ash as "our next big band to break." Underlining their youth, the group’s members, from County Down and (Continued on page 91)
JUNO AWARDS
Album of the Year

GERMANY
ECHO AWARD WINNER
Best International Newcomer

Sold-out 1996 'Can't Not Tour' dates worldwide.

Alanis
jagged little pill
Morissette

Jagged little pill featuring 'You Oughta Know,' 'Hand in My Pocket,' 'Ironic' and 'You Learn.'
Produced by Glen Ballard  Management: Scott Welch and Bob Cavallo for Atlas/Third Rail Management
She's got one world in her pocket.
ASCAP has been serving our members nice, healthy potatoes for years - but now, we're going to top them - with gravy! What's cooking? A CREDIT UNION specially prepared to meet your individual needs. And since this service is only available to membership organizations, ASCAP is the ONLY performing rights society to provide it. There's never been a better time to "dig in" to the benefits of ASCAP!

Hungry for more information? Call 1-800-431-2754.

IT PAYS TO BELONG TO ASCAP
American Society of Composers, Authors and Publishers
EMI-Capitol Creates Marketing Arm

**BY ED CHRISTMAN**

NEW YORK—In a move to enhance its market position, EMI Capitol Music Group, a division of EMI Music Group (United Kingdom), has created a marketing arm to handle its midlevel and midline acts. The EMI Capitol Music Marketing Group will be divided into two operations: the Catalog Marketing Group, which is responsible for invigorating catalog sales, and the Special Markets Group, which oversees licensing and the creation of premium and educational music packages.

Elektra has been named executive VP of the new program, in which the company's chairman/CEO of EMI-Capitol Music Group North America. Elektra has been named senior director of EMI-Capitol's strategy and marketing group. Marc Raabsha, previously returned director of catalog marketing and sales, has been named director of sales for the new unit. The company plans to add a marketing assistant and a financial analyst.

The Music Marketing Group will move to Wonderland Hills, Calif., where EMI is headquartered.

Okan says he has created a calendar of promotions that will rotate in advance of what programs are coming up. "The promotions are tailored toRegional, different themes, Mother's Day, the Olympics, Christmas, the British Invasion, the sounds of summer, Halloween, Valentine's Day, Black History Month, and the Grammy Awards," he says. "Okan says he has to hear from retailers about promising ideas.

Okan says his staff will work to enhance consumer awareness, excite retailers, and incite Cema employees. "Putting the product in the store is one thing, but getting the customers to buy it is another," he says. The company plans to advertise the Value Plus and Pricewatch programs through magazines, newspapers, and television.

Pricewatchers, the 800-top title, will offer an ongoing discount of 12%-15% and 60 extra payment days for the line's top titles and 100 extra days for the rest of the line. Pricewatchers titles can be found on page 97.

---

**Computer Group Questions DVD Copy Protection Proposal**

**BY SETH GOLDSTEIN**

NEW YORK—DVD, in need of legislation, has received the help of two trade groups eager to smooth its path to retail.

But the proposal put forward by the Moore, The Motion Picture Assn. of America, and the Consumer Electronics Manufacturers Assn. as the first step toward a digital video recording act is too restrictive and late for Congressional passage this year, according to sources close to the Information Technology Industry Council.

ITI, whose computer hardware and software manufacturers are expected to adopt DVD as a storage medium, reportedly will attempt to scuttle the MPAA/CEMA anti-copy proposal unless it has a greater say in the content of draft legislation.

Among other things, ITI objects to planned governance legislation that it maintains would put the Copyright Office in control of software usage. "We’ve fought that tooth and nail," says a source.

Tidal among the three trade groups and the Recording Industry Assn. of America, which is seeking a role in the discussions, are predicted to last through 1996, and observers doubt that Congress will consider legislation until well into 1997. If it is passed into law next year, it probably will not take effect until 1998—they may have to order the first DVD players are scheduled to reach the market.

As it is, it is likely that some of the manufacturers are not able to introduce their units without anti- copying circuitry or a system that could be different from the one eventually approved. Thomson Consumer Electronics, for example, expects to have circuitry embedded in the machines it ships late this summer, says Larry Peace, strategy of the company's video group DVD product development.

Thomson's anti-copy chip would be able to read DVDs from Sony and Philips DVD players vendors who want to introduce their units without any anti-copying circuitry or a system that could be different from the one eventually approved. Peace says that the company's video group DVD product development.

Thomson's anti-copy chip would be able to read DVDs from Sony and Philips DVD players vendors who want to introduce their units without any anti-copying circuitry or a system that could be different from the one eventually approved. Peace says that the company's video group DVD product development.

---

**VIDEO'S LAST RETAIL FRONTIER**

Picking up a video while at the supermarket has become a common practice, but the stores need to reorder hits and stock enough catalog product to take full advantage of sell-through's potential.

Home video editors Seth Goldstein and Eileen Fitzpatrick report on page 73.

---

**DANCING TO THE 'WOMBO LOMBO'**

Passionate dancing characters that describe the video "Wombo Lombo," the new single from Paris-based singer Angélique Kidjo.

Correspondent Elena Cumanova has the story on page 90.
**RIAA Assists In Record Seizure Of Bogus CDs**

**BY BILL HOLLAND**

WASHINGTON, D.C.—In what industry officials are calling the biggest U.S. bootleg bust of all time, the Recording Industry Assn. of America said April 1 that more than 290,000 allegedly bootleg, and counterfeit CDs have been seized by the Asian Crime Unit of Los Angeles, assisted by Customs officials and the RIAA.

The bogus product has an estimated street value of $6 million, according to the RIAA. The huge seizure comes six days after the RIAA assisted in seizing twice the number of bootleg CDs the RIAA assisted in seizing in 1996, RIAA officials said.

The raids began March 26 with the seizure of 150,000 CDs from Optimax Inc., a CD broker in Pomona, Calif. An additional 50,000 CDs were later impounded from the residence of Neil Schustack of Los Angeles, as well as from his van and four mini-storage.

(Continued on page 90)

**Tommy Boy Reups Warner Venture, Creates Imprint**

**BY DON JEFFREY**

NEW YORK—Warner Music Group has formed a new venture with rap and dance label Tommy Boy Music, which plans to start an imprint and branch out into other areas of entertainment.

The new 40-year deal, unlike the contract that expired last year, is a joint venture. Label chairman Tom Silverman has re-acquired 50% ownership in the label he founded in 1981. He sold half of it to Warner in 1986 and the other half in 1989, although he remained as chairman.

Silverman says, “After nearly a four-year negotiation, I feel great that it’s finally concluded and look forward to blazing a lot of exciting things that people didn’t expect from us.”

Tommy Boy’s new label, Upaya, will feature what Silverman describes as “music of spiritual intent.” Targeted at older consumers than Tommy Boy’s

(Continued on page 99)

**Salsoul Rides Again**

The Right Stuff has licensed the master recordings of New York-based dance label Salsoul Records. Late-spring reissues are planned of Classic Tracks, Deluxe Gold and East Coast Choice albums, as well as a 100-CD reissue celebrating the deal, from left, are Malia Kleppinger, senior director of business affairs, Right Stuff, Ken Cayre, president, Salsoul; Tom Cartwright, president, Right Stuff; and Glenn LaRussco, consultant, Salsoul.

**Music Publisher Buddy Morris Dies; Established Edwin H. Morris & Co.**

**BY IRV LICHTMAN**

NEW YORK—Edwin H. “Buddy” Morris, who created one of the major independent music publishing catalogs, died April 1 at his home in Thousand Oaks, Calif. He was 82.

Considered a key factor in the creation of Warner Bros. music publishing interests in the early ’80s, Morris left Warner Bros. Music to start Edwin H. Morris & Co. in 1940.

He ran Morris & Co. until 1976, when it was sold to Paul McCartney and integrated into McCartney’s MPL Communications Inc. Morris retired to Palm Springs, Calif.

At Warner Bros. Music, Morris, who joined the company in the late ’70s, played a major acquisition of Warner Bros. Music, it and now operates as WarnerChappell Music, a top multi-catalog independent.

Morris is survived by his wife, Barbara Chappell, five children, seven grandchildren, and two great-grandchildren. Private services are scheduled for Saturday (2) in Los Angeles. In lieu of flowers, the family requests that donations in Morris’ memory be sent to the Los Angeles chapter of the Make-A-Wish Foundation of Los Angeles at 1212 Wilshire Blvd., Suite 310, Los Angeles, Calif. 90025, 310-207-3023.

(Continued on page 90)

**NARM Commissions Distrib. Study One-Stop Claim Pricing Disadvantages**

**BY DON JEFFREY**

NEW YORK—The National Assn. of Recording Merchandisers has commissioned a $45,000 study of the distribution and warehousing of music.

Wholesalers and some retail chains hope the study will persuade record companies to offer new pricing incentives or discounts.

One-stop wholesalers, rackjobbers, and retail chains that warehouse music before distributing it to their stores say that they incur costs that are not charged by accounts whose CDs and cassettes are shipped to stores directly by the manufacturers. The wholesalers and rackjobbers say the added costs place the added cost at a time when price wars at retail have made music margins miniscule.

These merchandisers believe record companies should provide financial incentives to them for efficient execution of services, such as order processing and catalog fulfillment.

Robert DeFreitas, VP of purchasing for ABC One Stop Group, says, “We feel that because of the service we provide for vendors—we basically buy all their product, stock it deep, and process it—we shouldn’t be incentivized.”

The wholesalers have to charge rackjobbers higher prices than they pay to record companies that have products shipped directly to their stores, which has forced many independent rackjobbers to “go out of business.”

At present, president of one-stop Val- ley Record Distributors and chairman of the NARM subcommittee that commissioned the report, says, “The study is to clarify the costs of the distribution channel, to clarify the costs of different activities in it.”

The idea for the study came about when wholesalers and rackjobbers met at the NARM convention in Phoenix in October 1996. Arthur An-

(Continued on page 91)

**‘Saturday Night Special’ To Provide New TV Music Outlet**

**BY CRAIG ROSEN**

LOS ANGELES—Label executives and managers looking for a new live performance showcase on U.S. network television will have their grab bags Saturday night. “Saturday Night Special,” a weekly variety show of which Rosesman is an executive producer, debuts on the Fox Broadcasting Co.

Although the show is an unproven commodity, its production team, which includes former “MTV Video Music Awards” producer Joel Gallen and executive producer Sandy Gallin, has enlized the help of such TV staples as “Saturday Night Live,” “Late Show With David Letterman,” and “The Tonight Show.”

Appearing on the debut episode are Bush and Melissa Etheridge. On tap for the April 20 edition are D’Angelo and Alie In Chains. April 27 will feature Garbage and Coolio; May 4 will showcase the Fugees and the Verve Pipe; May 11 will feature Stone Temple Pilots and Radiohead; May 18 will feature the Foo Fighters and possibly, Patti Smith.

The weekly show, which airs from 11 p.m. to midnight, will go up against NBC’s “Saturday Night Live,” which has become the “de facto” home of quality music bookings. Unlike “SNL,” however, which allows one act to perform two songs on the program, “Saturday Night Special” will feature two acts per show.

“We want to give the audience variety,” says Gallen. “‘Saturday Night Live’ has great bookings, but if you don’t like the band that they have on one week, there is no other option. On our show we’ll have two acts, and if you don’t like one, hopefully you’ll like the other.”

Before the show does not feature a house band, the acts will be given the opportunity to warm up in segments leading up to commercial breaks.

The idea behind the one-week format is that “Video Music Awards” one year, when Aerosmith launched into a cover of the Bee Gees’ “Stayin’ Alive.”

On the “Saturday Night Special” de-
but, which was taped March 30, Bush used the opportunity to cover the Sex Pistols’ “Pretty Vacant.”

 Says Gallen, “Instead of “(former “Saturday Night Live” bandleader) G.E. Smith or “Letterman” musical di-
rector Lenny Pickett, we can have the [feats] hands warming up with a cover or something. It’s a warm-
up.”

(Continued on page 97)

**Name Changed On Album Rock Tracks Mainstream Rock List Mirrors Radio Shifts**

A familiar chart gets a new name this week, as Billboard’s 11-year-old Album Rock Tracks chart becomes Mainstream Rock Tracks.

With this change, the Billboard chart’s name more closely resembles that of its companion chart in Rock Airplay Monitor. “By changing the name from Album Rock to Mainstream Rock, we are simply acknowledging a change in the focus of rock radio,” says chart manager Anthony Colonio.

“In the earlier days, it was more of a free-form, album-based format. Now the format is more song- focused, which is better reflected by the chart’s new name.”

The 49-position Album Rock Tracks chart first appeared in Bill-
Great jazz begins with

FOURPLAY
Bob James • Lee Ritenour • Nathan East • Harvey Mason

Summer Tour '96

6/12 Union Hall Phoenix, AZ
6/13 Coach House San Juan Capistrano, CA
6/14 Humphrey's San Diego, CA
6/15 Playboy Jazz Festival/Hollywood Bowl Los Angeles, CA
6/16 Monterey Plaza Hotel Monterey, CA
7/25 Kresge Auditorium Interlochen, MI
7/26 Nautica Stage Cleveland, OH
7/27 Chene Park Music Theater Detroit, MI
7/28 Skyline Stage at Navy Pier Chicago, IL

Also available from Warner Bros. Records:

FOURPLAY (45-4592)
Gold.

BETWEEN THE SHEETS (45-45410)
Gold.

ELIXIR (45-4592)

Grammy® Nominee for Best Contemporary Jazz Performance
Winners of the 1995 Jazziz Readers Poll for Best Contemporary Jazz Album and Best Contemporary Jazz Group

The new single: "The Closer I Get To You."
At AC Radio now.
Music As Commodity Bodes Ill For Future?

By JOHN MARMADUKE

At this year's National Assn. of Recording Merchandisers convention, the favorite joke was how few people were showing up to the record business's own annual convention, which means the industry is consolidating into a few players, repackaging and remerchandising similar and derivative toys. The result of this is a slighted above the rate of inflation.

Robert Steinzer, son of the founder of Ken-

‘What is the cost to the industry if music is relegated primarily to large discount chains?’

John Marmaduke is president/CEO of Hast-

Music as a commodity is being reduced by
the idea of selling more tonnage of superstore
product to accounts willing to sell it below cost in
order to increase their store traffic and, as a result, sell other, more expensive products above the
cost.

In the short term, this may be enticing. But
what is the cost to the industry if music is re-

labeled primarily to large discount chains? With the exception of superstore operators, music is not the same kind of driver for a des-
tination shopping experience as are electronic
and necessity items. Most discount stores are
located in power centers and are inconven-
ient for short-term, impulse shopping.

Since the average consumer purchasing music within the last 40 years will have visit-
ed a music outlet three times in that period,
we must ask the following hard questions about this potential "discount store" scenario:

What happens to the purchase of albums by
breaking and smaller-label artists?

What happens to emerging artists as the
"impulse" factor breaks down?

What happens as a result of the increas-
ing correlation between purchasers paying
only $10.99 for a CD and forging any pur-
chase once an item is off sale?

If the toy industry is relevant, we know what
the future holds.

THE GUEST OF HONOR WAS MISSING

Thanks for the thoughtful editorial about this
year's National Assn. of Recording Mer-
chandisers convention ("Missing at NARM:
Product Presentation," Billboard, April 6).
It articulated my own thoughts very elo-

"Peven," cut by Lillian Wille John.

We over a great deal of
to a truly great individual
who paved the road for us all.

"Peven," cut by Lillian Wille John.

We over a great deal of
to a truly great individual
who paved the road for us all.

CONTEMPORARY TRADITIONALISM

Congratulations on your new adult contempo-
rary charts (Billboard, March 16). I am an
avowed fan of the more traditional style of adult
contemporary music, which includes artists like
Peter Cetera and Michael Bolton. I was ex-

HAIL, KING OF CINCINNATI

I want to thank Chris Morris for a few De-
clarations of Independents column concerning
one of the great pioneers of R&B music, Syd
Nathan ("Nathan Bailey"), a business in
which approximately 80% of the market is con-
trolled by the major labels, it is refreshing to
hear that a significant number of hits have been
hurt through mismanagement and distributed
in an antiquated building on Brevestee Avenue
in Cincinnati. Nathan's talent for picking hits was legendary: Chubby Checker's version of "The Twist," Aretha Franklin's "Respect," and the
original version of the Peggy Lee hit

A newspaper music editor comments on the changing landscape of the music industry, particularly in relation to music as a form of mass consumption. The article discusses the consolidation of the music industry into a few large players, the repackaging of similar music as commodities, and the shift towards discount store sales and impulse buying. The author concerned about the long-term implications of these changes for the music industry, including the loss of the "creative process" and the potential for music to become just another commodity. The article also touches on the career of Syd Nathan, a prominent figure in the independent music scene, and the challenges faced by independent artists in a consolidated market. The author concludes with a call for a return to a more traditional style of music, emphasizing the value of thoughtful curation and individual artist expression. The article is a commentary on the broader cultural shifts in the music industry, reflecting on the decline of the specialty music store and the rise of big-box retailers. The author identifies the need for a continued focus on the integrity of music as an art form, distinct from its commercialized counterparts. Overall, the article offers a critical perspective on the current state of the music industry, advocating for a return to smaller-scale, independent-minded curation and personalized experiences for consumers.
PGD And The PolyGram Family Of Labels Thank Everyone In The Retail And Wholesale Community For Honoring Us ONCE AGAIN As The NARM Distributor Of The Year
No 1 in the Charts?
Fantastic!

You mastered it on a BASF Magnetic Tape?

Congratulations!
You've just qualified for the BASF Master Award!

BASF has created the BASF Master Award to salute the No 1 albums and singles in national charts – irrespective of music category. The distinction is conferred on productions using BASF recording media in any of the categories Session Tape, Original Master or Production Master as defined in the Master Tape Book from APRS.

Recipients of the BASF Master Award are the producer, the sound engineer and the studio.

Request your application form your tape dealer or your BASF agency as below.

Int. HQ (49) 621/5920-366
USA (1) 800 225 4350
Canada (1) 800 661 8273
UK (44) 181 908 8340
Australia (61) 92121559

BASF Magnetics GmbH
D-67059 Ludwigshafen

ADDED VALUE BY BASF
Island will always remember

Arthur Promoff

March 19, 1951 - March 17, 1996

He touched the heart and soul of everyone he met.

Unfortunately, we had to say goodbye
Artists & Music

Soundgarden Digs Down To Its Roots
Act Returns To Gritty Original Sound On Third A&M Set

BY MOIRA MCCORMICK

"This isn't our 'Meet The Beatles,' that's for sure," says Chris Cornell, lead vocalist of Soundgarden, referring to the May 21 A&M release of the band's "Down On The Uprise.

Cornell's statement is his way of acknowledging that Soundgarden's new album is a significant departure from its predecessor, 1994's "Superunknown.

That disc, Soundgarden's third for A&M, was the band's breakthrough hit, selling 5 million copies in the U.S. On it, the hard-rocking yet arty Seattle foursome took an unexpectedly poppier turn, as evidenced by the melodic hit single "Black Hole Sun," and the mass audience came running.

If any core fans were put off by the more commercial sound and success of "Superunknown," it's safe bet they'll come back to the fold upon hearing "Down On The Uprise." It's gritty, stripped-down sound is in considerable contrast to the relative gloss of "Superunknown," while the songs are more challenging and less immediately accessible.

Although they are more straightforward and focused than Soundgarden's early work, the tunes retain the killer riffs and off-fader time signatures that are the band's trademarks.

In other words, anyone expecting the

new album to be "Son Of Superunkown" is in for a surprise. There's not a "Black Hole Sun" in the lot. A&M, however, is squarely behind the release, according to president/CEO Al Cafaro. "They've made a change, but it's the right change," he says. "This is growth. How a band handles and follows up its breakthrough says everything about its core. Smart players don't 'follow up' a hit record in the literal sense [by recording a like-sounding sequel]."

"The key to Soundgarden's career from the beginning," Cafaro continues, "will find that 'Down On The Uprise' fits in powerfulfully and appropriately. As for their new fans, I think this record will play out more immediately and powerfully than might be expected."

Soundgarden, which is handled by Seattle-based Susan Silver Management, produced itself on this outing—a first for the band during its major-label recording career. One reason for this was simply expediency, according to

as Soundgarden remains a consistent road warrior. But Atlantic product manager Pat Creed feels that with "A Man Among Men," Diddlely can now "step up" to opening for major contemporary rock acts. "They'd be very happy to have him, because they can see the master," says Creed. "Bo's no lounge act; He rocks and still puts on a great show."

Barbara Shaw, who heads the U.S. office of the UK-based Code Blue label, notes that Atlantic's VP of tour marketing Steve Davis and Diddlely's manager Margo Lewis are seeking hip opening slots to "try to educate. The average college kid has no clue what no. One of the songs they love that influenced their lives. If we get on something like H.O.R.D.E., kids will be exposed and they'll get it, and it will open up the world for them."

In this regard, "A Man Among Men," which will be issued May 21, should be tailor-made. While the material comes

(Continued on page 16)

Drummer Matt Cameron, who says that working with "Superunknown" producer Michael Beinhorn was at times "a little bit more of a struggle than it needed to be, [although] the end result was very good. But it could have taken us half the time if we'd just gotten a sound or going for a certain approach, if we'd done it ourselves."

Adds Cornell, "For the most part, we've produced ourselves on any record we've made anyway. The ideas, arrangements, and final say on the songs was all us. We just realized that if you have an ear for arrangement and know what you want it to sound like, you're a producer... Plus, it's less opinion to go through if you don't want to freak out and just do something.

Not surprisingly, A&M was "initially concerned" about Soundgarden's desire to continue working with Beinhorn. But that was partly because Soundgarden is always wary of self-production, because there've been many failed efforts. But at each step, it was clear this was working.

(Continued on page 16)

Code Blue Set Reaffirms Diddlely's 40 Years As A Rock'n'roll Legend

BY JIM BESSMAN

NEW YORK—Bo Diddlely's Code Blue/Atlantic debut, "A Man Among Men," is being heralded as his first major-label release since RCA's "90th Anniversary" album in 1976, as well as a celebration of the legendary guitarist's 40th anniversary in the music business.

Actually, Diddlely's self-titled first single—for Chicago's famed Checker label—came out in 1955, but who's counting?

Not 67-year-old Diddlely, who recently added the Rhythm & Blues Foundation's Lifetime Achievement Award to his mantle and is now set to do "whatever they ask of me to make the album happen."

There's no need to ask about touring,
Work Is Prime Element Of Success For A&M's Arden

BY LARRY LeBLANCl

TORONTO—A&M Records may have banked on Jann Arden's sophomore album, "Living Under June," to provide the Canadian singer/songwriter with a U.S. breakthrough, but it probably didn't expect it to happen so suddenly more than a year after the set's release.

However, the current U.S. success, keyed to the breakthrough single "Insensitive," actually builds on a textbook case of laying retail and radio groundwork, stoking international interest, and doing lots and lots of legwork.

"I feel like I've been working five years on this record," says Arden. "I've hardly been gone in three years." Produced by Ed Cherney (Eric Clapton, Bonnie Raitt, Jackson

Curb Merges Markets With Patty Cabrera

Singer's Label Debut Seeks Christian, Latin Crossover

BY DEBORAH EVANS PRICE

NASHVILLE—Curb Records successfully re-entered the Christian music market last fall with albums by Whiteheart and Jonathan Pierce. Now the Nashville-based label is taking that initiative a step further with Patty Cabrera's label debut, "Always & Forever," which marks Curb's first foray into the Latin music market. A Spanish-language version of the album is due May 28.

"We had a meeting with Mike Curb and (producer) Bob Farr, and I shared with him my hope and desire . . . to communicate and share my music with the whole Latin world, my people, and my roots," says Cabrera. "Mike Curb thought the Latin thing was wonderful. They are willing to be pioneers in that area, the first ones to want and welcome it."

The English-language version of "Always & Forever" was released through WEA.

The English-language single, "Always & Forever," is being played on Christian radio stations; the label plans to later release a single to mainstream radio.

According to Benson Curb, director of national sales for Curb, the label is excited about the potential of tapping the Latin market. In addition to Cabrera's dance/pop project, Curb will release another Latin album, by Miguel Mateos, May 28.

"We signed Patty Cabrera because of her talent, obviously, and the fact that she could be a pop and contemporary Christian artist and she has a Latin background," Curb says. "But we didn't particularly sign her to get into the Latin marketplace . . . Curb sees that as a growing genre of music, contemporary Christian as well as Latin music, and it's a viable market."

Curb says Cabrera will perform during Gospel Music Week in April.

Miami's Planet Soul In Orbit With Strictly Rhythm Pop Hit

BY LARRY Flick

NEW YORK—The top 20 showing of Planet Soul's "Set U Free" on the Hot 100 Singles chart signals more than unexpected pop success for the underground Miami dance duo. It introduces clubland tastemaker Strictly Rhythm Records to the pop mainstream.

Although the 6-year-old New York indie has flirted with pop audiences several times in the last two years—most notably with the mid-charting "I Like To Move It" by Reel 2 Real and "Yoandia" by Reality—"Set U Free" is the label's first breakout hit, selling 320,000 units since its release in June 1995, according to SoundScan.

The single spent 16 weeks in the top 20 this winter. Rife with rapid shifts of tempo and style that lead the listener through Latin-freestyle, hip-hop, and electro-disco sounds in approximately four

Joy Askew Steps Out Solo

Sidewoman Debuts On Private Music

BY TERRI HORAK

NEW YORK—When Joy Askew began recording the songs that appear on her Private Music debut, "Tender City," due April 16, an album was the last thing on her mind.

"I didn't know I was making a record, and that gave me the freedom to experiment and feel very free," Askew says. "I have a studio in my house and can record any time, so I put down eight to 10 things, and about a year later, I got a record deal."

Askew, who is best known as a keyboard player and background singer for a diverse group of artists that includes Joe Jackson, Peter Gabriel, Laurie Anderson, and Rodney Crowell, wrote or co-wrote and produced the material on "Tender City."

"If there's one thing I would say," Askew says, "it's that I'm a recordist. I'm not a normal songwriter. I hear a mood, and that's what I want to capture." So, she says, the chord structure, rhythm, and

U.K. Lottery Show

A Winning Gamble For Music Acts

BY PAUL SEXTON

LONDON—It's Saturday night, and the heads of promotion at U.K. record companies are hoping that their artists will get lucky.

Since BBC-TV's widely-viewed "National Lottery Live" opened its doors to labels last fall as a promotional vehicle, a number of top international acts have appeared on the 15-minute show and, for the most part, have enjoyed a consequent boost in record sales. Among those who have participated so far this year are Celine Dion, Diana Ross, Michael Bolton, Cher, Meat Loaf, and Lionel Richie, as well as local favorites Eternal and Boyzone.

DOUGLAS SPOTTED EAGLE

DOUGLAS SPOTTED EAGLE is closer to far away

Douglas Spotted Eagle's mastery of the Native American flute is revealed on Closer to Far Away, his compelling Wincham Hill album debut.

In addition to collaborating with Peter Buffett, David Arkenstone, Kenny Rogers, and Willie Nelson, Douglas Spotted Eagle has appeared on more than 40 recent projects including:

* The 185 production of The Native Americans (featuring Robbie Robertson),
* The CBS soundtrack to 500 Nations

Available April 16
Seeger’s ‘Pete’: Return Of A Legend
Living Music Set Melds Old, New Favorites

BY JIM BESSMAN

NEW YORK—It took Paul Winter almost 14 years to see it through, but with the April 16 release of “Pete,” the leader of both the Paul Winter Consort and the Living Music Records label will deliver the first studio album from folk legend Pete Seeger since 1979’s “Circus America.”

The 18-track Living Music set, co-produced by Winter and veteran engineer Tom Petersen, contains Seeger staples, such as “My Rainbow Face” and “Kisses Sweeter Than Wine”; traditional ballads, such as “The Water Is Wide” and the Leon Carr blues number “In The Evening”; activist rap “Garbage”; and three songs he had not recorded before, “Hudslie Leibetter War,” “PAPA” and “Natural History (The Spider’s Web),” and “Russian Song/Ode To Joy.”

It features Seeger on banjo and 12-string, guitar; Joanie Madden on pennywhistle; bassist David Finck; and percussionist Gordon Gottlieb. Backing Seeger vocally are three choral groups: the 30-piece Connecticut community church Gaudium, the Union Baptist Church Singers Of New Jersey, and the Cathedral Singers from the Cathedral of St. John the Divine in New York.

The material, Winter notes, represents Seeger and Winter’s mutual interest in both Earth-related and sing-along songs.

“Pete’s music should be a very active part of our culture,” says Winter, who cites his first Seeger concert—the 1963 performance at New York’s Carnegie Hall at which the album “We Shall Overcome” was taped—global and Columbia Records A&R legend John Hammond—as “the major revelation.”

“It’s his musical mission of all these years, he has been on a kind of human mission: reaffirming and celebrating traditional and time-honored human values of humility, sharing, community, family, and reverence for the Earth,” he says. “I see ‘Pete,’ then, as a primer for the younger generations who aren’t yet familiar with his music and as a reminder for the masses who grew up on his performances but haven’t heard [new music] from him in years.”

Winter’s enthusiasm for his new product from Seeger, who turns 77 May 3, is shared by Rita Houston, music director of noncommercial triple-A station WFUV New York.

Houston notes that Seeger performed at the station last year as part of its support of his Hudson River Sloop Clearwater river cleanup campaign. “Our audience will definitely be excited about his 77th birthday and, of course, his new album,” she says. “What’s so great about it is that he leads others in (Continued on page 99)

IRMA Awards Honor Irish Acts
Old And New Talents Earn Accolades

BY ADAM WHITE

DUBLIN—The Irish music industry celebrated simultaneously the success of its newest and most seasoned acts March 29 at the 11th IRMA Awards, which were marked by a backlash against the lack of self-consciousness often seen at awards shows.

Longtime stars Van Morrison, the Chieftains, and Mary Black were honored for, respectively, best Irish male artist album (“Days Like This”), best Irish traditional album (“The Long Black Veil”), and best Irish female artist album (“Circus”).

During the evening show, which was at Dublin’s Burlington hotel, Black and Morrison performed, with the latter continuing his good-humored streak of recent appearances with warm, soulful renditions of Frank Sinatra’s “That’s Life” and his own “Days Like This.”

Recognized for its longevity was Clannad, recipient of the IRMA Award for outstanding contribution to the Irish music industry. Lead singer Maire Brennan publicly thanked various BMG executives, adding, “It looks like the next 20 years might be easier.”

However, it was up-and-coming stars the Corrs and Boyzone that provided the event’s most high-energy moments, as they were honored.

(Continued on page 18)

Jazz Guitarist Frisell Forms
Foursome For Nonesuch Set

BY JIM MACNIE

NEW YORK—Jazz artists often alternate their playmates; the process typically brings new perspectives to the music. But while it’s infrequent for a leader to totally revamp an ensemble, guitarist Bill Frisell has done exactly that for his innovative new Nonesuch record, “Quartet.”

Hitting streets Tuesday, (Quartet) adds an edition to the diverse contexts in which the jazz guitarist operates. Gone is his longstanding rhythm section of bassist Ken Hensley Driscoll and drummer Joey Baron; in its place is a brass and strings foursome that makes Frisell’s music toward the realm of the orchestral.

“It’s kind of scary,” admits the guitarist/composer. “Playing with new people is odd, because you don’t know what’s going to happen. But in a way, it’s like going up to another level…testing yourself. That part feels real good. With this new group, there’s a whole different set of musical circumstances.”

And perhaps an update of commercial maneuvers by Nonesuch as well. Frisell has long been a favorite of jazz critics, and advance coverage of “Quartet” has already begun.

“It always helps if the press is on your side,” says Peter Clancy, the label’s VP of marketing and creative services. “It’s nice to go out of the gate with a down beat cover story.”

(Continued on page 105)

Hootie, Marley Rack Up New
Certs In March

BY CHRISS MORRIS

LOS ANGELES—Hootie & the Blowfish, Bob Marley, Mariah Carey, Garth Brooks, Shania Twain, and The Smashing Pumpkins all had landmarks in March certifications from the Recording Industry Assn. of America.

Hootie’s indelicate “Cracked Rear View” marched to certified sales of 13 million, becoming one of the three best-selling debuts of all time. The Atlantic album is now tied with Guns N’ Roses’ 1987 Geffen set “Appetite For Destruction” and trails only Boston’s self-titled 1976 box on Epic, which is certified at 14 million.

(Continued on page 55)
Recognizes the
NARM 1996
Award Winners
associated with
the INDi Family...

chris\tmas recording
MAN\nHEIM STE\nAMROLLER
(Christmas In The Aire)
American Gramaphone

single of the year
COOLIO
(Gangsta's Paradise)
Tommy Boy

wholesale advertising
award winners
PASSPORT MUSIC
DISTRIBUTION
ALLIANCE ONE STOP GROUP/
CREATIVE SERVICES

Congratulations!
from INDEPENDENT NATIONAL DISTRIBUTORS, INC.
a division of AEC
Artists & Music

Reprise’s Peter Wolf Reveals Himself
Former J. Geils Singer Gets Intimate On ‘Long Line’

BY DAVID SPRAGUE

NEW YORK—For Peter Wolf, this time, it’s personal. The singer and former front man of the J. Geils Band says that “Long Line,” his first solo album in more than six years, may well be the most emotionally naked album of his long recording career.

“The past, I always tended to distance myself in a Brill Building way, since I found it difficult to get too revealing in my songwriting,” says Wolf. “But I always admired people who played their lives, from Hank Williams to Muddy Waters. When it came time to record this album, I thought I was finally ready to do that myself.”

“Long Line,” which will be released May 14 on Reprise, is a surprisingly subtle collection of intimate, soul-based ballads and rootsy rock songs. They reflect a maturity that transcends the jive-talking bromide of Wolf’s past work.

“I’m not one to trip on the glasses and wax pseudo-intellectual, but my career. I achieve new knowledges, redefine myself and lives,” says Wolf, who turned 50 in February. “There’s a part of rock ‘n’ roll that’s pure adolescence, but it’s not only that. I’ve gotten rid of that other aspect: I don’t feel I’m a gerbil in a cage anymore.”

On “Long Line,” Wolf addresses those feelings on such songs as “Riverdrive” and the introspective “Staring To Death”—one of two tracks co-written by Arnee Mann, who, the singer says, “taught me a lot about writing and about where I was as a person.” They also wrote “Forty To One.”

Reprise will look to establish a new profile for Wolf as a solo artist and not merely capitalize on his past efforts, says Gary Briggs, Reprise VP of artist development. “The key for us is to relaunch Peter at radio, to offer him sort of a rebirth,” says Briggs. “I think with a fresh start on a new label with a lot of enthusiasm, he can achieve a breakthrough like the one Bonnie Raitt had.”

The album’s first single is the reflective title track, which will be sent to rock and triple-A radio April 23. At WBNC Boston, where Wolf began his career as a DJ in the late ’60s, initial reaction to the single was “very good.” That’s a DJ in the early ’70s, where Wolf spent more than an evolution in Peter’s career. Wolf will definitely play it and let the listeners decide to take it from there.”

Wolf is in the process of deciding on the accompanying video clip, but Briggs says the priority for artist and label will be touring.

“Peter is his own best promotional tool,” says Briggs. “So we’re going to get him out to radio stations on a 12- to 15-date promo tour of radio and retail right on the heels of the record.”

After a period of time that was treated to painting—a long time he did studies extensively in his teens and 20s—Wolf began playing isolated dates in 1985. He now is working on the return and began recording “Long Line” in early ’95.

“I’ve always looked at performing as being his job,” says Wolf. “So if I wasn’t completely prepared to make an offering, I wasn’t about to go on until I think I’m ready, willing, and able to do that now, and I can’t wait to get out there.”

It was a fun, rewarding process, and they delivered.”

“As Down On The Upside” was cut at Seattle’s Studio Litho, which was built by Pearl Jam frontmen Stone Gossard and Jeff Ament, with the record “an enigmatic warehouse,” says Cameron. “It had a really natural vibe, very comfortable.”

“Four members of the band, including guest guitarist and bassist Ben Shepard, contributed to the songwriting process.

The first single, the Cornell-penned album opener “Pretty Noise,” will be released to modern rock, album rock, hard rock, metal, and college radio April 30.

“Soundgarden is a core artist for us,” says Mary Shumimas, music director of modern rock WRQX Chicago. “We do plans for the new album—we’ve been running teaser promos before our Old Soundgarden songs, saying ‘new Soundgarden soon’ to get our listeners excited.”

“As Down On The Upside” will have a limited-edition (10,000 copies) vinyl-only release May 14, one week before the cassette/CD release. “We’ll be holding industry-only listening parties prior to release,” says A&M VP of marketing Kelly Mills, followed by fan radio-release parties in clubs the night before “Down On The Upside” is released. “There will be a satellite broadcast with the band, consisting of an interview with music.” A separate interview with music will be made available on disc to the press; Soundgarden has also done an electronics press kit, which Mills describes as “more like a short film.”

“Any deal soundgarden will do is doing promotional tie-ins with retail midnight sales and the record-release parties, on a market-by-market basis,” adds Soundgarden’s Triple X—was last year’s “The Mighty Bo Diddley.”

“They did a jam-up job with me and we got him a great- grandson. It’s a great-grandfather now, and I’m deeply concerned about the welfare of our children,” says Diddley. “This is one we have to worry about.”

He adds that his music first took a political turn on his 1983 album, “This Should Not Be,” which was released on the L.A. punk label Triple X— as was last year’s “The Mighty Bo Diddley.”

“Daik, the jam-up job with me and we got him a great-grandfather now. It’s a great-grandfather now, and I’m deeply concerned about the welfare of our children,” says Diddley. “This is one we have to worry about.”

“Their even rapping on ‘A Man Among Men,’ specifically the anti-drug, anti-gun fight ‘Kids Don’t Do It,’ which features rapping by Diddley’s grandson Philosopher G.

Code Blue Set Reaffirms Diddley’s Legend
(Continued from page 1)

prised new Diddley originals, it features such marquee musical guests as Keith Richards, Ron Wood, Richie Sambora, the Sharelles, Jimmy Vaughan, and Johnny “Guitar” Watson, along with the late Berry’s pianist Johnnie Johnson, Diddley’s original harmonica player Billy Boy Arnold, Wrecking Crew Clapton harpman Jerry Portnoy, and Diddley’s regular touring band led by bassist Debby Dustin. Despite the star power involved, Diddley is obvious.

“It’s not a ‘Bo’ kid’s thing, but lots of artists wanted to help him,” says Shaw, noting, remarkably, that Diddley is like many early black rock’rollers and R&B artists who never received the royalties due them because music publishers and labels took advantage of them.

“You’ve been burned so many times,” says Shaw. “He deserves a lot more revenue taken from the income and we all have a lot to prove to him. It will be hard when he gets paid a lot of money (new) to go [his] old song [pay level], and there will be a lot of changes and we’ll have to educate him as well. But it’s a total education process for us, as a blues label, because this isn’t really a blues album, though it is blues-based. And again, we need to educate the public to Bo Diddley, because everybody under the sun thinks he’s covering Rolling Stones songs!”

The press angle, then, will be importance in the promotion of the band for business and for capitalizing on "right out of the box.”

“How many people have a style named after him?” asks Reed, referring to the now ubiquitous “Diddley beat” that is the guitarist’s musical trademark.

“He’s somebody with enduring interest, having had commercial over the years, including (cameos) in the Bo Jackson Bo

What Do You Want To Sell?

Today?

Angled Slant Steel Displays, for once and for all.

(800) 421-1125

Can-Am

www.americanradiohistory.com

16

Billboard April 13, 1996

Work Group’s Imperial Drag Dresses Debut In ’70s Style

BY CHRIS MORRIS

LOS ANGELES—Imperial Drag’s self-titled debut, due May 14 on Work Group, exhibits the budding wealth of musical influences on what might prove to be a new member of Jellyfish to bring to the table. Yet the co-presidents of Work Group find the end product original unto itself.

“You wind up in reviewer hell, because everybody says, ‘This record borrows from every- thing.’” says Jeff Ayeroff. “Well, this record borrows from a lot of things, and it finds its own uniqueness in that.”

Ayeroff’s longtime business partner Jordan Harris adds, “I can [hear] so many things, but when I listen to it as a whole... They’re all those things that I love, but they’ve integrated them together in such a great way.”

Indeed, Imperial Drag melds a wealth of rock and pop-rock styles, mainly from the ’70s. Sharp- eared listeners may be able to pick out the styles of T. Rex, Mott The Hoople, and the Raspberries, among others.

As it re-" sound, Imperial Drag bears some resemblance to Jel- lyfish, the eclectic Charisma Records group that included keyboardist Roger Manning and guitarist/vocalist Eric Dover in its touring incarnation.

Manning says that he wanted to incorporate Dover’s writing into Jellyfish.

“Let’s make a long story short, the band broke up,” Manning ex- stated (continued on page 18)

SOUNDGARDEN DIGS DOWN TO ITS ROOTS

(Continued from page 1)

 buyer for the 280-unit Warehouse Club, headquartered in Torrance, Calif. “It has a great shot at debuting at No. 1. Super- sound, established Soundgarden as one of the biggest alternative bands in the world.”

Whatever the new album’s divers- ities, the Say of the “Super- sound bills, says that, “it’s good, that’s what’s really interesting—unlike anything we’ve done.”

Soundgarden, which is booked by the Williams Morris Agency domestically and ICM internationally, started touring June 21 as part of this year’s Lollapalooza line- up.

This is the band’s first show since its tour in 1992.

“One reason we wanted to go back was that Metallica is headlining,” says Cor- nell. “So it’s going to be on such a different audience than your average Lolla- palooza. The other is that we’re going to be playing in a lot more obscure mar- kets. Of course, Soundgarden is much bigger now than in 1992, when its Lolla- palooza set occurred in the early after- noon. Cornell, quite, “Yeah, now we’re late afternoon.”

SOUNDGARDEN DIGS DOWN TO ITS ROOTS

(Continued from page 4)

SOUNDGARDEN DIGS DOWN TO ITS ROOTS

(Continued from page 4)

SOUNDGARDEN DIGS DOWN TO ITS ROOTS

(Continued from page 4)
Miramax Records
in conjunction with
Hollywood Records
proudly congratulates

LUIS BACALOV

Academy Award® Winner
Best Original Dramatic Score

The POSTMAN (IL POSTINO)

Music From The Miramax Motion Picture Soundtrack

THE POSTMAN (IL POSTINO)

Music composed, orchestrated and conducted by Luis Bacalov

Directed by

Luis Baracca

Also starring

Juliette Binoche
John Hannah
Peter O'Toole
Juliette Binoche

A Miramax Motion Picture

THE POSTMAN (IL POSTINO)
Curb MERGERS MARKETS WITH PATTY CARRERA

(continued from page 11)

and make a retail promotional tour this summer: "We also plan to do some retail price and positioning with the contemporaries."

drawn to the markets, as he says of the mainstream accounts, he says, "The whole idea is to get the image of Patty Carrera and the music out to as many people as we can be because they are going to like what they hear and what they see.

Judy Copeland, national sales director for Nashville-based one-stop Central South Music Sales, agrees, "It's looking really good across the board," she says of reaction to the album. "The appeal is nationwide. It's an excellent album. She has a wonderful voice, and she's beautiful to go with it. She's come along with the right style at the right time.

HERITAGE AND FAITH

A Riverside, Calif., native of Cuban and Puerto Rican descent, Carrera has always blended her cultural heritage and faith into her music. However, her initial career plans included law school, not performing. But she made a tape that found its way into the hands of a Word & R executive, who later flew to California to see her sing in church and then offered her a record deal.

She debuted in the Christian market in spring 1981 with an album on Word. "It's been five years since my first record, and I still get letters," Carrera says. "The core that was developed is still there. The radio stations have been faithful in keeping my records in rotation."

After her relationship with Word ended, Carrera returned to college—she is pursuing her master's degree in social work—and was thinking about getting out of the music business. Then she began dating Dennis Pass, who brought her to the attention of Curb.

"I really knew what I wanted this record to be," she says of "Always & Forever," "I wanted a Latin feel, kind of an urban Latin pop thing."

"When we achieve the sound they were looking for, Parr brought in the rhythm section of the Miami Sound Machine and the same horn players, plus producer SteveWonder off several of Michael Jackson's albums. "They brought authenticity," Carrera says. "You can't get any more than that, you can't get Michael or Jerry Hey on horns. I was honored.

Carrera says the English and Spanish versions of her album will have a few differences. "The mix will definitely be different," she says of the latter. "It will be mixed for the Spanish market. The songs will be the same. We might replace the drums on two tracks, but it will be basically the same."

Carrera acknowledges there are differences in the Christian and Latin markets in terms of visual style and appeal. Latin artists often present a very sensual visual image that wouldn't be as well received in the Christian marketplace.

"If you who are and what you sing is enough sound, that's all it matters," Carrera says. "If I have to change the way I dress, I don't mind because the music is still there and what I have to say is still there. Everything else is different, I will be totally sensitive to whatever culture I'm in, as well as sensitive to what I know spiritually."

Benson Carr says the label plans to take a grassroots approach to marketing Carrera in both markets. One strategy calls for so-called "brown bag lunches" in which Carrera will sign autographs and perform in shopping malls. Plans are also in the works for a tour this summer.

Carr says others in the label are excited about the expansion into new territory with the forthcoming Latin releases. "We're diversifying, and I think it's a good—" if you don't go too far," Carr says. "If we had six Latin artists that would be difficult, but with what we have now we can really focus.

FOR THE RECORD

David Kahne co-produced with Soul Coughing nine songs on the band's album "Irresistible Bliss." His name was omitted in a story in the April 6 issue.

IRMA AWARDS HONOR IRISH ACTS

(Continued from page 12)

owed for, respectively, best new Irish act and best Irish group album ("Sould Ahd Done").

Bygones also won an IRMA for best single, "Hey To My Life." The Polydor-signed quintet performed its current Irish hit, "Coming Home Now," for the Burlington audience—and probably for the scores of youngsters who had jostled and squashed fans to elbow gates earlier that evening.

The Corrs performed an uplifting ver- sion of their transistor hit single "Runaway" during the IRMA show and demonstrated their photographic appeal the next day with splashy press coverage in leading Irish newspapers. Earlier in the week, the Corrs made their second appearance on 1991 Rhythm, Roots and Country festival, which takes place May 3-5 in Galway, Ireland. Steve Earle and K.L. Lang, among others, will join them at the Backwater-sponsored event.

The Corrs' IRMA honor was their sec- ond such accolade in a matter of weeks; siblings Andrea, Sharon, Caroline, and Jim were named best new band at last month's Hot Press Awards. The quartet's 1991 Lava/Atlantic album, "Forgotten, Not Forgotten," continues to occupy slides in the Irish top 10 and, after 22 weeks, at the upper reaches of Billboard's Heatseekers chart.

International acts honored at this year's IRMA awards were Garth Brooks, for best country album ("Fresh Horses"); "Mick Jagger," for best best group album ("What's the Story Morning Glory"). All but Jackson sent videotaped messages of appreciation. And Corrs' special presentation of the box was broadcast on Ireland's Network 2 TV channel March 30. In addition to the usual strong turnout from the Irish entertainment business, the IRMAs were attended by senior executives from the U.K., including EMI Music Europe president Rupert Perry, Warner Music U.K. chairman Rob Dickens, and BMG Records U.K. chairman John Preston.

"It will go to alternative and rock radio," Ayeroff says. "It's not a record that'll just be all alternative. It's a record that can go both ways. It'll probably be a pop record eventually, but we're not going there first. We have to develop a base.

Harris sees cross-format potential for the album: "I feel that it's so refreshing that a lot of different formats are going to respond to it. Already, the reaction of the alternative and rock radio has been exceptional.

DELUXE PACKAGE

The album's cover will complement its sound, which is at heart 70s-derived. "The package is really funny," Ayeroff says. "It's this great 70s coke mirror that one of the guys brought in... The first 50,000 units have a foil-stamp star-burst on them. The package is going to be a little deluxe."

Imperial Drag, which is managed by Carr/Sharpe Management in Beverly Hills, Calif., and booked by ICM, has no firm tour plans as yet. However, the group is performing Wednesday (13) at a special show for label personnel and industry members at the Viper Room in L.A.

"We're having 'Workshop,'" Ayer- off says with a chuckle. "We're having a lot of stock of stuff come in, and we're having three days of music."

"We're going to bring a lot of retail and radio and press people down to see the band," Harris adds.

On May 7, Restless Records will release a side project by Manning, "The Moog Cookbook," which features synthesizer versions of contemporary rock tracks by the keyboardist and collaborator Brian Kehew.
First-read-of-the-day for the most surprising people...

America's sharpest execs devour a favorite ABP journal to keep atop their industry. To hit the perfect decision-maker with your message, Call: (212) 661-6360 Fax: (212) 370-0736 E-Mail: ABP2@AOL.COM

Rich and Famous Robin Leach's first-read-of-the-day is Tour & Travel News!

Wherever she's singing, country wide, Naomi Judd's first-read-of-the-day is Billboard!

Master Builder Bruce Karatz's first-read-of-the-day is... Builder!

These days, ex-NBA great Dave DeBusschere's first-read-of-the-day is National Real Estate Investor!

Ever since Kenny Rogers Roasters, Kenny's first-read-of-the-day is Nation's Restaurant News!

Legendary Hair Stylist Kenneth and his first-read-of-the-day... American Salon!

Adelphi U's irrepressible President Peter Diamandopoulos' first-read-of-the-day is American School & University!

The brilliant Donna Karan's first-read-of-the-day, always is Women's Wear Daily!

The Phantom of the Opera's first-read-of-the-night is... Contemporary Surgery!

www.americanradiohistory.com


**Artists & Music**

**WORK IS PRIME ELEMENT IN SUCCESS OF A&M'S JANN ARDEN**

(Continued from page 11)

Brownie), "Living Under June" was released in March. According to SoundScan, the album has sold 75,000 units in the States. "Insensitive," currently at No. 88 on Billboard's Hot 100, has been in the charts for ten weeks.

"We've got a hit," says Al Cafaro, chairman/CEO of A&M Records. "In a time when the radio's slots for ballads are filled and A&M's not known for carving out an audience for itself. We're getting heavy requests, and the phones are ringing off the hook.

"We're coming home," says Rick Stone, senior VP of promotion for A&M in Los Angeles. "Last week, we got top 40 and Top 20 hits on top 40 and top 40 WSTK [Atlanta], WAPE [Jacksonville, Fl], WBFZ [Greenville, S.C.], and WSXN [Grand Rapids, Mich.]. The record could be a six-week hit on the airwaves. It has minimum airplay and a high audience involvement.

"I think 'Insensitive' has been marvelous here," says Gary Miller, music director of hot AC WKEE Huntington, W.Va. "I've responded to the phone calls and bought one. We added it Aug. 9, and it's still a powerful [track] for us almost eight weeks after we added it.

"People really identify with the song," says Stone. "It breaks the stereotype of soft records being perceived as lackluster, shuffle, repeating immediately, and not selling singles to a younger audience. When the record went on the air, the audiences said they wanted to hear it again, and they went out and bought it." Add Beth Tallman, director of product development for A&M: "Markets where we've taken substantial [sales] leaps and had consistent airplay include New York, Los Angeles, Dallas, Detroit, Houston, Seattle, San Diego, Milwaukee, and Boston.

"The album's sales are picking up substantially," says John Arden, director of the Pittsburgh-based National Record Mart. "In March, it had its best month so far here. It quadrupled its sales in January and February. It's safe to say it's happening."

"It's building here," says Tom Hauserman, buying assistant for Philadelphia-based radio station WPHT. "On our station, the song is number one. 'Insensitive' is number six.

"It's not in our top 10, but there's certainly strong movement."

"A lot of things have to happen in our area," agrees Eric Keil, buyer with the nine-store Disc Centric Disc World in South Plainfield, N.J. "It's picked up very nicely over the past several weeks. It's one of my favorite CDs. I think it can go pretty far, because we do well with established for A&M, 'Markets Kierszenbaum, USARadio, says there is no substantial opportunity to re-launch "Living Under June" in Europe. "Living Under June" was a flop on radio in Europe in late 1994, but airplay was spotty.

"In the U.K., we're going to radio, and it also makes a lot of sense to peak here on the charts in mid-April, and release it there commercially in May," Kierszenbaum says. "With Jann going over there, we'll hopefully get some TV opportunities." Before "Insensitive" began to explode at U.S. market, Arden had been planning to write songs for a fol

---

**EUROPEAN LAUNCH**

"With "Insensitive" heating up in the U.S., Kierszenbaum says there is now a substantial opportunity to re-launch "Living Under June" in Europe. "Living Under June" was performed on radio in Europe in late 1994, but airplay was spotty.

"In the U.K., we're going to radio, and it also makes a lot of sense to peak here on the charts in mid-April, and release it there commercially in May," Kierszenbaum says. "With Jann going over there, we'll hopefully get some TV opportunities." Before "Insensitive" began to explode at U.S. market, Arden had been planning to write songs for a fol

---

**BIG, SMALL-SCREEN EXPOSURE**

The profile of "Insensitive" in the U.S. was further boosted by a 2 1/2-minute clip used in a key scene in the New Line Cinema film "Bed Of Roses," which stars Christian Slater and Mary Stuart Masterson and was released in January. "That film certainly increased our exposure," says Arden. "It got us a lot of radio, but we didn't have a [success] story," says Stone. "However, with "Insensitive," people are calling us and saying, 'Put it on our playlist.'"

"I could be Your Girl," says Arden. "That's another one. It came out No. 1 two weeks before I arrived. I sang in maths, with a microphone and a loud speaker in the corner. It's a huge hit. I'm announcing every five minutes. This is your last chance to meet Jann Arden, the singer of "Insensitive." She's here signing autographs at the record store. It's a hit."

"U.S. TIMING RIGHT"

In the U.S., there was substantial delay in launching "Insensitive" as a follow-up to the album's lead single, "Sure Thing," which was released Feb. 28, 1995. Arden and WSNX [Grand Rapids, Mich.] were the first to chart hit "Insensitive," with 5,000 copies of the album (per week). We're now very lucky to be on a more major TV shows in April. They're not confirmed, but it looks as if we'll get it.

"My only experience of recognition in the music industry includes a film on television," says Arden. "A woman on 'ER.'" "Morning America" yesterday," I said and had been, she said, 'Like you better now.' That's my experience of the media and public. Without MTV or VH1 airplay, Americans may not know me, but they know "Insensitive" because of the song.

"She adds, "The people supporting my music are a very diverse bunch. I don't think my demographic is 18-25 or 25-35. At concerts, when I see young girls, families, grandparents with kids, housewives, and single mothers with their boyfriends, the audience is quite wide. Go figure. I never thought my music would appeal to younger people."

"To set up "Living Under June" in their U.S. market and electronic press kit was first sent to the staff of Poly- Gram's Group Sales. This was followed by a 15-date Chris Isaak tour Sept. 11-30 with shows in Italy, Sweden, Denmark, Germany, Holland, and England. This was followed by a 25-date Canadian tour from Nov. 9 to Dec. 12.

---

**EUROPEAN LAUNCH**

"With "Insensitive" heating up in the U.S., Kierszenbaum says there is now a substantial opportunity to re-launch "Living Under June" in Europe. "Living Under June" was a flop on radio in Europe in late 1994, but airplay was spotty.

"In the U.K., we're going to radio, and it also makes a lot of sense to peak here on the charts in mid-April, and release it there commercially in May," Kierszenbaum says. "With Jann going over there, we'll hopefully get some TV opportunities." Before "Insensitive" began to explode at U.S. market, Arden had been planning to write songs for a fol

---

**GLOBAL INTEREST**

Unprecedented, "Insensitive" became an early chart hit in Italy in October. "Insensitive" was A&M product manager for PolyGram Italy, pitching it as a theme for a provocative TV spot for Coin, Italy's largest department store.

Viewers were quite interested in the single, "Insensitive," which was released Nov. 5. "Our record buyers were just passionate," says WKEE's Miller. "Perhaps there are guys who think they're insensitive or have been insensitive or have been in relationships with insensitive women." A&M executive, however, is in-terested in the groundwork laid by "Could I Be Your Girl" at the strong reception later accorded "Insensitive" by U.S. radio program-
Edie and Lew Wasserman invite you to join them in honoring

Edgar Bronfman, Jr.

The First Steven J. Ross Humanitarian Award Dinner
Thursday, May 30, 1996 - 6:30 P.M. - The Waldorf-Astoria, New York City

Honorary Dinner Chairs: Edie and Lew Wasserman Dinner Chairs: Robert A. Daly - Rudi Ossner
- Sy Malamed - Bernard Myerson - Martin Payson - Sumner Redstone - Stephen Swid - Laurence Tisch

For dinner reservations and information on placing an ad in the Tribute Journal, please call (212) 836-1126.

UJA-Federation of New York + Entertainment and Music Industries Division
No. 23

While Keen's fan base

The Heatseekers chart kicks 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 eligible to appear on the Heatseekers chart. All charts are available on cassette and CD. *Asterisk indicates units available on CASSETTE/CD.

REALISTICALLY ELIGIBLE LIST (Priced $7.98 & above)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>Suggested List Price (Priced $7.98 &amp; above)</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE MGNS</td>
<td>RCA 1209/15 (9.98/15.98)</td>
<td>$19.98</td>
</tr>
<tr>
<td>7</td>
<td>21</td>
<td>3T</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>---</td>
</tr>
</tbody>
</table>

HIT SELLERS (Priced $4.98 & below)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>Suggested List Price (Priced $4.98 &amp; below)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>11</td>
<td>LEMONADE</td>
</tr>
<tr>
<td>3</td>
<td>12</td>
<td>LOTTIE</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td>LONI</td>
</tr>
<tr>
<td>5</td>
<td>14</td>
<td>KENNY SETHEPHERD</td>
</tr>
<tr>
<td>6</td>
<td>15</td>
<td>JANN CLARK</td>
</tr>
<tr>
<td>7</td>
<td>16</td>
<td>JOEY WILSON</td>
</tr>
<tr>
<td>8</td>
<td>17</td>
<td>KIM BONHAM</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td>TRACY BONHAM</td>
</tr>
</tbody>
</table>

The Heatseekers chart draws on the Hot Airplay, Total Sales, East Coast Regional, and West Coast Regional charts. The Hot Airplay chart is a weekly snapshot of the top 40 new and developing artist albums and tracks as measured by the Heatseekers weekly airplay counts. The Total Sales chart is a weekly snapshot of the top 40 new and developing artist albums and tracks as measured by the Heatseekers weekly sales counts. The East Coast Regional chart is a weekly snapshot of the top 40 new and developing artist albums and tracks as measured by the Heatseekers weekly East Coast Regional sales counts. The West Coast Regional chart is a weekly snapshot of the top 40 new and developing artist albums and tracks as measured by the Heatseekers weekly West Coast Regional sales counts.

The Heatseekers chart is compiled from a national sample of retailer stores and selected radio stations. It is available every Friday for weekend airing. The chart is produced by Billboard. Printed in the USA. ©1996, All Rights Reserved.
The New York Chapter of The Recording Academy®

Presents

music
in
CYBERSPACE

A full day symposium designed to help music industry professionals find new creative tools and resources, network with others, manage their careers, promote their music, spot new trends and stay on the cutting edge of new technology.

Session Leaders

Michael Greene, President and CEO, NARAS®
Nicholas Butterworth, Creative Director, SonicNet
Adam Curry, President, On Ramp
Michael Dorf, Owner/Director, The Knitting Factory
Rachel Felder, Director Aërit, Columbia Records Group
Marilyn Gillen, News Editor, Billboard

Chair, Event Committee:
Robbin Ahrold, VP, BMI

Saturday, April 20
9am - 5pm
Marriott Marquis Hotel
45th and Broadway
New York City

$35 NARAS members and students - $50 non-members
Ticket Info call (212) 245-5440 or visit our Web page at http://bmi.com/nynaras.html

Sponsored by:
Apple NEW YORK music festival
July 14-20, '96

and Billboard
With the support of
ACE Audio Visual • ASCAP • BMI
The Gary Group • N2K • Warner Music Group
LOS ANGELES—Because of the worldwide success that L.V. has experienced as co-writer and guest vocalist on Tommy & Doo's Grammy-winning "Gangsta's Paradise," Tommy Boy has released "I Am L.V.,” the classic soul crooner's debut album, to the international community well in advance of its May 21 domestic release.

"He's already performed in concert, opening for Coolio at promotion and pay dates in Europe, and response over there was amazing because the British have such an appreciation for classic and artists," says L.V.'s producer Agent Audrey LaCatis, who is also director of media and artist relations at Tommy Boy. The album is distributed in the U.K. by Tommy Boy U.K. and by various independent labels worldwide.

"I Am L.V.,” which was released internationally March 18, was co-produced and written by the artist. Additional production was provided by Montell Jordan, Barr S., Doug Rashied, Prode', and Treyvon Potts.

The set features gritty R&B ballads that draw from classic soul influences and the vocalist's passion for old-school sounds.

L.V. says, "Growing up, I listened to the Drifters, the Stylistics, Bloodstone, Marvin Gaye, Leroy Hudson... but I don't know if I'm the one to say that after anyone. I also appreciate the work of some of today's artists like R. Kelly and Aaron Hall."

The Los Angeles native began his recording career in 1989 singing on projects by such rap acts as South Central Cartel. He says, "Me and Prode' we grew up in the same neighborhood, and one day he asked me to sing on a couple of tracks; I sang through the hooks and under the rap.

The germination of his solo deal occurred during a visit at the home of his manager, Paul Stewart, who was playing him the musical look to Sue-Vie Wonder's 1976 single "Pastime Paradise."

Los Angeles native Tommy Boy entering the world of music as a solo artist, has experienced a crossover appeal, "he's the multi-talented, multi-dimensional artist that also appeals to a cross-section of the audience howling for more." his music crosses through all those genres."

Fugies Shine On Rap-Stravaganza; Yeofi Brings 'Necessary Madness' To Black Alternative

By J.R. Reynolds

TAKE IT TO THE STAGE: It was one of the best hip-hop shows I've ever attended, and many of the other ticket-holders seemed to agree. On April 1, the House of Blues in Los Angeles presented a rap-stravaganza evening featuring The Goodie Mob, the Roots, and the Fugies. Each act brought its unique personality to the stage and left the audience howling for more.

Next come The Roots, whose way-out performance burbling on hip-hop alternative was packed with dope rhythms and rhymes. The G'nen band made optimum use of its live-band format, with drummer B.R.O. THE R. deftly slaying his style XL to between skin beats and rim shots.

Headlining the evening was the much-anticipated Fugies, who did Columbus proud with their incredible high-energy show. Unlike many acts today, the Fugies deliver a well-orchestrated concert every time, with diverse musicality that appeals to listeners.

A true mark of a good performer is the ability to involve a sell-out crowd to vocal frenzy then reel it back in near silence as the hip-hop trio delivered a diverse, mellow, lyrical passage. Not since the heydays of Parliament and Earth, Wind & Fire have I witnessed such emotional control over an audience. And the Fugies made it look easy.

ATLANTIC rhythm alternative artist Yeofi is doing a final polish of "Necessary Madness," his debut album, which is scheduled for release in early July. Atlantic business affairs manager VP Bob Johnson, who signed the U.K. vocalist, says that in addition to Yeofi's multigenre music approach, "he's a songwriter whose lyrical content depicts a realistic reflection of the joys and problems in today's society, which help him connect not only with socially conscious consumers, but with mainstream record buyers as well."

Los Angeles-based Yeofi is the latest in a string of black artists that have been signed by the label, including the late Bloomfield, and Alot of strokes of pianist Cedar Walton. The label has also released "Afro Cuban Chants," a collection of tracks that expertly weave saucy, saucy, Afro-Cuban and Latin rhythms into a high-energy platter good for anyone's auditory pleasure. Players on the set include Bob James on piano, Gato Barbieri on tenor sax, Lenny White on drums, Steve Berrios on percussion, Andy Gonzales on acoustic bass, and Mike Mainieri on vibraphone.

CLOSING NOTE: Veteran blues keyboardist Willie "Big Boogie Dee" Mitchell died March 27 of heart complications. Mitchell played with B.B. King and other national-ly known blues acts but established a considerable following among Youngstown, Ohio, where he resided for 25 years. Mitchell was born in Mobile, Ala.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>All the Things You Man Didn't Do</td>
<td>GERALD LEVERT &amp; EDOIE</td>
<td>JIVE</td>
</tr>
<tr>
<td>2</td>
<td>Stand</td>
<td>BRANDY</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>3</td>
<td>Losing My Religion</td>
<td>REM</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>4</td>
<td>Love &amp; War</td>
<td>AL GREEN</td>
<td>Verve</td>
</tr>
<tr>
<td>5</td>
<td>Gates of Paradise</td>
<td>AC/DC</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>6</td>
<td>I'll Never Love This Way Again</td>
<td>ROB-B</td>
<td>JIVE</td>
</tr>
<tr>
<td>7</td>
<td>Will You Still Love Me Tomorrow</td>
<td>JOURNEY</td>
<td>ATCO</td>
</tr>
<tr>
<td>8</td>
<td>Carry On</td>
<td>JAMES BROWN</td>
<td>SOUTHERN</td>
</tr>
<tr>
<td>9</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>10</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>11</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>12</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>13</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>14</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>15</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>16</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>17</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>18</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>19</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>20</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>21</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>22</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>23</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>24</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>25</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
</tbody>
</table>

**R&B Singles A-Z**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>30</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>35</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>40</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>45</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>50</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>55</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>60</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>65</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>70</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>75</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>80</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>85</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>90</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>95</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
</tbody>
</table>

**Billboard Hot R&B Airplay**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>All the Things You Man Didn't Do</td>
<td>GERALD LEVERT &amp; EDOIE</td>
<td>JIVE</td>
</tr>
<tr>
<td>2</td>
<td>Stand</td>
<td>BRANDY</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>3</td>
<td>Losing My Religion</td>
<td>REM</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>4</td>
<td>Love &amp; War</td>
<td>AL GREEN</td>
<td>Verve</td>
</tr>
<tr>
<td>5</td>
<td>Gates of Paradise</td>
<td>AC/DC</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>6</td>
<td>I'll Never Love This Way Again</td>
<td>ROB-B</td>
<td>JIVE</td>
</tr>
<tr>
<td>7</td>
<td>Will You Still Love Me Tomorrow</td>
<td>JOURNEY</td>
<td>ATCO</td>
</tr>
<tr>
<td>8</td>
<td>Carry On</td>
<td>JAMES BROWN</td>
<td>SOUTHERN</td>
</tr>
<tr>
<td>9</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>10</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>11</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>12</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>13</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>14</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>15</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>16</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>17</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>18</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>19</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>20</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>21</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>22</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>23</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>24</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>25</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
</tbody>
</table>

**Billboard Hot R&B Singles Sales**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>30</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>35</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>40</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>45</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>50</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>55</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>60</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>65</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>70</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>75</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>80</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>85</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>90</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
<tr>
<td>95</td>
<td>Ain't Nobody</td>
<td>A Tribe Called Quest</td>
<td>JIVE</td>
</tr>
</tbody>
</table>
Despite Violence, Soul Train Awards Upbeat; TFD, D’Angelo Big Winners

BY J.R. REYNOLDS

LOS ANGELES—TLC and D’Angelo were the big winners at the 10th annual Soul Train Music Awards, walking away with three trophies apiece.

The show—co-hosted by Anita Baker, Brandy, and LL Cool J, each of whom performed during the evening—was taped for Fox Television on Monday at the Shrine Auditorium in Los Angeles. MCA diva Patti LaBelle, honored with the Heritage Award for career achievement, received a musical salute by Ron Isley, Peabo Bryson, Rachelle Ferrell, and new Queer female vocalist Tiona, who sang a medley of LaBelle’s hits.

Motown act Boyz II Men was presented with Soul Train’s Sammy Davis Jr. Award for entertainer of the year by veteran comedian Bill Cosby.

Among the evening’s performers were Craig Mack, TLC, Yolanda Adams, and Mary J. Blige.

During the enthusiastic audience, the show’s upbeat presentation was marred when an incident erupted in the backpack parking lot between factions of Death Row Records and Bad Boy Entertainment. The altercation was reportedly instigated by Death Row rapper 2Pac, who was a No. 1 hit artist for best rap album.

The New York City Police Department hasoley investigated the incident when it spiraled out of control. There was no comment from any of the parties involved.

The Soul Train Music Awards show was produced by Music Awards and directed by Ron Dorment. Geannni Willis became supervising producer, and George Duke was the musical director.

Following is a complete list of winners:

R&B/Pop winner—Macy Gray, "I Try"

R&B/soul album of the year—male: D’Angelo, "Brown Sugar"

R&B/soul album of the year—female: Mary J. Blige, "My Life"

R&B/soul album of the year—group, band, or duo: TLC, "CrazySexyCool!"

Rap album: 2Pac, "Me Against the World"

R&B/soul or rap song of the year: The Notorious B.I.G., "Mo' Money, Mo' Problems"

R&B/soul or rap artist: D’Angelo

R&B/soul or rap music video: TLC, "Waterfalls"

Jazz album: Fourplay, "Elektricity"


28

www.americanradiohistory.com
R&B

L.V. MAKING IT (Continued from page 24)

LaCatis says that the song, which initially charted in August, served as an excellent setup for "I Am L.V." and that the exposure L.V. has received from the single and video is well-received:

"He's been on The Tonight Show With Jay Leno, 'Late Night With Conan O'Brien,' Late Night With David Letterman," last December's Billboard Awards, 'Saturday Night Live,' the Grammys, and the Blockbuster Entertainment Awards," she says.

"Throw Your Hands Up," the first commercial single from the album, was released last October and features a rap by Naughtie Bizzy B's Treash.

The single was backed with L.V.'s solo version of "Gangsta's Paradise."

"On the strength of that single, plus the strength of the album, L.V. has received from [Coolio's] 'Gangsta's Paradise,' we're still getting airplay, especially on the West Coast," says LaCatis.

"Throw Your Hands Up" peaked at No. 42 on the Hot R&B Singles chart.

The second single, the album's track title, was serviced to retail as well as crossover, mainstream, and adult R&B radio stations March 19. It was currently serviced to record pools and clubs. The club for "I Am L.V." will be serviced in mid-April to national video channels, with special emphasis at local shows.

L.V. is booked through International Creative Management and is currently making promotional appearances at radio.

The label plans for L.V. to do more live promotional performances.

"His biggest strength is that he's a real vocalist," says LaCatis.

"He's been playing numerous local club dates for some time now; and it would be a real disservice to his voice to do track dates.

DIGITAL UNDERGROUND

(Continued from page 2)

As with the group's previous albums, the new set also features songs that explore themes of sex, drugs, culture, and politics. Shock-G says, "Future Rhythm" does the same thing all the other Digital Underground albums did—connects a connection between ragtime, blues, doo-wop, jazz, funk, rock 'n' roll, and hip-hop in a way that doesn't sacrifice the "flow.""

"Ozone Flow," the flavorful first single, shipped to mix shows and college and urban radio stations March 9.

"Ozone Flow" was serviced to clubs and to serviced djs.

Critique's strategy for marketing "Future Rhythm" is based on heavy consumer exposure. Strute says, "In addition to [releasing] the single, we prepared a five-track prerelease sampler and are going to put it into listening [postal] at 150 independent retail amounts during May, one month prior to the album's street date."

The label also plans to advertise in such magazines as the Source, Rolling Stone, Vibe, and Spin. "We're gonna also do posters, postcards, flats, and T-shirts," says Strute.

A video for "Ozone Flow" was recently directed by director Steven Ashley Blake of L.A.-based Power Films. Among the other tracks on the album are "Walk Real Cool," which features Missy Elliot, "We gotta hang on, gotta live long, gotta be strong, gotta move on. Can't keep on being just some fools," and "Gossipy Us Maximus," a bounce rump-shaker that urges, "Free your mind and let your instincts flow.

Billboard/Phonolog

Music Reference Library on CD-ROM

Billboard presents the first truly complete music reference database on CD-ROM. A few keystrokes gives you instant access to Phonolog's vast database of information. All you need is a PC and a CD-ROM player.

An Essential Tool

From Pavarotti to Pearl Jam, you'll enjoy the complete searchability only this product offers. Not only will you save time, but you'll have a "with reference work which has been a chore until now."

What's best, searches can be initiated by:

- Artist
- Group
- Song Title
- Album Title
- Record Label
- Guest Artist
- Any Keyword

Over 1,000,000 Music Titles

Our authoritative reference database includes details on over 80,000 albums plus 1,000,000 individual songs. Classical, Country, Pop, Rock and Jazz, plus everything in between. Even UPC codes and catalog numbers are included. All neatly packaged on a single CD-ROM disc.

The annual CD-ROM service of $595* includes complete data update discs 4 times a year, plus our easy-to-use instruction guide and helpline.

*Plus one-time shipping charge of $25.

YES! Sign me up for one year's subscription to the Billboard/Phonolog Music Reference Library on CD-ROM.

Charge my: [ ] Visa [ ] Mastercard [ ] Amex
Card #: [ ] Security #: [ ] Expiry Date: [ ]
Name: [ ]
Address: [ ]
City: [ ] State: [ ] Zip:

Billboard Electronic Publishing, 1515 Broadway New York, NY 10036
For fastest service, phone: (212) 536-1402 or fax: (212) 536-5310

BILLBOARD APRIL 13, 1996

www.americanradiohistory.com
By Larry Flick

Inner Faith represents the album well, displaying Simenelli's knack for soulful house grooves and inspirational lyrics.

Industry veteran Larry Sugar shows how to mix it up with "Sound Of Simenelli, Volume One," his own B-Streetmart Records here in the States. A package sporting still more unreleased mixes will be available here in early May. Ya need a scorecard to keep track of Michael Wadford these days. Taking a pause from his alliance with Britain's Hard Times Records, he turns up on New Jersey's Music Station Records with "Return Your Love On A Side," a spaced but spiritually charged house producer by DJ Fresh and M.A.E. The song is sweet, but the performance is better. The truth is that Wadford could take any lyric and turn it into pure poetry. The disappointment is that a major has yet to see that—but we are pleased to see him continue to plug away. And we are delighted with the opportunity to bang the drum on behalf. Wadford is front that his perseverance will pay off.

The Mix: It is hard to believe that two years and four days have gone by since Gillette had every heck-grabbing boy on the street fearfully cupping himself with the withering "Short Dick Man." No, just when it seemed safe for ladies to stroll without protection, the sassy Chicago siren is back with "Shake Your Money Maker," an album designed to lead the g Morr. We are delighted. Wadford is front that his perseverance will pay off.

Produced by the S.O.S. Productions clique, this Zoo Entertainment project is rife with tongue-lashing giggles and raucously charged grous aimed directly at urban teens. "2 Minute Brother" is a fitting sequel to "Short Dick Man," while "Do Frogs Go Wrong," "That Shake!" and "Underwater Boo-gie" are just plain funny. Listening to these jams, we wonder how long it will be before Gillette's grasshopper and frog are turned into a storybook. In a recent interview, Miss Gillette said, "I got this interview through a friend who said, 'You have to do a storybook on your life and I'll help you.'"

Adding glitter to the track is DJ Disciple, who roughs it up with a pair of mixes that will heat up a few late-night dance scenes. If Sub-Urban Records is going to invest in an album-oriented act, this is the one that gets our vote. Imagine what else this winning team can cook up together.

Not one to ever take a breather, Simenelli also takes center stage with "Sum Of Simenelli, Volume One," an album largely composed of previously available singles and rare remixes.

With nary a dialect in the bunch, the U.K.-rooted Sound Proof Recordings has broken out four cuts from the album and placed 'em into a 12-inch doublesome. The tracks bound gleefully into their wallets. "Strong Man" by Eve, "Oh How I Love You" by Sybil, "Feel So Right" by Solution, and "I've Been Changed" by羁 later this month, "Midnight With Morales" will see the legendary producer/DJ reaching the beyond the typical mix-show format by dabbling in on-air chat. We're delighted with the inspiration that Morales also joins Def Mix mates Frankie Knuckles and Satoshi Tomie in producing original music and curating spinning on the spring break editions of MTV's daily dance program "The Grind." And they say there is no interest in credible dance music beyond nightclub. We can see the tide turning in a more positive direction every day.

With Tomie on the brain a second or two longer, we are betting that his recording career will soon pick up steam with "-" his first 12-incher for Sony Japan under the name K-Jee. Typically intricate in its interweaving of melody and rhythm, this epic instrumental is rife with grand strings, playful sound effects, and rumbling percussion. It is still too soon to know if one of Sony's state-side labels will pick up this project—which we would love to see blossom into an album, a Cerrone's vintage long-players. We are alone in seeing the stylistic kinship between these two talents?

Add Nervous Records to the list of labels rocking back to yesteryear for compilation inspiration. "Ner Doo Disco" plumbs through the archives of its parent company, Sam Records, for material, uniting such rarities as "Wikka Wrap" by the Elusions, "Just How Sweet Is Your Love" by Rhyme, and "Just A Groove" by the Glenn Adams Affair. Quite cute, but we are far more charmed and challenged by the Big Nervous Chill," a high-funk Odyssey largely concerted by the band Cover. Our imagination tells us that "Jazzah Scenariers" and "Nocturnal Potation" would be dope in a life setting.

Between the Beats: Though singer/composer Dana McCoy is perhaps best known to this reader as member of the defunct Degrees Of Motion, she has been edging deeper into an ambient-pop realm for several years now. It is a progression that serves her natural flair for intimate poetry and delicate melodies far better than a furious house beat. She resurfaces under the name Crave with the appropriately named disc "Taking Shape," available on Feathers Records. Her New York-based indie, produced by McCoy with Jeff Coplan and Andrew Komis, the material swerves from rhythm-smart, radio-friendly jewels, like "So Close" and "Coming Out," to sparse, acoustic-based confessionals, like "Just Beyond Words" and "Hard To Believe." In all, McCoy's voice has the smoky intensity of Aimee Mann and Everything But The Girl front woman Tracey Thorn. A beautiful piece of work that lingers in the mind and leaves you hungry for more. While a quite an artist in her own right, we recommend reaching for the long-promised domestic version of "No Protection," the red-hot 1985 U.K. album by Massive Attack Vs. The Mad Pro- Tessor. Available here on Gayro-scope/Caroline, this stripped-out journey into futurist dub features eight tracks from Massive Attack's recent Virgin album, "Protection," completely reworked by the Mad Professor (aka Neil Fraser), one of the leaders of Britain's underground electro-ambient movement.

Given Massive Attack's deserved reputation for perpetually pushing the envelope, the fact that the Mad Professor was actually capable of rendering the original versions of "Kar- macoma" and "Sping Glass" safe is downright astounding. Novices should consider this an essential primer on how dub is done properly—as well as a vital lesson in how the parameters of dance can truly be stretched.

On the Move: Clubland compatriot Ricardo Conannoni, manager of Billboard's dance music charts for four years and counting, has relocated to sunny Houston, effective this week. Although he will continue to oversee the charts, weekly playlists from the DJs reporting to the Hot Dance Music/Club Play chart will now be compiled by Joe Berinato at 212-536-6430. Companion can be reached at 713-694-9400.

Parting Glances: On March 22, the dance music community lost one of its more glorious and inspiring voices with the untimely passing of Donnell Rush. He was 42. The details of his passing were vague at press time. The Chicago-based performer spent his adult life dividing his time between making his own solo recordings and serving as a session singer/arranger for such major acts as Chaka Khan, Vesta Williams, Patti Labelle, and the Emotions. Rush's greatest success was as a member of Steve "Slick" Hurley's famed I.D. Productions posse, with whom he record-ed the house classic "Symphony" for BCA Records. At the time of his death, he was getting props for his performance on "Shout'n Out," a collaboration with "Little" Louie Vega and Mood II Swing that has been released on MAX Records under the group name Lood.

Beyond his natural gifts and skills, Rush had the irresistible charm of a true star and the enduring warmth of a dear friend. Over the past few days, we have mentally retraced the lunch ea., cocktails, assorted phone chats, and countless giggles we shared with him. The memories are sweet, and the loss is immense.

Maxi-Mum Effect. The folks at the venerable Maxi Records celebrated the launch of the label's spring roster of releases with a recent soiree in Miami. At the top of the label's agenda is the anthemic "Check This Out/The Way We Used To" by Cevin Fisher, which is already drawing DJ acclaim on test pressing. Due April 24 is the recording debut of drag star Lady Bunny, who bowls with a cover of the Shirley & Company disco classic "Shame, Shame, Shame." Spring will also bring new EPS from producers Mike Dunn and Nick Jones, as well as the diva-driven "It Really Doesn't Matter" by Shay Jones. Captured, from left are Claudia Cusseta, Maxi, Los Angeles club DJ Eddie E.; and Kevin McHugh, Maxi.

Tutalo on the production of this vigorous house, which nicely showcases singer Laura Alford's formidable range and phrasing style. The melody and lyrics leisurely unfurl, letting the bass and tribalistic beat pull the pumper onto the floor first. After about a minute, a rush of bright piano riffs and fuzzy harmonies unner the hook and Alford's lead performance. By the time the chorus breaks in, you're humming in mid-sher— the mark of a potential single.

Drenched in Beats: In its three years of operation, New York's Sub-Urban Records has done extremely well by taking a subtle, workmanlike approach to the business of dance music. With eternally underappreciated producer Tommy Musto at its helm, the label wisely avoids empty grandstanding, opting instead to focus on the impossible task of staying two steps ahead of the creative pack and issuing more than thump-thump clubs with the occasional diva yell. The result is a solid catalog thick with only high-quality music. The forthcoming "There's Got To Be A Way" by Feder-al Hill more than lives up to Sub-Urban's creative standards.

Musto teamed up with longtime collaborator Victor Simonelli and Gary

Regin' in Sacramento. DJ Michael "Emeric" Hayes is bringing the flavor of the worldwide dance music scene, with a specific slant toward H-RGS grooves, to Sacramento, Cali.'s Rage nightclub with his popular "Eurobeat Thursday." Playing to several thousand people each week, Hayes and co-DJ David饮用 frequently premiere the jams of such acts as La Bouche and Nicki French up to six months before domestic release. The club does regular collaborative events with local and highly rated top 40/rhythm radio station KFSM.

Billboard's Dance Breakouts

For the week ending April 13, 1996

Club Play

1. DIRTY LOVE LONNIE GORDON
2. THE CAPTAIN OF THE SHIP FATPACK
3. NEVER STOP REFLEXION FEAT. LAURA ALFORD SONG
4. REACH HIGH UNKNOWN SOCIETY
5. I CRY BASE ISLAND

Maxi-Singles Sales

1. I'M GETTING USED TO YOU SELENA
2. UNLOVE ME JAMES DURBIN
3. DO WHAT'S GOOD FOR ME 2 UNLIMTED CAPITAL
4. EVERYBODY GET YOUNG ZEE PRODUCTION
5. ONE VG & THE MIAD CIRCLE UNISON
6. LA MORENA LEGALES

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

30

www.americanradiohistory.com
SPECIAL ATTRACTIONS
The First Carnival & Expo
Website displays
Studio Sessions
Cutting Edge Panel Discussion Groups
Live Artist Showcases with Divas Unplugged
and much, much more

HOTEL ACCOMODATIONS
The Chicago Marriott Downtown
540 N. Michigan Avenue
Chicago, IL 60611
Single or Double Room Rate: $125.00

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

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

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

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

Please fill out form and mail to:
Maureen Ryan, Billboard Dance Music Summit, 1515 Broadway, 14th Floor, NY, NY 10036
OR fax to (212) 536-5055.
This form may be duplicated. Please type or print clearly. Make payments to BILLBOARD MAGAZINE.

First Name: __________________________ Last Name: __________________________
Company: __________________________ Title: __________________________
Address: __________________________
City: __________________________ State: __________________________ Zip: __________________________
Country: __________________________ Phone: __________________________ Fax: __________________________
I am paying by: Check: ______ Money Order: ______ Amex: ______ Visa: ______
Credit Card Number: __________________________ Exp. Date: __________________________
Cardholder's Name: __________________________ Cardholder's Signature: __________________________
Cardholder's Address: __________________________

Credit cards payments are not valid without a signature and expiration date. Registration are non-refundable.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>2ND</th>
<th>3RD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WOO-HAH!</td>
<td>G. ALLEN</td>
<td>DIO</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>AIN'T NO</td>
<td>JAY-Z</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>SWEET</td>
<td>LA BOUCHE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>DINNER</td>
<td>L. DOOL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>IT'S</td>
<td>D. JOEL</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ALWAYS</td>
<td>M. CAREY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CALL</td>
<td>A. ANGELO</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>ME</td>
<td>K. RYAN</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>NUMBER DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>HYPER-BALLAD</td>
<td>ELEKTRA</td>
<td>64271</td>
<td><strong>No. 1</strong></td>
</tr>
<tr>
<td>WHAT A SENSATION</td>
<td>KENNY D.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GIV ME LUV</td>
<td>VOGUE</td>
<td>64156</td>
<td><strong>No. 1</strong></td>
</tr>
<tr>
<td>THE SOUND</td>
<td>X-Press 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SWEEET DREAMS</td>
<td>LA BOUCHE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAKE THE WORLD GO ROUND</td>
<td>SANDY B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIGHT YEARS</td>
<td>VIRGIN UNDERGROUND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRES DECEOS (THREE WISHES)</td>
<td>GLORIA ESTEFAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FEEL SO GOOD</td>
<td>L. SANTOSO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SALVA ME (SAVE ME)</td>
<td>K. OAK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRANGE WORLD</td>
<td>M. LEE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LUCKY LOVE</td>
<td>A. 1990</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOVE HAS NO NAME</td>
<td>BARB</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AIN'T NOBODY</td>
<td>A. KING</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RUN ON</td>
<td>A. SANTO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUNDAY AFTERNOON</td>
<td>VANESSA DAVI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REACHIN'</td>
<td>J. KELLY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAND OF DREAMING</td>
<td>MASTERS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REAP WHAT YOU SOW</td>
<td>V. MITCHELL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEXUALITY</td>
<td>W. BRIDG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INSIDE OUT</td>
<td>S. LANG</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JUST TRYIN'</td>
<td>THE G. R</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PICKS**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>TELL IT TO MY HEART</td>
<td>T. KAY</td>
</tr>
<tr>
<td>31</td>
<td>IT'S THE WAY</td>
<td>F. TYPE</td>
</tr>
<tr>
<td>25</td>
<td>OOM BOY</td>
<td>M. MCCON</td>
</tr>
<tr>
<td>26</td>
<td>DON'T STOP</td>
<td>L. B</td>
</tr>
<tr>
<td>27</td>
<td>THE NEW AMERIC</td>
<td>M. CHAD</td>
</tr>
<tr>
<td>28</td>
<td>SET ME FREE</td>
<td>M. MUSA</td>
</tr>
<tr>
<td>29</td>
<td>THE WINDING</td>
<td>D. PLUGGO</td>
</tr>
<tr>
<td>31</td>
<td>YOU NEED</td>
<td>J. WILLIAMS</td>
</tr>
<tr>
<td>32</td>
<td>I DON'T WANT TO TALK ABOUT IT</td>
<td>G. WILLIAMS</td>
</tr>
</tbody>
</table>

**Hot Shot Debut**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>ONE MORE TRY</td>
<td>K. PROM \ PRIN</td>
</tr>
<tr>
<td>MOVIN'berry</td>
<td>K. W</td>
</tr>
<tr>
<td>INVITATION OF LIFE</td>
<td>S. VALERA \ VR</td>
</tr>
<tr>
<td>LIFT ME UP</td>
<td>C. BILL</td>
</tr>
<tr>
<td>A MYSTICAL JOURNEY</td>
<td>GALAXY</td>
</tr>
<tr>
<td>I NEVER MIND</td>
<td>A. PHILIPS</td>
</tr>
<tr>
<td>WHO DO U LOVE</td>
<td>D. GRIM</td>
</tr>
<tr>
<td>MOVIN'berry</td>
<td>K. W</td>
</tr>
<tr>
<td>UNTIL WE MEET AGAIN</td>
<td>U. SOUL</td>
</tr>
<tr>
<td>MUSICA ES MI VIDA</td>
<td>R. ROB \ BRAX</td>
</tr>
<tr>
<td>DO WHAT'S GOOD FOR ME</td>
<td>F. CAVALLI</td>
</tr>
<tr>
<td>I WILL SURVIVE</td>
<td>D. RISS</td>
</tr>
<tr>
<td>GIVE ME THE NIGHT</td>
<td>B. LANTZ \ LATIC</td>
</tr>
<tr>
<td>LOVE CAN CHANGE</td>
<td>F. KLEID</td>
</tr>
<tr>
<td>2 LUVER</td>
<td>L. RIDE</td>
</tr>
<tr>
<td>VACATION ALREADY</td>
<td>S. QUEEN FEAT</td>
</tr>
<tr>
<td>WHYAM</td>
<td>C. GIRLS</td>
</tr>
</tbody>
</table>

**Maxi-Singles Sales**

Compiled from a national sample of P.O.S. POINT OF SALE reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOO-HAH!</td>
<td>G. ALLEN</td>
</tr>
<tr>
<td>AIN'T NO</td>
<td>JAY-Z</td>
</tr>
<tr>
<td>SWEET</td>
<td>LA BOUCHE</td>
</tr>
<tr>
<td>DINNER</td>
<td>L. DOOL</td>
</tr>
<tr>
<td>IT'S</td>
<td>D. JOEL</td>
</tr>
<tr>
<td>ALWAYS</td>
<td>M. CAREY</td>
</tr>
<tr>
<td>CALL</td>
<td>A. ANGELO</td>
</tr>
<tr>
<td>ME</td>
<td>K. RYAN</td>
</tr>
</tbody>
</table>

**Top 40 Airplay Monitor**

- Country Airplay Monitor
- R&B Airplay Monitor
- Rock Airplay Monitor

The only radio publications based exclusively on electronically monitored airplay from Broadcast Data Systems.

- Airplay Charts
- Power Playlists
- Greatest Gainers
- New Releases
- Song Activity Reports
- Impact Pages
- Monitored Video Playlists
- PLUS all the latest radio and music industry news every week!

**Call 1-800-722-2346 to subscribe or fax your order to 212-536-5294.**

Top 40\(s\) (1 year\(s\) issues): Country, R&B, Rock\(s\) (1 year\(s\) issues) Part of the Billboard Music Group.
It Was Kitty Who Almost Didn’t Make ‘Honky Tonk Angels’; Hamlin Exits Asylum

I T WAS 44 YEARS AGO in May that Kitty Wells changed the face and future of country when she recorded the special “It Wasn’t God Who Made Honky Tonk Angels.” The song was so strong it sent [Decca’s] Paul Cohen a demo to record to see if he’d be interested, and we didn’t hear from him, so we moved back to Nashville in December of ’71. Johnnie [husband Johnnie Wright] & Jack were playing the Record Shop, and Paul came in. Johnnie asked him about recording me, and Paul said he had a song he wanted us to listen to and see if we liked it. The song was ‘It Wasn’t God Who Made Honky Tonk Angels.’ I knew it was an answer song to ‘The Wild Side Of Life,’ which Hank Thompson had in the Billboard charts. So, I learned the song and went to record it. Never, ever dreaming that it would make a hit. I had already recorded eight sides with RCA, and they were religious and semi-religious, and nobody had heard of them much. So, I said, ‘Well, well, go in and record this song. At least we’ll make an wax on it.’

After the song was released in July 1962, Wells says that the last she heard of it until she got a phone call from Hank, and we were driving down to Nashville from Montgomery, Ala. ‘Audrey said, “Girl, you’ve got a hit on your hands!” Every radio station from here to Montgomery is playing that song!’ So I was real surprised.”

Wells says the resulting change in country was gradual but definite. “Prior to that, there hadn’t been many songs written for the girls. After that made a hit, well, they all started writing songs for them, and it seemed like all the labels started signing up the girl artists, and ever since then, the girls have been doing all right.”

Wells says she very nearly didn’t record “Honky Tonk Angels.” “After we came back from Shreveport, I had decided that I was just gonna stay home and stay with the children and keep house. Then, after I recorded that song, I had to go back to work. And I’m still working.”

THE OTHER SHOE CONTINUES TO DROP at labels here. The latest development: Kenny Hamlin is out as senior VP/GM of Asylum Records Nashville a couple of weeks after Joe Mansfield joined the label as co-president/CEO (Nashville Scene, Billboard, March 30). No word on Hamlin’s plans or on a successor.

Lee Greenwood has a 1,760-seat venue in East Tennessee, near Sevierville, Dollywood, and the resort town of Gatlinburg. Former President Bush and his wife attended the black-tie preopening ceremonies April 1 at the Lee Greenwood Theater Greenwood will play about 250 shows there each year, from April through New Year’s Eve. The venue is the first stage of planned facilities at a development known as River Bluff Landing… Also in East Tennessee, the Rock the Smokies festival, set for July 6 at Forks of the River near Newport, has a May 10 cutoff date for free tickets. After that, they will be $25. Sponsors Strool Music and Texaco report that they have received about 200,000 requests for tickets for the 10-hour show featuring Travis Trift, Hank Williams, Jr., the Charlie Daniels Band, Marty Stuart, Marshall Tucker, and 38 Special. … The sponsor of the summer’s other big country outdoor fest, the Fruit of the Loom All-Star Country Fest ’96, expects at least 250,000 people at the July 13 concert at the Atlanta Motor Speedway. Tickets are free via a Fruit of the Loom purchase or mail-in request. Requests must be postmarked by May 30. Scheduled artists include Williams, the Charlie Daniels Band, Alan Jackson, Patty Loveless, Alabama, Pam Tillis, Tracy Byrd, Lee Roy Parnell, and Kenny Chesney.

THE FOUR-DAY JAMBOREE in the Hills in Wheeling, WVa., is set for July 18-21. The self-proclaimed “Super Bowl of Country Music” features Williams, Confederate States of America, Hootie & the Blowfish, George Jones, and Bryan White on day one; Brooks & Dunn, Tom T. Hall, Aaron Tippin, and David Lee Murphy on day two; Mary Chapin Carpenter, Tanya Tucker, and Kenny Chesney.

Back In The Saddle. Gene Autry is one of many country legends to be honored at TNN’s “An Evening Of Country Greats: A Hall Of Fame Celebration.” The two-hour special airs April 30 at 9 p.m. ET. Autry, center, was welcomed to the show by Emmylou Harris and Joe Differ.

David Lee Murphy’s Top-Shelf Set

ót by Deborah Evans Price

NASHVILLE—With a new single climbing the charts, an opening slot on the Brooks & Dunn tour, an Academy of Country Music nomination for best new male artist, and a NASCAR tie-in, David Lee Murphy looks poised to avoid the disadvantage he faced with the May 21 release of his second album, "Gettin’ Out The Good Stuff." The first single, "Every Time I Get Around You," is No. 45 on Billboard’s Hot Country Singles chart, and MCA executives say this album will solidify Murphy as a bona fide star.

"With this new album, the market-place will know him as a platinum artist," says MCA Nashville chairman Bruce Hinton. "The album is as strong as the last album was. Obviously, this being his second more album, that experience brings even more to the table. The songs just catch up to another level. I think what will happen after this album is that we will firmly establish him as an artist with a strong base. With the new acts, there is so much competition out there now. For a label, it’s more important than ever for it to be about hit artists and not about artists who have hits. That’s what we have with David Lee Murphy. He is a unique artist, being the writer of all of his material brings his own very personal slant to his outlook on life. So I couldn’t be more bullish from where we are going with this guy."

Though Murphy’s first two singles off his previous album—"Just Once" and "Fishing in the Bitter"—attracted some attention, it wasn’t until the release of "Party Crowd" and "Dust On The Bottle" that Murphy broke last year at country radio. Hinton admits that it took a little while for radio to catch on. "But that’s OK," he says. "If you look around and see who our superstars are now and those in the past, they brought a unique artistic vision to radio and to the marketplace when they came on the scene because they aren’t a clone of anything else. They bring their own unique brand of artistry. It takes a while... but the payoff is there and I will always be fine with that." So is Murphy. "It felt great," he says of his rise to prominence. "It’s like that old ‘Dust On The Bottle’ song. You just get a little dust on the bottle, but it sure is great when you finally get that cork off. It just took me a long time. I’ve been here since 1983, and I’ve seen a whole lot of changes take place in Nashville. I just feel real fortunate to be out there now making music." Murphy is pleased with the new record and hopes that it will continue the momentum. "I’m real excited about it," he says. "I think we really took a step up on this record. I was really proud of ’Out With A Bang’ and still am. I think this is just another step up the ladder for me. There are some songs on here that are more meat and potatoes. There is a song called ‘The Road You Leave Behind,’ which I think is a really good kind of a good thing song, which, for me, is different from the last record. And we have a couple of songs that have a little more romantic flavor to them [including] ‘She’s Really Something To See.’ Player-wise, we have all of the same players and Tony Brown [was] producing again. Sonically, it’s still in the same vein as ‘Out With A Bang,’ but there are new characters, new stories, different melodies, different songs.

Murphy is pleased with the acceptance the new single is getting. "It’s moving up the charts faster than anything I’ve ever had," he says. "Everywhere I go, people are saying it’s showing up in the ‘Top 5 at 8’ or ‘Top at 8’ [listener surveys at radio]. When you get those responses, it makes you feel good, especially on a brand-new song.”

Murphy says the next single could be "She’s Really Something To See," which would be the first time for him that a ballad has been released as a single. "I like the fact that we can get out there and rock it up, get ready and have a good time, but there is more to me than that, and I want people to know that we’re ready to have a ball-out there."

Murphy is managed by Doug Cusom and booked by the William Morris Agency, which has placed him on tour with Tracy Byrd and Brooks & Dunn this summer. “We are having a ball with those guys,” Murphy says. “The bottom line is to go out there and give people the best show you can ever give them, and it’s a lot of fun.”

Dave Weigand, VP of sales and marketing for MCA, says the label has planned a special promotion in conjunction with the tour that will run through November. "We’re going to design a scratch-and-win card that will not only tie in with David Lee but Tracy Byrd also," he says. "The card will resemble a lottery ticket that we’re going to hand out at tour dates, and (Continued on page 35)
### Billboard Hot Country Singles & Tracks

**Title**: Hypnotize the Moon  
**Artist**: Mario-Wilson  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 31

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>2</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
</tr>
</tbody>
</table>

**Title**: I'm Not Supposed to Love You Anyway  
**Artist**: Chris Cagle  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 50

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Title**: He Was the Only One  
**Artist**: Faith Hill  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 25

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: My Heart's Desires  
**Artist**: Tim Mcgraw  
**Label**: MCA  
**Peak**: 1  
**% Change**: 47

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: I Could Never Love You (More Than You Already Do)  
**Artist**: Faith Hill  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 14

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: You Still Bleed  
**Artist**: Tim McGraw  
**Label**: RCA  
**Peak**: 1  
**% Change**: 37

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: A Mind of Her Own  
**Artist**: Faith Hill  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 24

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: Somewhere Between  
**Artist**: Faith Hill  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 27

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: That's Not Enough  
**Artist**: Tim McGraw  
**Label**: RCA  
**Peak**: 1  
**% Change**: 26

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: She's Got Me  
**Artist**: Tim McGraw  
**Label**: RCA  
**Peak**: 1  
**% Change**: 25

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: The Lone Star  
**Artist**: Tim McGraw  
**Label**: RCA  
**Peak**: 1  
**% Change**: 24

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: I'm Not Supposed to Love You Anyway  
**Artist**: Chris Cagle  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 31

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Title**: She's got a way of making me feel  
**Artist**: Faith Hill  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 50

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Title**: That's Not Enough  
**Artist**: Tim McGraw  
**Label**: RCA  
**Peak**: 1  
**% Change**: 27

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: You Still Bleed  
**Artist**: Tim McGraw  
**Label**: RCA  
**Peak**: 1  
**% Change**: 24

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

**Title**: A Mind of Her Own  
**Artist**: Faith Hill  
**Label**: BMG Nashville  
**Peak**: 1  
**% Change**: 24

<table>
<thead>
<tr>
<th>Week</th>
<th>#1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>


**NASHVILLE SCENE**

(Continued from page 33)

Melie Haggard, Joe Diffie, Mark Colie, and Tim McGraw, the Oak Ridge Boys, Sammy Kershaw, and Faith Hill on day four. Ticket combinations are available for one, two, three, or all four days… Jerry Lee Lewis is holding his own festival celebrating his 40 years in music. The festival takes place this year to benefit the The Love That We Lost Special at the Peabody Hotel in downtown Memphis. Holders of the first 200 ticket reservations are entitled to attend a private barbeque day before Lewis' Memphis, Miss.

**WHERE THE GRASS IS BLUE**

Vince Gill (MCN) swipes Hot Shot debut on Hot Country Singles & Tracks with "High Lonesome Sound," which enters at No. 50, his career-high debut for a single. That track, which features an appearance by contemporary bluegrass queen Allison Krauss, is the title cut and lead single from a new set arriving at retail May 28.

**DAVID LEE MURPHY’S TOP-SHELF SET**

(Continued from page 33)

everybody will automatically win 82 off David Lee’s CD at participating retail.

AT THE SHOW, David Lee’s CD is being played on radio stations to use to promote the show and the album.

For customers who may also win T-shirts, hats, and other merchandise and can mail the reminder of the ticket in order to be eligible for the grand prize, a fishing trip with Murphy to radio stations.

In addition to the Brooks & Dunn tour, Murphy will be highly visible this summer on the NASCAR racing circuit. "When we play a racetrack," he says, "We got 12th at Daytona, and we are really excited about it. It’s like a red neck dream come true by being sitting there with your year old car going on the track. It’s not my car, we are just sponsoring it with MCA. We are working with Phoenix Racing out of Florida, and Jeff Purvis is driving for us. Jeff is a real up-and-outer… It’s something that I follow, it’s a great track that they watch on the bus and to be on the other side of the track is a lot of fun.”

In the addition to the NASCAR exposure, MCA plans to expand Murphy’s audience by marketing his music to college fraternity rates. “We’re going to be servicing all the college fraternities in the Southeast with the new album, along with the first album, and we’re going to be encouraging them to play these records at parties," Weigand says. "We’re also going to be asking for feedback on the new album too. We have a promotion tied in where we’ll give away a concert with David Lee to one of the fraternity houses."

Weigand says MCA is also planning a strong consumer ad campaign and prime positioning at retail to coincide with its marketing efforts. "We are of course planning another post-race campaign that we’re going to use as a handout at retail," Weigand says. "It’s going to be serviced to all of our retail stores. This will be used two weeks prior to street date. It will announce the street date, and it’s also a useable postcard.

**COUNTRY ARTISTS & MUSIC**

Country Club* here for the ninth anual. The event benefits United Crystal Palace of Middle Tennessee … Tracy Byrd, national specialist for Special Olympics International on behalf of the Country Music Assn., is working with SOI to develop five ban-ishing tournaments to benefit the organization. The first will be at Hollywood June 15-16; subsequent events will take place in Chattanooga, Tenn., Beaumont, Texas, Little Rock, Ark., Charlotte, N.C, and one site to be announced. Byrd has also designed a special fishing lure called "the Lifestyle of the Rich and Famous" in honor of the United Country Music Team. The lure is expected to raise 10 cents of each purchase going to SOI … Songwriters Mark Sanders and Tanya Atsuta will host the Hats Off To High Hope Fund-raiser at the Wildhorse Saloon here May 19. Writers Martraca Berg, Gary Burr, and Bob Diperio will perform at the event, helping High Hopes, a nonprofit organization serving families and children with special needs.

**FOR THE RECORD**

The Hal Ketchum story in the March 30 issue incorrectly said he is a Curb Records artist. Ketchum is signed to the MCA/Curb label.
Authors of this period's songs

The French and German markets will see a special club promotion of "Undercover" "Flash In The Dreamland" on 12" vinyl maxis. Escapade's strategy for the U.S. concentrates on initially servicing jazz/AC radio stations and R&B and R&B adult programmers. If the reaction warrants, clubs will also be addressed.

**Spiritual Unity:** "These things never work," producer Michael Cuscu- na says facetiously in the liner notes to "Blue Spirits," the forthcoming disc by the Blue Note All Stars. The "thing" Cuscu- na speaks of is a grouping of indi- vidual labelmates who show enormous talent but haven't yet achieved the sales needed to thrive as leaders in the marketplace. United, the theory goes, they stand a better chance of moving some units.


**REGGAE MUSIC**

Free Catalog, Same Day Mail, Best Price Call Toll Free To Place Orders

1-800-441-4041
Fax 718-658-3573

http://www.vivanet.com/- bluesroy/rogers.html

**Jazz Artists & Music**

**Euro Heiro:** A promo tour of Europe that boasts 62 different interviews, including jazz majors in France, Holland, Germany, and Spain. I guess that could be deemed substantial interest, and I guess the Continental scene is behind saxophonist Bill Evans' latest excursion into the world of rap and funk, "Escape." The disc, which is the debut album on the Escapade Music label, generated excitement even before it was officially released April 12, driven by the track, "Flash In The Dreamland," a collaboration between the saxophonist and revered hip-hop poet MC 900 Ft Jesus.

Evans spent time with Miles Davis in the early '80s and did a stint in the re- formed Mahavishnu Orchestra in 1984-87. His last three discs were on the Epic label, and their European success laid the groundwork for the anticipation preceding "Escape." Evans' associates on the record are impressive. Lee Ritenour, Victor Bailey, Marcus Miller, Manolo Badrena, and Wallace Roney all participate. The rapper Ahmed Heat cooly floats some rhymes on several cuts as well. Evans' horn is the main component, however.

"I've heard other saxophonists playing with rappers," says Evans, and "so it sounded like the sax players were just sitting in. They were really stretching and improving. I want my saxophone to be an essential part of the songs melodically."

Orders of approximately 25,000 units were made for the European market. The French and German markets will see a special club promotion of "Undercover" "Flash In The Dreamland" on 12" vinyl maxis. Escapade's strategy for the U.S. concentrates on initially servicing jazz/AC radio stations and R&B and R&B adult programmers. If the reaction warrants, clubs will also be addressed.

**Spiritual Unity:** "These things never work," producer Michael Cuscu- na says facetiously in the liner notes to "Blue Spirits," the forthcoming disc by the Blue Note All Stars. The "thing" Cuscu- na speaks of is a grouping of indi- vidual labelmates who show enormous talent but haven't yet achieved the sales needed to thrive as leaders in the marketplace. United, the theory goes, they stand a better chance of moving some units.


**REGGAE MUSIC**

Free Catalog, Same Day Mail, Best Price Call Toll Free To Place Orders

1-800-441-4041
Fax: 718-658-3573

LARGEST DISTRIBUTOR

http://www.vivanet.com/- bluesroy/rogers.html

**GUITAR PLAYER**

"One of the rare guitar heroes who values feeling over flash.

Rolling Stone"

"Many guitarists dabble in slide guitar, but the number of modern masters can probably be counted on one hand -- Roy Rogers is surely one of them."

Roy Rogers & The Rhythm & Groove

**ROLLING STONE**

"One of the rare guitar heroes who values feeling over flash.

Rolling Stone"

"Many guitarists dabble in slide guitar, but the number of modern masters can probably be counted on one hand -- Roy Rogers is surely one of them.

Guitar Player"
**WHERE** 

Byzantium 

**STUDY TOURS** 

According to a study recently released by the Gospel Music Assn., total industry sales grew 25% from 1985 to 1994, with an average growth of 22% each of the past three years. (The study was conducted by Nashville accounting firm Hopper & Kineland PC). Questionnaires were mailed to 200 record labels asking for sales data for 1985-84 and estimations for 1995. Responses received from 56 labels—approximately 75% of the industry.

Among the other stats to emerge from the study are that in 1994, Christian bookstores represented 24% of Christian music sales; general-market sales, 21%; and direct marketing or music clubs, 15% (as they have consistently since 1991). Also, according to the study, gener-al market sales were only 8% in 1991, so the 21% market share represents a 26% increase. Total sales for gospel/contemporary Christian CDs, cassettes, and videos were $390 million in 1994. Total sales for 1995 are estimated at $481 million.

“Christian music has been on a very steady growth path since 1991,” says GMA President Bruce Kohlish. “We've had a pretty flat or minimal growth for several years...the big-picture story is that Christian music is definitely selling better and has a much more positive story than you might see in other genres.”

So with all this good news, why are there layoffs at major labels and great acts without deals? Is the study reflective of current reality? “The study was to determine numbers so we had apples-to-apples comparisons. For instance, the Recording Industry Assn. of America and other [organizations] research that is done bases their reports on total retail dollars,” Kohlish says. “We did not do a study based on profit. This is basically a study that shows where sales are going. . . . Secondly, I think a lot of the [market's] growth—how the stories you'll hear and the reality of that—is a very recent phenomenon. The information I've received is that this really started to happen in terms of returns, in fourth quarter (1995) and first quarter this year. We began this study back in September... So it makes perfect sense in terms of estimates for 1995, and the numbers show a very positive growth, whereas this most recent trend appears to be just that—very recent.”

Though everyone in the industry is happy to see impressive statistics, many question whether such data fatters an accurate perception. “I was a little taken aback by the study because it paints a pretty glowing picture,” says Reunion President Terry Hammings. “The gross quantity of business started so small that to achieve the kind of increases the study shows was dramatic from a percentage standpoint, but in terms of real business... it's still very small. I think what people are feeling is at least from conversations I've had, yes, we've had some growth, but in terms of profitability and our perception of the real impact that we're having, which is not necessarily a quantitatively measurable item... it doesn't feel like we've made that much difference.”

Though the study is not reflective of the short period that the industry is experiencing, many believe such an annual survey could yield interesting results. “I think those numbers will become more and more helpful as GMA does...” (Continued on next page)
**Top Contemporary Christian.**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JARS OF CLAY</td>
<td>EMI ENTERTAINMENT INC.</td>
</tr>
<tr>
<td>2</td>
<td>DC TALK</td>
<td>EMD 514 CHORD</td>
</tr>
<tr>
<td>3</td>
<td>NEWBOS</td>
<td>STARBIRD 0075 CHORD</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL W. SMITH</td>
<td>RELION 0395 WORD</td>
</tr>
<tr>
<td>5</td>
<td>ADRO ADRENALINE</td>
<td>RELION 0384 CHORD</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>SYMPH 444 CHORD</td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>RELION 0415 WORD</td>
</tr>
<tr>
<td>8</td>
<td>CECE WINS</td>
<td>SPARROW 144 CHORD</td>
</tr>
<tr>
<td>9</td>
<td>CARMEN</td>
<td>SPARROW 142 CHORD</td>
</tr>
<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>RELION 0410 WO</td>
</tr>
<tr>
<td>11</td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>GONGCD 101 (CHORD)</td>
</tr>
<tr>
<td>12</td>
<td>KIRK FRANKLIN AND THE FAMILY</td>
<td>GONGCD 101 (CHORD)</td>
</tr>
<tr>
<td>13</td>
<td>STEVE GREEN</td>
<td>SPARROW 143 CHORD</td>
</tr>
<tr>
<td>14</td>
<td>GARY CHAPMAN</td>
<td>RELION 0397 W0RD</td>
</tr>
<tr>
<td>15</td>
<td>PHILLIPS, CRAIG &amp; DEAN</td>
<td>SPARROW 143 CHORD</td>
</tr>
<tr>
<td>16</td>
<td>CHART</td>
<td>RELION 0404 WORD</td>
</tr>
<tr>
<td>17</td>
<td>ROY BOLTZ</td>
<td>WORD 1003</td>
</tr>
<tr>
<td>18</td>
<td>RAY BOLTZ</td>
<td>WORD 1003</td>
</tr>
<tr>
<td>19</td>
<td>LAKEWOOD</td>
<td>RELION 0412 WORD</td>
</tr>
<tr>
<td>20</td>
<td>PLANKLEY</td>
<td>PEACH &amp; NEL 124</td>
</tr>
<tr>
<td>21</td>
<td>AARON JEFFREY</td>
<td>STARDAY 101 CHORD</td>
</tr>
<tr>
<td>22</td>
<td>AARON JEFFREY</td>
<td>STARDAY 101 CHORD</td>
</tr>
<tr>
<td>23</td>
<td>AMY GRANT</td>
<td>SYMPH 697 W0RD</td>
</tr>
<tr>
<td>24</td>
<td>MICHAEL W. SMITH</td>
<td>RELION 0423 W0RD</td>
</tr>
<tr>
<td>25</td>
<td>PHILLIPS, CRAIG &amp; DEAN</td>
<td>SPARROW 143 CHORD</td>
</tr>
<tr>
<td>26</td>
<td>NEW LIFE COMMUNITY CHOIR FEATURING JOHN K. PEK</td>
<td>SHOW UP!</td>
</tr>
<tr>
<td>27</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140 CHORD</td>
</tr>
<tr>
<td>28</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140 CHORD</td>
</tr>
<tr>
<td>29</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140 CHORD</td>
</tr>
<tr>
<td>30</td>
<td>KATHY TROCCOLI</td>
<td>RELION 0410 W0RD</td>
</tr>
<tr>
<td>31</td>
<td>RON KENOLY</td>
<td>INTENSITY 0507</td>
</tr>
<tr>
<td>32</td>
<td>NEW</td>
<td>RELION 0417 W0RD</td>
</tr>
<tr>
<td>33</td>
<td>GREG LONG</td>
<td>MYRNI 3002</td>
</tr>
<tr>
<td>34</td>
<td>CHRISEY KEAGGY</td>
<td>SYMPH 144 CHORD</td>
</tr>
<tr>
<td>35</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140</td>
</tr>
<tr>
<td>36</td>
<td>GREG LONG</td>
<td>MYRNI 3002</td>
</tr>
<tr>
<td>37</td>
<td>JORDAN</td>
<td>RELION 0410 W0RD</td>
</tr>
<tr>
<td>38</td>
<td>OLIVIA</td>
<td>RELION 0410 W0RD</td>
</tr>
<tr>
<td>39</td>
<td>NEW</td>
<td>RELION 0410 W0RD</td>
</tr>
<tr>
<td>40</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140 CHORD</td>
</tr>
<tr>
<td>41</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140 CHORD</td>
</tr>
<tr>
<td>42</td>
<td>KARMA</td>
<td>RELION 0393 W0RD</td>
</tr>
<tr>
<td>43</td>
<td>VARIOUS ARTISTS</td>
<td>SPARROW 140</td>
</tr>
</tbody>
</table>

**Classical Keeping Score**

by Heidi Waleson

**KIDS ON THE BLOCK:** If your fourth grader is still scratching her way out of ear-splitting violin exercises, take heart and check out the New England Conservatory Youth Philharmonic Orchestra (familiarly known as NEC YP). The new CD contains Tchaikovsky’s Piano Concerto No. 1 with pianist Hae- sun Paik and Dvorak’s Symphony No. 9 (Concerto Production), 73 Lincoln St., Boston, Maas (211.1. 542. 1988).

The orchestra, conducted by Benjamin Zander, is made up of students aged 12-18. They play splendidly, with accuracy and heart. The CD was recorded during a 1565 tour of Chile and Argentina, at performances in Buenos Aires and all over the world.

**AMERICAN SONGWRITER:** The orchestra had played 11 concerts in 14 days. Concert Productions also filmed two television documentaries, to be aired on WGBH Boston on March 16 and 17. The orchestra’s tour, which offered a look at the touring life from the teenagers’ point of view: 17-hour bus rides, staying with host families in one Chilean town, taping with holes in them, and tears of emotion at the end of the Teatro Colón concert.

For these young musicians, the personal and professional attitudes toward music were molded in equal parts. The idea of taking music with friends (many of whom played with the orchestra for the last time on tour) coexisted with a need every musician understands: “To create something entirely new, one must be able to go their own way,” says a young violinist in the tour.

“This children are a wonderful people,” Zander says. “They pour so much passion into the music. They don’t hold anything back. And the audience gets the message.”

**HIGHER GROUND**

(Continued from preceding page)

this study every year,” says Word president Roland Lund, “Then you’ll have a rolling two- or three-year study that says in 1985 it was this way, in 1986 it was that way, and in 1997 was this way rather than going back and picking up in 1985.”

“I believe the numbers are true as far as history’s sake, but we are going to need to see the numbers for next year and the following year and the corresponding growth rate.

From my perspective, I think it’s exciting to see statistics reflecting such growth, and everyone interviewed agrees that the industry has come a long way in recent years. However, I share Hemmings’ view that this study creates some high expectations for the next couple of years that may not be met. It will be interesting to see what develops.

**MUSIC CITY HOUND:** Questar Mission Recordings is opening a Nashville office and has announced two key staff appointments. Hired to run that office are VP/GM Jeff Willet and director of A&R Mark Call.

In a statement, Questar president Jason Nader says that a Nashville presence is a must for the Chicago-based company and that he is excited about Willet and Callister’s involvement. In 1963, Willet became director of marketing and sales for national accounts for Sony Music Group, where he remained at Star as director of sales and retail development. Callister is a songwriter/artist who has worked with a variety of artists, including the Beach Boys, and has been cut by Margaret Becker, Kenny Marks, and Glen Campbell, among others. Chester produced the label’s debut album by Thom Shumate as well as the new Jackson Fincher album for Warner Alliance. Questar/Mission’s new offices are located at Commerce Station, 200 11th Ave. S., Suite 507, Nashville, Tenn. 37203.

**IN THE WORKS:** Look for Gotee set Johny Q. Public to sign a deal with a major mainstream label. Details as soon as the ink is dry on the contract. Also, rumor has it that Light Records may be purchasing or partnering with R.E.M. Music.

**A DONE DEAL:** Integrity Music and Word Distribution have signed an exclusive long-term distribution agreement. Newly appointed Integrity CEO Jerry Weimer and Word Distribution VP Mark Funderburk will handle the transition as Word’s field sales team begins handling the Integrity product April 15. Word’s telemarketing department will also receive Integrity product to its line May 1. Word Distribution will begin shipping Integrity product Sept. 1. Until then, Spring Arbor will continue fulfilling orders.
Artists & Music

Weak Retail Forces Sony Makeover

SONY'S SPRING MAKEOVER: Citing a weakened U.S. retail market, which has spooked its newfound affluence, Sony has altered its strategy. In the past year, Sony has decided to cut back on sales with its roster of artists, a move that has concerned several prominent acts. The RIAA has been looking into the matter.

RIAA TAPS SANTISO: In what is expected to be the first of several positive moves toward assimilating Latin labels into its organization, the Recording Industry Assn. of America has named Fonovisa president Guillermo Santiso as the first Latin member of the trade group's board of directors. In addition, Santiso will head up the Latin RIAA newly created committee that will address concerns pertinent to the U.S. Hispanic music industry.

RIAA SETS RECORD: Melody/Fonovisa star Cristiano擅 chart history this week, as his rhythm and sound song "Amor" remains atop Hot Latin Tracks for the 11th consecutive week. The record run of 10 consecutive weeks is shared by several artists.

"Amor," Cristiano's third chart-topper, is taken from the Mexican native's latest album, "El Deseo De Oir Tu Voz," which slides 7-10 on this week's Billboard Latin 100. Cristiano will launch a six-month tour of North and South America May 10 in El Paso, Texas. "Amor" appeared to have run out of gas two weeks ago, but La Mafia's "Un Millon De Rosas" (Sony) was unable to move into the top slot. Only 28 points separated the two songs this week. In the meantime, Fonovisa has just serviced Cristiano's new single, "Amante A Ti." Two weeks ago, Fonovisa established its own record by charting 22 singles on Hot Latin Tracks. The label has been the foremost imprint for singles since Hot Latin Tracks was converted to Broadcast Data Systems in November 1994.

A DEUX: Judging from this season's Carnival celebrations in Brazil, it appears that Brazil's samba sounds are on the wane. A blend of Afro-rooted rhythms and pop-flavored melodies were the norm. Carnival happenings in the late '90s, axé seemed to have been displaced by pagode bonito, an ancient samba from Bahia, and traditional cumbia sounds from the Caribbean.

In a year without a record from axé's foremost proponent, Daniela Maria, Fonovisa artists by Poly Gram's Geramaba ("Ciao Te Todo") and Cia. Do Pagode ("Na Boquinta Da Garrafa") are filling the breach for fans of axé. Cia. do Pagode invaded the wildly popular donas do pagode, or "bottle dance," which features a woman seductively shaking her hips while loping toward the neck of a bottle.

Conventional axé or samba/reggae acts have enjoyed less success. Oiom's live album "So E Mar" (Continental/Warner), recorded at last year's Mourneux (Switzerland) Jazz Festival, demonstrates that the famed band's vaunted percussion does not translate well outside of a studio. Also, Oiom lost its lead singer, Pierre Omambas, when a pirate released a compilation on Continental, "E De Apaiarar," which released too late to take advantage of the Carnival season.

(Collected on page 42)
Featured Speakers & Topics Include:
- Keynote Address by Ralph Peer, Chairman/CEO, peermusic,
- "Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry"
- "The State of Tejano Music"
- "Writers in the Round" sponsored by Warner/Chappell Music, Inc. featuring ... Victor Victor (BMG)
- Fernando Osorio (Warner/Chappell)
- Mary Lauret (peermusic) .... and others!!

Live Artist Showcases & Highlights
- Brunch at the Hard Rock Cafe
- Opening Night Party with Live Artist Showcases
- An evening of Live Artist Showcases sponsored by ASCAP
- Billboard's Star-Studded Latin Music Awards at the historic Gusman Center for the Performing Arts.
- Billboard's Latin Music Hall of Fame inductee Juan Gabriel, celebrating his 25th Anniversary.
- "El Premio" Billboard's Lifetime Achievement Award
- Selena Spirit of Hope Award

Performances include:
- Soraya (PolyGram)
- Shakira (Sony Discos)
- DLG (Sony Discos)
- Nydia Rojas (Arista Texas)
- Aterciopelados (BMG)
- Bobby Pulido (EMI Latin)
- and many more....

Registration Information
- $350.00 Early Bird Special -- must be postmarked by March 15th
- $305.00 Pre-Registration -- must be postmarked by April 15th
- $350.00 Full Registration -- After April 15th and walk-up

Contact Information
Maureen P. Ryan,
Special Events Manager
(212) 536-3002 PH • (212) 536-3055 FAX
For Spanish Inquiries:
Angela Rodriguez,
Latin Marketing Manager
(305) 441-7976 PH • (305) 441-7699 FAX

Hotel Accommodations
Hotel Inter•Continental
100 Chopin Plaza, Miami, Fl. 33131
For reservations call 305-577-1000
Room rate $120.00 single or double. To insure room, please make reservation by April 6th and state that you're with the Billboard Latin Music Conference.
Other struggling samba acts are Ara Beto, whose pop-oriented "Dez" (Sony) has failed to ring registers.

**LATIN NOTAS**

(Distributed from page 40)

Ditto Zé Paulo's "Luz" (Continental/Warner) and Tonho Matéria's "Em Braguilha" (Continental/Warner), each of which made no impact outside of Bahian capital Salvador. 

By contrast, Timbalada's new effort, "Unde Road" (PolyGram), has caused a stir, as has Margaret Menezes' "Gente De Festa" (Continental/Warner), which showcases David Byrne's former stage colleague as she returns to her Bahian roots without embracing axé. Appearing with Menezes on the percussion-heavy album are PolyGram's rédeasatulable Caetano Veloso and her daily famous sister, EMi's Maria Bethânia.

**GOMUS'S COSMIC TOUCH: **Café Tucahu, whose music, according to his late wife, achieved a "state of pure solitude," opened a pulled back music scene and twice stage from the start into the crowd during the band's two-hour set March 16. The injuries his back at a show February earlier than being flung 15 feet of two spokes onto the crowd.

Security guards struggled with fans to allow Cosmic back -stage toward the end of the concert, when the band performed "El Rororo," an electrifying hard rock anthem dedicated to the band's critics.

Cosme as a swan-diving solo act did not energize the throng by himself, however. Also infusing the audience with good vibes and wide-ranging Mestizo rock sounds were his bandmates: guitarist Josenio Rangel, keyboardist Emmanuel del Real, and bassist Quique Rangendo.

A lack-tier mix blemished Café Tucahu's performance. The group's singular mixture of rock, hardcore, bolero, ranchera, and ballads, which constitutes its latest WEA Latina album, "Re," captivated the youth/hip fans. 

Café Tucahu has cultivated a cult-like following in Puerto Rico since the band's concert last November at the first World Festival of Latin Pop/Rock. Nonetheless, the soft-spoken Cosme is not taking the quartet's island success for granted.

"You never conquer anybody," said the group's front man, mushrooming back after the show. He added that an audience is "like a woman; you always have to send her flowers, and you always have to be loading her." 

**MISCELLANEA:** Singer-songwriter luminary Juan Gabriel sang his signature evergreen "Amor Eterno" on March 27 at the burial service for Mexican diva Lola Beltrán, who was in the hospital last week. Osvaldo de los Rosarios - CBS Radio Networks, the long-running CBS Radio Networks, will cease operation of its Spanish-language network CBS Americas on Friday (3). Robert P. Kipperman, VP/GM of CBS, says the 6-year-old Latino network had "been unprofitable and has fallen far below our expectations. Since entering the market, we have devoted significant resources to a strategic review of our Spanish-language assets. The decision to shut down CBS Americas was reached following a comprehensive review of our strategic priorities and the market landscape."

In preparation for this column was provided by Espace Pimaro in Sao Paulo, Brazil, and Pedro Roa-Gutiérrez in San Juan, Puerto Rico.

---

**TODO EN MUSICA LATINA**

**TANGO - FOLKLORE - ROCK ARGENTINO**

**MERENQUE - CUMBIA - SALSA**

**Catalogo gratis.** Ofertas todos los meses.

Envió a todas partes del mundo.

**distribuidora belgrano norte s.r.l.**


Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.
Gerry Goffin Draws Overdue ‘Blood’
Politics Inspire 1st Solo Album In 23 Years

BY CHRIS MORRIS

LOS ANGELES—Songwriter Gerry Goffin will never be accused of being a prolific recording artist. On April 15, Silver Spring, Md.-based indie Adelphi Records will release the songwriter’s second solo album ever and his first since his 1973 twolP LP debut, “I Ain’t Exactly Entertained.” Like that 23-year-old release, “Back Room Blood” is a caustic, politically edged work in which Goffin takes a wrathful look at the current state of world affairs.

To those unfamiliar with “Entertained,” the new record may come as a shock, since Goffin is best-known as the author of a remarkable run of tuneful pop hits, most of which were penned with ex-wife Carole King. These include “Loco Motion,” “Up on the Roof,” “You Make Me Feel Like a Natural Woman” (You Make Me Feel Like), and “I Never Loved a Man (The Way I Love You).”

But Goffin says he was moved to write the songs on “Back Room Blood” after the 1994 congressional elections, when conservative Republicans took control of the legislative branch.

“I wrote most of it in the months after the Republicans gained control of Congress,” Goffin says. “I was just so angry about it that I had to say something... My first album was very politically motivated, and this one was very politically motivated.”

In the early 1960s, after I completed working on this album, I decided to do a backing band while I was listening to Gershwin on the radio, I started thinking about how to use Gershwin’s music in a way that was different from the traditional Gershwinian style. The result is “Tragedy Of The Trade” and “Masquerade,” which were co-written with Bob Dylan, who

Goffin says is sort of like a god to me.

In the case of the former, which catalogs a variety of social ills, Goffin says “I love the music, and I just came up with it the title and about four lines to the first verse. I finished the first verse, and I wrote the remaining six, and when I called him to do the music on it, I said, ‘I haven’t got enough time to write the music, I’m just going to read this way with a band, but I’m sorry, I’m not sure I think I could pull this off.”

According to Goffin, Dylan also played all of the music on “Masquerade.”

The remainder of the songs on “Back Room Blood” were co-authored by Goffin with Goldberg, veteran band producer Ralph Schuckett. Goffin’s songs are published by Lauren Wesley Music/Fontaura Music (BMG).


The album-closing wild card is the 22-year-old demo of “I’ve Got To Use My Imagination.” The Goffin/Goldberg song, first cut at Muscle Shoals (where Cary and the late Eddie Hinton, was left off “It Ain’t Exactly Entertainment” in its demo, a No. 4 pop hit in 1973 for Gladys Knight & The Pips.

Goffin has continued to pen pop hits into the ’90s. “He says, “My last hit in this country was in 1989, which was ‘Miss You Like Crazy’ for Natalie Cole, and I had a small Christmas hit in ’94 with Natalie called ‘No More Blue Christmas.’ I recorded a Diana Ross cut on her present album right now, ‘I Never Loved A Man.’ I’m beginning to branch out and write more with writers, and things looks good.”

His song catalog has proven very durable: His compositions have recently appeared on the Carole King tribute “Tapestry Revisited,” the Beatles “Live At The BBC,” and the “Forest Gump” soundtrack.

“I depend mostly on my back catalog,” Goffin says. He adds with a laugh, “Actually, I could afford a house, but I’d go crazy. I’m going to have one a hobby?”

The songs include such hits as “Johnny B. Good,” “Back In The U.S.S.R.” among others. Last price is $30.

Cash Signs On The Line. Bug Music has inked a deal with performer/writer Cash Signs On The Line’s administration at the House of Blues in Los Angeles, from left, are Eddie Gomez, creative direc tor; Fred Bourgeois, president; Cash; June Carter Cash; Dan Bourgeois, chairman/CEO; Garry Vellenti, senior VP; and David Hinsham, VP of business and legal affairs.

Play, Computer, Play! Hal Leonard Corp., the music print giant, has taken further steps in creating consumer-oriented multimedia presentations of its catalog in a deal with the Digital Entertainment unit of Sony Corp., a publisher and distributor of music, computer software, and CD-ROM products.

Under the agreement, Digital Entertainment will exclusively distribute music concepts created and produced by Hal Leonard into software and hardware packages for all major PC retailers. The first release, due this month, is “Music Maker,” a CD-ROM that converts any computer keyboard into a musical keyboard with the ability to play and re-create such songs as “Johnny B. Good” and “Back In The U.S.S.R.” among others. Last price is $30.

Hal Leonard, which publishes rock legends Led Zeppelin, Van Halen, Bruce Springsteen, and many others, now has more than 15,000 music titles available online. The company says that this is the first time that Hal Leonard has sold its music online, and that it is confident that it will be successful.

By Ira Gershwin

The Gershwin estate has been高等 with tidbits that illuminate Gershwin’s work and the era of his greatest triumphs, even for show-musicians who think they know it all.

The book is a welcome addition that provides insights into both Gershwin, as George’s and Ira’s centennial year continues.

PUB DEAL, TOO: As part of an agreement with BMG/ASCAP, Hal Leonard has added PANDISC/Streetbeat Records with Japanese indie label Alex D.D., PANDISC’s music publishing operation, which has been successful in Japan, has added PANDISC’s Streetbeat Records with Japanese indie label Alex D.D., PANDISCO’s music publishing operation, which has been successful in Japan, has added

Ira, the Wordsmith: Philip Furia is a professor of English at the University of Minnesota whose previous book, “The Poets Of Tin Pan Alley,” seemed, in this corner at least, overly concerned with making the case for being in favor of the “higher” aspects of songwriting. In his new book, “Ira Gershwin: The Art Of The Lyricist,” he has more completely by demonstrating that Ira Gershwin is one of musical theater and film’s great songsmiths.

Although Furia at times sees poetry in Gershwin’s techniques, he has more to say about meaning — whether Gershwin was being inventive or just gathering cliches. One of the most interesting sections is the writing of “My One and Only”/“A Man I Love.” Furia discusses Gershwin’s use of black dialect (which enhances the emotional power of such lyrics as those to “Be My Baby”/“My Woman A Now”), while putting it in historical context. Other uses of black dialect in his songs, he writes, had the power to do mean blacks.

Furia draws from many sources, an interesting mix of biographies and letters written to Bessie Gershwin with tidbits that illuminate Gershwin’s work and the era of his greatest triumphs, even for show-musicians who think they know it all. The book is a welcome addition that provides insights into both Gershwin, as George’s and Ira’s centennial year continues.

Billboard – April 13, 1996

43

www.americanradiohistory.com
Diversity, Emotion Define Ballard
Morissette's Producer Moves On To Aerosmith

BY CRAIG ROSEN

LOS ANGELES—What does Glen Ballard plan to do now that he has three Grammys? He'll announce the formation of his film company with fellow Grammy Award-winning producer David Foster and financier John McGaw, and then he'll return to Florida to produce Aerosmith.

Those who know Ballard only from his work with Alanis Morissette—with whom he shared Grammys for album and rock album of the year for his production on "Jagged Little Pill" and rock song of the year for co-writing "You Oughta Know"—may be surprised by his stylistic leap from the alternative-leaning Morissette to the veteran hard-rocking Aerosmith. Those in the know, however, are aware that Ballard is a hard worker and a fan among the most diverse in the business.

Since emerging in the mid-'80s as a protégé of Quincy Jones, Ballard has produced and written tracks for a wide range of talent, including Patrice Rushen, George Strait, Michael Jackson, and Wilson Phillips.

"I just want to work with people who have the right spirit for the music they do and do it from the right place," Ballard says. "I love so much in music and so many different kinds of music. It's less important what style it is. It's the feel. I'm deciding with whom I'm going to work—is it an emotional, intuitive decision, or a business decision, and I want to continue in that mode."

Ballard's background as a classically trained pianist may help explain his eclectic choices. "I had a lot of different musical influences growing up in [Natchez, Miss.]," he says. "I grew up with real blues, real jazz, real local R&B from the New Orleans/Memphis corridor. I still got a heavy dose of what was happening in pop music, and I studied classical."

For further proof of Ballard's eclectic taste, one need only glance at his CD player. "My favorite album right now is the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness," both discs, I can't get it off the CD player. It's just a question of the first disc or the second one...I always listen to what Trent Reznor does. I listen to a lot of music from South Africa and America, and I really love classical and jazz. I don't have a formal musical taste. I let it all in."

It was that open attitude that helped Ballard hit it off with Morissette, a one-time Canadian teen star who was searching for a label deal when she hooked up with the producer/songwriter. (Both Ballard and Morissette are signed to MCA Music Publishing.) "The kinship was simply natural," he says. "I hadn't heard any of her music, and I don't know how much of my music she had heard. It wasn't really matter. We were not refugees from something in our past that we were trying to run away from and repudiate. We just found that we enjoyed working together."

The majority of "Jagged Little Pill" was recorded at Ballard's home studio in Uxbridge, Calif., with a mix of new and old gear.

"I have a great collection of old tube microphones from the '40s and '50s," he says. "And I have a mix console and digital and analog recording capabilities. I like to put a lot of analog in front of everything. I love the way it sounds, but at the end of the day, it's going to end up on a digital medium, so I try to work with the digital world, as opposed to repudiating it on some level."

For Ballard, the key to a good recording is finding the right microphone.

"I have the perfect microphone for Alanis Morissette that no one else can use now," Ballard says. "It's an AKG C-12 from about 1964. She walks up to that microphone, and she sounds fantastic...It captures her essence best. It's a musical element.

"Capturing an artist's essence is Ballard's production philosophy. "I would never want to impose something on an artist that wasn't consistent with what's already there," he says. "There are probably examples of producers that do that and do it successfully, but I don't think I have a 'Glen Ballard sound.' I try to grow it from the seeds that are already there, from the artist themselves, from their DNA, and I try to tend the plant in that garden and do that well."

It's this sort of philosophy that Ballard will employ with Aerosmith.

"They have sort of always been there for me," says Ballard. "They've always had the true spirit of rock 'n roll to me. They've always had grit, great playing, and fire."

Ballard first hooked up with Aerosmith in April 1994 to try to write a song and play some music together," says Ballard. "What came out of that is that we liked playing music together and really enjoyed it."

(Continued on next page)

Lanz-A-Lot. Narada recording artist David Lanz mastered his upcoming release, "Sacred Road," at the label's in-house studio. Shown at the sessions in the back row, from left, are producer Paul Speer, Lanz, and Narada president/CEO Wesley Van Linda. In the front row is Narada mastering engineer Trevor Sadler.

MACKIE DESIGNS of Woodville, Wash., has upgraded its popular 16-channel CD-1604 mixer with a host of new features, including:
• true four-bus design, with channel assigns to buses 1/2, 3/4, or L/R main mix;
• 16 studio-grade mike preamps;
• control room/phones matrix;
• 60 mm logarithmic taper faders;
• mid-range EQ sweepable from 100 hertz to 8 kilohertz;
• low-cut filter on every channel;
• pre-fader inserts on every channel;
• mono output volume control;
• control room outputs;
• solo button globally switchable from PFL (pre-fader listen) to AFL (after-fader listen) in the master section;
• VLZ (very low impedance) circuitry that reduces noise and cross talk;
• and balanced inputs and outputs on everything but inserts, RCA tape ins and outs, and phone jacks.

Available now, the Mackie 1604-VLZ lists for $1,199.

DB TECHNOLOGIES introduces the dB3000S Digital Optimizer, a powerful digital audio processor designed for high-end applications. Among its features are sample rate conversion rates ranging from 40 kHz to 96 kHz, external sync input, which allows an external reference to be used in film, video, and multichannel situations; frame delay of up to 10 frames for video resynchronization; acoustic bit correction, which provides a dynamic range increase to 18-19 bits on a 16-bit format using selectable dithering schemes and four noise-shaping curves; a high-resolution reference meter with zoom, peak hold, selectable reference level, and up to 90 decibels of meter gain; 44.1 kHz to 96 kHz SR digital tone generator; and digital signal boost or cut of ±60 dB.

The dB3000S carries a suggested list price of $4,950.

KRK SYSTEMS of Farmingdale, N.Y., introduces the Power Bk modular, designed for use with the company's K-RoK, 6000, 7000B, and 9000B nearfield monitors.

The Power Bk supplies 140 watts mono at 8 ohms, regulated power supplies to all voltage gain stages, and heavy-duty Neutrik Combo connectors. It features a frequency response of 0.1 kHz to 50 kHz, as well as extensive protection circuitry.

KRK Systems president Keith Kliewit says the module is "primarily designed to complement our line of closefield monitors, but it works equally well with just about any passive monitor on the market."

KRK also introduces the RoK Bottom, a subwoofer that can be used with any of the company's near-field speakers. The RoK Bottom uses the same enclosure shape as the K-RoK, which minimizes the incidence of parallel waves to produce better linearity and maximizes low-end punch, according to the company.

The subwoofer is a 2.1-cubic-foot enclosure containing a 12-inch polyglass woofer; it is available in powered and unpowered versions. The powered version features a 250-watt amplifier; the 8-ohm RoK Bottom offers a maximum sound pressure level of 110 dB and a sensitivity of 91 dB. (Continued on next page)
connection that was fun, and I think they remembered that when it came time for them to think about a producer.

Another deciding factor was the fact that the members of Aerosmith were impressed with "Jagged Little Pill." For Ballard, most of the work with Aerosmith will be done in the preproduction stage. "With this band, they play so well, making the record is like a vacation, compared to writing it and all the preproduction."

As was the case with Morisette's album, Ballard won't be limited to producing with Aerosmith, as he says that he has already co-written a couple of songs with the band. "I'm also helping to shape the rest of the material with arrangements," he says.

Fans of the harder side of Aerosmith won't be disappointed in the new material, Ballard says. "No one will be surprised to know that we are rocking hard," he says. "That's fundamentally what this band is about. They've always had great songs, and they perform them with their own unique vitality, but we will be expanding what they do.

Ballard says that while he will not necessarily change the Aerosmith sound, he hopes to help the band continue to move forward. "I have a different set of colors in my paint box to add to what they do, their primary colors."

After he finishes the Aerosmith album, which is being recorded at Criteria and South Beach Studios in Miami, Ballard will begin to focus on "Clubland," the first offering from Intrepid Entertainment, the film company he recently formed with Peter and McCaw, who is the sole shareholder of Orey Beach Capital Corp. (The Beat, Billboard, March 30.) Ballard wrote the screenplay for "Clubland."

"There will be a lot of music in it," says Ballard. "I love the concept of marrying music with pictures, not just in music videos, but with dramatic context.

"I see a future where music plays a more integrated role [in films], rather than just putting together soundtracks after the fact and attaching them to a motion picture for marketing reasons," Ballard adds. "I would rather have it creative reasons that drive that decision.

But don't look for Ballard to give up producing records. He plans to work with Morisette on her follow-up to "Jagged Little Pill" when she finishes her current tour. Once again, the initial sessions will likely begin at Ballard's home studio. Says Ballard, "It's a nice workshop that is very special to both of us."

**DIVERSITY, EMOTION DEFINE BALLARD**

(Continued from previous page)

**NEW PRODUCTS & SERVICES**

(Continued from previous page)

"The Rok Bottom is the perfect addition for anyone requiring better low-end response in a near-field monitoring application," says Klavitter.

Along with the above products, KRK is introducing veneered models of its entire near-field line. "The new veneered versions are being offered to complement interiors that require a more aesthetically pleasing finish, such as homes and high-end studios," says Klavitter.

**AUDIO TECHNICA**

of Steve, Ohio, introduces the AT4041 pressure-gradient capacitor, the newest in the company's line of high-end recording broadcast microphones. Offering a smooth frequency response from 20 hertz-20 kHz, the AT4041 features a transformerless output for low self-noise, high output, and a very high sound-pressure-level capability.

The phantom-powered unit features an 80-ohm, 12 dB/octave high-pass switch that is recessed to prevent accidental activation. Audio Technica also supplies its 1300 series of VHF wireless microphones, which consists of the ATW-1127 Uni-Pak transmitter system, the ATW-1128 hand-held dynamic mic, and the ATW-1129 hand-held condenser. In addition, Audio Technica expands its 1200 series of professional wireless systems with the addition of the ATW-1237, a system that combines the company's ATW-R12 receiver with the new ATW-T37C hand-held condenser, which features the AT873R UniPoint element. Also in the wireless area, Audio Technica introduces the ATW-T174, a 16-channel UHF system that features a hand-held microphone/transmitter. The unit operates on UHF bands about used by TV, cellular, and paging systems, according to Audio Technica.

Audio Technica adds the MB400C cardioid condenser to its Midland Blues family of affordable microphones for performing musicians.

The company has been issued a patent for the DIP-switch arrangement on its MT858 desktop computer microphone, designed by AT development engineer Kelly Stott. The interface allows the microphone to configure its 3.5 mm output connector to match almost any computer sound board.

"Since there is little standardization among manufacturers of computer audio boards and systems, Kelly has overcome a major obstacle in computer microphone compatibility with his innovative switching system," says Hazz Goodwin, AT's VE professional products division.

Producer/engineer Ed Cherney has endorsed the AT4033 condenser, which he used on a recent project by Canadian singer Jann Arden. Other artists who have recently used AT microphones on high-profile projects include Alan Parsons and Jimmy Buffett producer Ilass Kunshe.

---

**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 6, 1996)**

**CATEGORY**

| Artist/ 
| Label | BECAUSE YOU LOVED ME | Low Down (Nobody Has to Know) | DOWN LOW TO BE LOVED BY YOU | WOAH! HAI! GOTA YOU ALL IN CHECK | WOAH! HAI! GOTA YOU ALL IN CHECK |
|------|---------------|----------------|-----------------------------|-------------------------------|----------------------------------|----------------------------------|
| Pride  | ME | Geline Doyer | D. Foster | Wynonna / T. Brown | Desperado | Desperado |
| Atlantic | | | | | | |
| Columbia | | | | | | |
| Columbia | | | | | | |
| Columbia | | | | | | |

**CONTOLEES**

<table>
<thead>
<tr>
<th>SSL 4000/SSL 8086</th>
<th>SSL 4000E with G Plus comp. / SSL 4072</th>
<th>SSL 4000E</th>
<th>Sony 3348</th>
<th>3M 996, Ampex 499</th>
<th>Sony 3348</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony 3348</td>
<td>Sony 3348</td>
<td>Sony 3348</td>
<td>Sony 3348</td>
<td>Sony 3348</td>
<td>Sony 3348</td>
</tr>
<tr>
<td>Studer A802</td>
<td>Studer A802</td>
<td>Studer A802</td>
<td>Studer A802</td>
<td>Studer A802</td>
<td>Studer A802</td>
</tr>
</tbody>
</table>

**MIXDOWN STUDIOS**

<table>
<thead>
<tr>
<th>RECORDO PLANT</th>
<th>Chicago</th>
<th>CHICAGO RECORDING COMPANY/BATTERY</th>
<th>SFABRIO/</th>
<th>GRINOCO/</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recording</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Los Angeles)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humberto Gatica</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAC/</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEST</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Chicago)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Mokran</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Mokran</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SSL 8094</td>
<td>SSL 8040E</td>
<td>SSL 8040E</td>
<td>Sony 3348</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studer A827/</td>
<td>Studer A827/</td>
<td>Studer A827/</td>
<td>Studer A827/</td>
<td></td>
</tr>
<tr>
<td>Mitsubishi</td>
<td>Mitsubishi</td>
<td>Mitsubishi</td>
<td>Mitsubishi</td>
<td></td>
</tr>
<tr>
<td>450</td>
<td>850</td>
<td>850</td>
<td>850</td>
<td></td>
</tr>
<tr>
<td>Sony</td>
<td>Sony</td>
<td>Sony</td>
<td>Sony</td>
<td></td>
</tr>
<tr>
<td>3M 996</td>
<td>3M 996</td>
<td>3M 996</td>
<td>3M 996</td>
<td></td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td></td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td></td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td></td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td></td>
</tr>
</tbody>
</table>

**MASTERING ENGINEER**

<table>
<thead>
<tr>
<th>Sony DAT</th>
<th>Sony DAT</th>
<th>Sony DAT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3M 996</td>
<td>3M 996</td>
<td>3M 996</td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
<tr>
<td>Ampex 456</td>
<td>Ampex 456</td>
<td>Ampex 456</td>
</tr>
</tbody>
</table>

**QUANTEGY**


**MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER**

Introducing Quantegy. Makers of Ampex Brand Tape. www.quantegy.com

Gods Child In The House. Qwest Records act gods Child has been working on its sophomore album at Larrabee Studios with producer Tim Palmer. Shown in the back row, from left, are Gods Child manager Steve Barrett, engineer Mark O'Donough, and band members Craig Ruda and Gary Deflora. In the front row, from left, are band member Chris Seefeld, Palmer, and Qwest senior director of A&R Hugo Burnham. The band's album "Aluminum" is due this month.

---

**MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER**

Introducing Quantegy. Makers of Ampex Brand Tape. www.quantegy.com

GOOD WORKS

Chicago. Bride event will be held April 27-28 to benefit the Child Development Center at Vanderbilt Children’s Hospital in Nashville. The event will be at the Brownee O. Currey Jr. Tennis Center at Vanderbilt University. Tennis Invitational festivities kick off April 20 with a celebrity auction at the Cool Springs Galleria. Contact: Judy Turner at 615-327-1274 or Caroline Newcomb at 615-401-0060.

FIGHTING LUPUS: On May 5, Planet Hollywood South Coast Plaza in Santa Ana, Calif., will present “Let The Good Times Roll,” hosted by Bobby Hatfield of the Righteous Brothers, to benefit the Southern Californian Lupus Foundation. The day will begin with a vintage car show, followed by a dinner and concert featuring Hatfield, the Kingsmen, the Turtles, and the Gregg Topper Band. Contact: Kerry Coffman at 714-833-2121.

ON BOARD FOR B.B.C.: The Boarding for Breast Cancer Benefit April 13 at California’s Sierra-At-Tahoe ski area is a snowboarding/music fund-raiser for the national nonprofit group, which raises awareness and funding for cutting-edge projects and research programs. There will be professional snowboarders, free lessons for beginners, an auction, raffles of more than 100 snowboards and other equipment, and band performances. Contact: 802-964-7123, 910-659-7454, or 415-543-2970.

THE WORKERS PLAY: The Toshiba Philharmonic Orchestra, which consists of volunteer musicians who work for Toshiba Corp., will soon embark on its first national tour. Proceeds from the three-city, four-performance tour will be donated to charitable organizations in each city. The tour will hit Irvine, Calif., April 29-30, benefiting Tix for Teens; Nashville May 5, benefiting the Children’s Miracle Network; and New York May 6, benefiting the All-City High School Music Program of the New York City Board of Education. Contact: Sara Trujillo at 212-388-1400.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y., 10010.

APRIL
April 4-5-May 17, ASCAP/Disney Musical Theater Workshop, Disney’s, Los Angeles. 212-621-6234.
April 14-18, Revitique Europe 1996, Jakarta Congress and Convention Centre, Utrecht, Netherlands, 914-238-9165.
April 20, Music in Cyberspace Conference, presented by NYAOU New York Chapter, Marriott Marquis Hotel, 212-245-3440.
April 24, Academy Of Country Music Awards, Universal Amphitheatre, Los Angeles, 213-462-2531.
April 28-May 1, Billboard’s Seventh Annual International Latin Music Conference, Hotel Intercontinental, Miami, 212-536-5002.
MAY
May 1-5, Impact Super Summit Conference, Opryland Hotel, Nashville, 210-646-8000.
May 2, Eighth Annual Tamika Reggae Awards Ceremony, Paramount Theatre, New York, 718-798-7494.
May 14-18, MIDEEM Asia, Convention & Exhibition Centre, Hong Kong, 212-689-4220.
May 17-23, CES Orlando, -.Digital Destinations, CES Haltibich, CES Specialty Audio & Home Theater, various locations, Orlando, Fla. 703-937-7600.
June 3-4, Route 1 South Music Conference & Festival, Richmond Marriott Hotel, Richmond, Va., 804-356-6296.
JUNE
June 27-29, 14th Annual Rock ‘n Charity Celebration, presented by The Mars Fund and Victory Memorial Fund, Los Angeles area, 310-247-2900.

LIFELINES

BIRTHS

Christopher Taylor to Dave and Jackie Robinson, March 21 in Stamford, Conn. Father is VP of finance and administration for BMG Entertainment International.

MARRIAGES
Gina Warren to Ed Rapacki, March 16 in Chicago. Bride is the Midwest sales and marketing manager for MTV Records. Groom is the manager of exports/purchasing for Feedback Inc.

DEATHS
Robert H. Nichols, 76, of a heart attack Feb. 9 in Arlington, Texas. On retiring in 1986 after a 27-year career with General Dynamics, he co-founded Nichols-Wright Recording with his brother. It later merged with Maulin DOR Recordings in 1988 and is distributed by Navarette. Pianist Danny Wright is the label’s best-selling artist; recent roster additions include Windhorse and Foin. In addition to his wife, Nichols is survived by two daughters, Janet Pain and Julie Tov; two sons-in-law, Timothy Pain and Peter Tov; and granddaughter Kay Pain.

Jerry Falstrom, 47, of a heart attack March 23 in Catalina, Calif. He was VP of management information systems at WEA Corp. He began his tenure with the company in 1977 as director of financial planning. Falstrom is survived by his children, Stephanie and Jeffrey, and their mother, Christina. In lieu of flowers, the family has asked that donations be made to the Make A Wish Foundation, 12222 Sunset Blvd., Suite 310, Los Angeles, Calif. 90025.

Jeffrey Lee Pierce, 87, following surgery for a brain hemorrhage, March 9 in Salt Lake City. Pierce was the lead singing writer for LA-based punk band the Gun Club, which made its bow in 1981 with the album “Fire of Love,” released by Slash Records subsidiary Ruby Records. The set’s brazen mix of punk, blues, and psychically oscillated the group’s sound for years to come. The band—whose early lineup included guitarist Kid Congo Powers, later of the Cramps, and the Pontiac Brothers’ Ward Dunton—subsequently cut two albums for Deborah Harry and Chris Stein’s Animal Records. In the mid-80s, Pierce relocated to England, where his rendition of the Gun Club’s “Black Mail” brought the band back to the charts. Later, a band by the name appeared on the recovered ABC, Lollita, Dojo, and New Rose labels and on Fundamental and Triple X in the U.S.; Pierce released a solo set on Statik in the U.K. In '86, He was supported by his parents, Bob and Margaret, and sister-sister.

For the Record

In the spotlight on Children’s Entertainment, in the Feb. 24 issue, a songwriter was incorrectly credited for the theme song of “Shining Time Station.” The song was written by Joe Raposo.
NATIONAL DISCOGRAPHIC

Digging for Gold in '96

OFFICIAL JOURNAL OF THE VITAL REISSUES SOCIETY BILLBOARD, NEW YORK
WITH APOLOGIES TO THE NATIONAL GEOGRAPHIC SOCIETY
DIG THAT CRAZY NICHE LABELS PROBE DEEPEST CORNERS FOR THE UNEXPECTED AND THE EXTRAORDINARY

BY CHRIS MORRIS

FOR a long time, the only way you could get your hands on the music of Emmett Miller was by stumbling on a copy of a bootleg LP of his work, pressed on green vinyl in an edition of 1,000 and issued years ago by a clandestine firm in Santa Monica, Calif.

Emmett who? Miller was a misfit show star, in 1924, Billboard called him "a clever blackface performer with the added advantage of a trilling singing stunt [this trademark yodel] which is extremely effective as an applause winner." He recorded for OKeh during the '20s with the Georgia Crackers, a studio band that included such top-flight jazz artists as Jack Teagarden, the Dorsey Brothers, Gene Krupa and Eddie Lang. His routines betray the grotesque racial stereotypes of minstrelsy—-he engaged in broad dialect humor, painting black men as drunk, gambling layabouts—yet Miller's music proved to be a surprising but major influence on later country musicians.

Hank Williams turned his "Lovesick Blues" into an enormous hit in 1949; Western swing king Bob Wills cut "I Ain't Got Nobody" and "Right Or Wrong," and Fibber Arnold made "Anytime," his theme song; and Merle Haggard saluted Miller on his '60s album "I Love Dixie Blues." It's even believed by some that Jimmie Rodgers, the father of modern country, may have borrowed his distinctive yodel from Miller.

Yet Miller's influence remains such an elusive figure that he goes unmentioned in most major references, and a legal collection of his work has never been available. Until now, that is: In February, Sony Legacy's "Roots N' Blues" series released a 20-track CD, "The Minstrel Man From Georgia," comprising Miller's best-known works, with detailed annotation by Charles Wolfe.

Collectors staggered and clutched their hearts in stunned disbelief.

The Miller compilation is only the most dramatic recent example of deep dives into the region's music. In fact, one of the more significant business and release pieces from the historical character of the compact disc, most major labels have heavily mined their catalogs for deluxe boxed sets devoted to their major best-selling artists. Those same artists' individual album releases have also been well-represented on CD; the entire catalogs of certain artists—for example, the Who, the Velvet Underground and, shortly, the Byrds—have been upgraded sonically, and in some cases their individual albums have been augmented by contemporaneous unsealed material.

ON TOP OF OFF-CATALOG

Today, the so-called "catalog hits" well-crafted by the labels, catalog divisions are taking a longer look at their holdings and coming up with releases that are unexpected, and in some cases, extraordinary.

Bob Hutton has compiled a number of reissue packages for Sony Legacy—including last year's surprising retrospectives devoted to the Straygloves and the McCays—and also operates his own Cowcack, N.Y.-based imprint Suntkster Muse. He notes, "Since all the big guns have been fired, you have to look elsewhere...I've always believed that there was a bigger market for off-catalog stuff than the majors knew existed."

"For the industry as a whole, I think they're running out of things to do," observes Gary Stewart, senior VP of A&R for reissue leader Rhino Records.

But Stewart also notes that at Rhino, the tendency toward the production of packages devoted to such lesser-known artists as Cactus, the MC5 or Dusty Springfield is not merely the result of the cupboard being relatively bare: He says, "I believe there's a cultural responsibility here.

Part of that responsibility, Stewart says, will be met in a project that Rhino is currently working on: a wide-ranging anthology devoted to Roky and the so-called "Texas pschedelic rock" scene, recently assumed the late Pete Welding's responsibilities as producer of the Capitol Blues Collection. He notes the stunning popularity of the series' two-LP set by the band, the Texas bluesman U.S. John Jackson. "It turned out to be one of the better sellers of the bunch...because it's good, and because word got out on it."

He adds, "As a collector, I'm so grateful. I only hope they sell enough so that it doesn't stop."

MARKETING at Sony Legacy, says, "Ten years ago, people were replacing their favorite vinyl albums with CDs. That's all been done now. There's room for these kinds of [more obscure] titles. The consumers have that need, that desire."

But Sony Legacy VP of marketing and product development Jeff Jones adds, "Have the wells run dry? The answer is no, and we believe there are a number of quality front-line titles that need to be in the marketplace."

Jones points out that the company is currently working on its first Flight of "Live From The Vaults," a series of single- and double-CD compilations of concert performances that will feature many of Sony's biggest artists. First release, due in July. At the same time, Legacy will be releasing compilations devoted to '80s new-wave bands like the Godfathers and Wire Train; '60s from Walter Jackson and Cheryl Lynn; Blues from Mississippi John Hurt; and album releases from David Johansen, New Riders Of The Purple Sage and Mountain.

"There has to be a balance between art and commerce," Jones points out. "We are addressing both kinds of issues."

Adds Black, "In terms of historical perspective and integrity...we hope that we'll always be able to release the Emmett Millers of the world. They add a certain credibility and diversity to what we're doing here."

Harry Weinger, director of A&R and catalog development for PolyGram Chronicles, sees deep digging as a natural matter of course: "You have a big company with a broad palate and holdings in many labels. As years go by, you start digging deeper."

Like his Sony counterparts, Weinger notes that a balance between the well-known and the arcane is essential: "Having a major artist who can sell you some records helps, obviously...The hits always pay for the mistakes. If you're in catalog, the mistakes have already been made for you."

So, while Chronicles will be issuing 1900s titles such as bread-and-butter acts like Eric Clapton, James Brown and that notable "mistake" the Yerba Buena, the division will also release pieces from such relatively obscure acts as Johnny Jenkins and Julie Driscoll & Brian Auger.

HER NIBS GETS HER DUE

This summer, Chronicles will also move into the hitherto unplumbed area of pop vocals, with sets devoted to Vic Damone, Georgia Gibbs and Tony Martin, among others. "There's an older crowd that has not been served by CDs," Weinger explains.

Catalog realms such as '50s pop, which have been largely ignored by the majors, often become the essentials for smaller reissue-driven labels, many of them Indies.

Gary Mushfield, VP of catalog at A&R's Varese Vintage, notes that his company has experienced solid sales with pop acts like the Hilltoppers and Billy Vaughn. "These are artists who certainly had a lot of hits, but who aren't well-represented out there," says Mushfield. "We have to go to the B list, but there are a lot of titles the majors aren't going for."
**VITAL REISSUES**

**OFF-PRICE MILLIONS: THE SECRET IN THE VAULT**

Budget and midline reissues accounted for nearly 20% of total 1995 unit sales. Who's making out, and how do they do it?

By Steve Traisman

T
 here's gold—and platinum—in midline and budget product for many artists who've seen their albums reach higher plateaus when released at more attractive—and affordable—price points.

Easily overlooked by many retailers, the relative health of modest-priced reissues is perhaps the one bright spot in a disappointingly flat year for recorded-music sales in the U.S.

Year-end RIAA figures for 1995 were down slightly in units for CD and cassette album releases, to 1,002.2 billion from 1,031.6 billion the prior year. But industry sources agree that midline and budget releases accounted for as much as 18% of total 1995 units, or more than 180 million albums, up from about 16% the year before, or about 160 million CDs and tapes.

Midline "suggested retail or equivalent" prices are typically $11.99-$12.99 CD and $7.99 tapes, with budget releases at $9.98 CD and $5.98 cassette. More affordable "special products," such as the recently announced Geffen Gold line (with no return privilege), are priced to sell at $5.99-$7.99 CD and $3.99-$4.99 tape.

A significant number of independents—as well as the "big six" distribution companies—represent their small labels—midline—and budget—millions—an increasingly important factor in the overall industry bottom line.

Minneapolis-based K-tel "represents a significant part of the budget and midline market because of our large catalog of more than 500 units, and more than 100 budget CDs and tapes," observes Mickey Ellerben, 26-year K-tel veteran and until recently the label's president. "We had 230 releases last year, more than two-thirds under $9.98. We've had two certified RIAA gold titles, "Hooked On Classics" on K-tel and '50s & '60s Dance Party' on Dominion, our primary budget label, with several others going gold this year."

"Cold Front," our urban-oriented label, is probably the most successful of all—it's half budget and half midline—with 'Club Mxt' a rent-seeking claim on the Top 200. For us, tape overall is a strong 50% of total volume, although CDs are much higher on the more 'contemporary' titles."

**BOUNCE-BACKS TARGET HARD-TO-GETS**

Collectables Records Corp. in Ardmore, Penna., has made a success of midline releases since 1980, notes VP Melissa Greene Grossman, with over 800 titles in the catalog.

"As a reissue label, we've had niche market with a 'different' product," she emphasizes. "In this very difficult market today, People want large stores that carry deep catalog, and we use 'bounce-back' cards in every CD. The thousands we get every week help us target hard-to-get titles for retailers. Last year, our Radio Station series was promoted with retailers and stations in key markets, such as WCRS in New York, and WOHC and Harmony House in Detroit.

"Our R&B catalog is very strong, with best-sellers including New Birth, Enchantment, the Intruders, Black Ivory and Johnny 'Guitar' Watson. For '96, our Specialty Jazz Series will have four 'double-album' releases, among other packages."

"On the budget front," notes Essex Entertainment marketing VP Jim Chiado, "we've honored the last two years for 'Mystical Charts' as Off-Price Classical Album of the Year. The 'Only' series of midline hits packages has been our most successful to date, with over 1.1 million copies sold of seven 'Only Rock & Roll,' eight 'Only Country,' three 'Only Love' and three 'Only Dance' releases the last five years, each with 20 original Top 10 hits."

Like any label, Essex actively promotes product. Two of the label's most successful promotions have been a Harley Davidson motorcycle giveaway with 340 Wherehouse Entertainment stores, and a month-long Cleveland-area promotion with the Rock & Roll Hall Of Fame and Best Buy.

**MERCHANDISING TO THE OLDIES: A K-tel floor display promotes one of the Minneapolis firm's boxed-set compilations. Like other specialist and major labels, K-tel's investment in mid-line product is extensive; it offers more than 500 titles at under $9.98 list.**

**GOING FOR THE GOLD**

As the country's preeminent archival label, Rhino Records is also a pioneer in the off-price reissues market. "It's important to support retailers looking for salable goods," observes sales VP Keith Altomare. "Our Billboard series, priced between normal midline and budget price points at $9.98 CD/$6.98 cassette, is our top-selling franchise, with more than 70 volumes. "Three have gone RIAA gold: the two volumes of 'Greatest Christmas Hits' and 'Rock 'N Roll Hits' from the early '60s. One of our most successful merchandising pieces, designed for last summer's Billboard sales campaign, was a Phonograph-style laminated catalog that stores that could keep next to the bin."

"Our biggest midline success story," Altomare explains, was "Smooth Grooves Volumes 1 through 7, released in two batches prior to Valentine's Day last year and this year."

**ATTITUDE, BLUES AND CLASS**

At the Wells Music Group, midline and budget packages represent 20% of unit sales at Vanguard and Ranwood, according to VP Bernie Grossman, who summarizes the firm's philosophy as "We offer legendary artists on the midlines with a front-line attitude. Vanguard best-sellers include Joan Baez 'Hits Greatest And Others' and Buddy Guy's 'A Man And The Blues.'" while Ranwood successes include 'The Piano Magic Of Floyd Cramer' and Pete Fountain's 'A Touch Of Class.'

Notable Vanguard budgets include "The Best Of The Weavers," "Legendary Folk Singers" and "Legendary Blues Singers.

**BUDGET-PRICED CD-ROMS**

Santa Monica, Calif.-based Delta Music pioneered the "budget CD" market with its LaserLight Digital series, claims marketing manager Mike Kelley, "and we now have over 400 classical and 400 pop titles in our catalog, all under $10." Top sellers include Johnny Cash, Glen Campbell, the Glenn Miller Orchestra, Michel Legrand, The Mormon Tabernacle Choir and The Vienna Boys Choir.


**MARKETING THE CORNERS**

As niche and specialized repertoire can be key elements in helping modest-priced reissues connect, LA-based Del-Fi Records, for example, enjoyed its biggest midline success last year with '60s rockers Chan Romero's "Hippity Hippie Shake" and the Centurions' "Bullwinkle Pt. II" instrumental-surf set, with its "Pulp Fiction" featured title track, reports Bryan Thomas, VP of creative services.

"Minting different niches, Razor & Tie Music in Manhattan has racked up more than 60,000-unit sales for both the Michael Stanley Band's "Right Back At Ya" and soul vet Bobby Womack's "The Port," according to partners Cliff Chenfeld and Craig Balsam.

Reissues of individual Partridge Family albums have combined sales in excess of 150,000 units for Razor & Tie. The label emphasizes top-of-the-line mastering and generous packaging that often includes bonus tracks and new liner notes.

Rob Irwin's Legendary Sun-Dazed Music in Coxsackie, N.Y., launched its ambitious "Yesterday" midline CD series at $10.98 suggested retail in 1994, the label head notes.

"It's a way for us to further cover important artists who may already have a 'hits' compilation out, or who may have only 12 to 15 songs in a particular genre," says Irwin. "We've had huge successes with the first Nancy Sinatra and Buck Owens releases, and now we have about 90 titles in the catalog, with 40 more due this year.

**MAJORS MINE THE FIELD**

For the major labels, midline/budget activity centers around a variety of philosophies and strategies—some time-proven, some new and untested.

"EMI Records is planning an extensive revitalization of its catalog," emphasizes Ronnie Barrett, VP, catalog development and marketing. "We're very committed to the midprice and budget categories, as evidenced by Cema Distribution's creation of the new Value Plus budget.

Continued on page 32
BOX SETS: ABBA Thank You For The Music • THE ALLMAN BROTHERS BAND Dreams • BEE GEES Tales Of The Brothers Gibb • JAMES BROWN Star Time • ERIC CLAPTON Crossroads • DEREK AND THE DOMINOS The Layla Sessions • EMERSON, LAKE & PALMER The Return Of The Manoeuvre • THE MOODY BLUES Time Traveller • BARRY WHITE Just For You • HANK WILLIAMS Original Singles Collection • HANK WILLIAMS JR. Living Proof: The MGM Recordings • STEVE WINWOOD The Finer Things • VARIOUS ARTISTS The Casablanca Records Story • VARIOUS ARTISTS Classic Rock Box/WNEW 25th Anniversary Collection • VELVET UNDERGROUND Peel Sessions And Sea Sessions • DELUXE ANTHOLOGY SERIES: THE ALLMAN BROTHERS BAND The Fillmore Concerts • ROY HAYES Evolution: The Polydor Anthology • BACHMAN-TURNER OVERDRIVE The Anthology • BLACK HUMUS Liberation: The Island Anthology • JAMES BROWN Messing With The Blues • JAMES BROWN Soul Blues: The Instrumentals (1960-1966) • JAMES BROWN Roots Of A Revolution • ROY BUCHANAN Sweet Dreams: The Anthology • CAMEL Echoes: The Retrospective (1972-1992) • CARAVAN Canterbury Tales: The Best Of • DEREK AND THE DOMINOS Live At The Fillmore • PETER FRAMPTON Shine On: A Collection • FREE Molten Gold: The Anthology • TIM HARDIN Hang On To A Dream: The Verily Recordings • HUMBLE PIE Hot 'N' Nasty: The Anthology • JANIS JAN Society's Child: The Verve Recordings • JADE WARRIOR Elements: The Island Anthology • THE J.B.'s Funky Good Time: The Anthology • ELTON JOHN Rare Masters • JOHN MARYN Sweet Little Mysteries: The Island Anthology • HARVEY MANDEL The Mercury Years • JOHN MAYALL London Blues (1966-1969) • JOHN MAYALL Room To Move (1969-1974) • REBA MC ENTIRE Oklahoma Girl • OHIO PLAYERS Funk On Fire: The Mercury Anthology • PARLIAMENT Tear The Roof Off • SAVOY BROWN The Collection • ROY STEWART The Mercury Anthology • DONNA SUMMER The Anthology • THIRD WORLD Reggae Ambassadors: 20th Anniversary Collection • THE TROGGS Archeology • VARIOUS ARTISTS Move To Groove: The Best Of 1970's Jazz-Funk • HANK WILLIAMS Health & Happiness Shows • LINK WRAY Guitar Preacher: The Polydor Years • FUNK ESSENTIALS SERIES: BAR-KAYS The Best Of • KURTIS BLOW The Best Of • CON FUNK SHUN The Best Of • THE DICKIES The Best Of 1975-1991 • GAP BAND The Best Of • JUNIOR The Best Of • KOOL AND THE GANG The Best Of (1969-1976) • KOOL AND THE GANG Celebration: The Best Of (1979-1987) • LOVE UNLIMITED ORCHESTRA The Best Of • STEPHANIE MILLS The Best Of • OHIO PLAYERS Funk On Fire: The Mercury Anthology • PARLET The Best Of Parlet featuring Parliament • PARLIAMENT Tear The Roof Off • PARLIAMENT The Best Of: Give Up The Funk • BARRY WHITE All-Time Greatest Hits • VARIOUS ARTISTS Funky Stuff: The Best Of Funk Essentials • VARIOUS ARTISTS Funk Essentials 2: Best Of Funk Essentials 2: Best Of Funk Essentials Ballads • The Best Of • RAY, GOODMAN & BROWN The Best Of • VARIOUS ARTISTS The Power Of Love: Musique No. 1 • ANIMATION The Best Of • ATLANTA RHYTHM SECTION The Best Of • BIG COUNTRY The Best Of • ELVIN BISHOP Sure Feels Good/The Best Of • BLUE CHEER History Of • THE BLUES MACOOS Rugged Compilations: The Very Best Of • BROOKLYN DREAMS Music, Harmony and Rhythm The Casablanca Years • JAMES BROWN 20 All-Time Greatest Hits • JAMES BROWN James Brown's Funky Christmas • JACK BRUCE Wilnower: A Twenty Year Retrospective • ERIC BURDON & THE ANIMALS The Best Of • BOBBY BYRD Bobby Byrd Got Soul: The Best Of • THE CALL The Will Come: The Best Of • CHEM The Casablanca Years • ERIC CLAPTON The Cream Of Clapton • ERIC CLAPTON Eric Clapton's Rainbow Concert • COWBOY A Different Time • CREAM The Very Best Of • DEEP PURPLE Knockin' At Your Back Door/The Best Of • EMERSON, LAKE & PALMER The Best Of • THE EVERY BROTHERS The Mercury Years • WAYNE FONTANA & THE MINDBENDERS The Best Of • TIM HARDIN LIVE: THE HERD Featuring Euter Frampton • THE JAM Greatest Hits • JAY AND THE TECHNIQUES The Best Of • TROY JONES The Complete Tom Jones • THE LEFT BANKER There's Gonna Be A Storm: The Complete Recordings 1966-1969 • YVONNE MALMSTEEN The Collection • MANFRED MANN Chapter Two: The Best Of The Fontana Years • THE MISSION U.K. Sum And Substance • MONSOON Featuring Sheila Chandra • NEW YORK DOLLS Rock 'n' Roll • TONY ORLANDO The Casablanca Years • RICHGUS BROTHERS Unchained Melody/The Very Best Of • RUSH Chronicles • SIR LORD BALTIMORE • SEA LEVEL The Best Of • SOFT CELL Memorabilia • ROY STEWART Vintage • DONNA SUMMER Dance Collection • TASTE FEATURING RORY GALLAGHER The Best Of • HOWARD TATE Get It While You Can: The Legendary Sessions • TEN WHEEL DRIVE With GENE clamp The Best Of • THIN LIZZY Dedication • PAT TRAVERS The Best Of • THE TROGGS The Very Best Of • JOHN-NEVAN ZANT The Collection • VARIOUS ARTISTS Casablanca Records Greatest Hits • VELVET UNDERGROUND The Best Of • VILLAGE PEOPLE The Best Of • WET WILLIE The Best Of... and more....

CONTINUING TO BRING YOU THE COLLECTIONS OF A LIFETIME

ERIC CLAPTON Crossroads 2 4 CD Deluxe Box Set
BURNING SPEAR Chant Down Babylon: The Island Anthology 2 CD Deluxe Anthology
JAMES BROWN Foundations Of Funk: A Brand New Bag 2 CD Deluxe Anthology
BILLY SQUIER Reach For Tim Skye: The Anthology 2 CD Deluxe Anthology
BRIAN Auger's Oblivion Express The Best Of 2 CD Deluxe Anthology
TOOTS AND THE MAYTALS Time Tough 2 CD Deluxe Anthology
THE MERCURY BLUES & RHYTHM STORY 8 CD Deluxe Box Set

COMING IN 1996...

BOX SETS: DUANE ALLMAN • CREAM • CONNIE FRANCIS • DUSTY SPRINGFIELD • THIN LIZZY DELUXE ANTHOLOGY SERIES: GREGG ALLMAN One More Try • ASWAD The Anthology • BLUES PROJECT The Anthology • JAMES BROWN Make It Funky • THIN LIZZY • BUCK BOWMAN Funk With the Original J-B's (featuring Bootsy Collins) • JJ CALE The Island Anthology • CHICK COREA & RETURN TO FOREVER Anthology • LESLEY GORE It's My Party: The Mercury Anthology • STEEL PULSE The Anthology • SCORPIONS The Anthology GIRL GROUPS SERIES: THE ANGELS The Best Of • THE SHANGRI-LAS The Best Of • VARIOUS ARTISTS: Girl Groups Anthology
FUNK ESSENTIALS SERIES: BAR-KAYS The Best Of Volume 2 • CAMEO The Best Of Volume 2 • CON FUNK SHUN The Best Of Volume 2 • LEON HAYWOOD The Best Of • OHIO PLAYERS Jam
VOCALISTS SERIES: VIC DAMONE The Best Of • THE GAYLORDS The Best Of • GEORGIA GIBBS The Best Of • EDDY Howard The Best Of • RALPH MARGERIE The Best Of • TONY MARTIN The Best Of
VOCAL GROUPS SERIES: CREW CUTS The Best Of • DAN LEERS The Best Of • DEL VIKINGS The Best Of • DIAMONDS The Best Of • PENGUINS The Best Of
COMPILATIONS: ELLEN MC ILWAINE The Polydor Years • AHMAD JAMAL 20th Century Groove: The Best Of • HUGH MASEKELA The Lasting Impression Of Ooga Booga CHRONICLES LABEL REISSUES: TONY JOE WHITE Lake Placid Blues • TONY JOE WHITE Closer To The Truth • TONY JOE WHITE The Path Of A Decent Groove... and more....
VITAL REISSUES

MIDLINE REISSUES

Continued from page 50

line, which successfully debuted with over 100 titles last October. We’re also aggressively adding to the Priceluster midline, developing existing front-line and midline titles as well as creating new compilations to attract a broader consumer base.

Among artists reaching higher sales levels in midline and budget by developing titles are Arrested Development, Pet Shop Boys, Sinead O’Connor, Canned Heat, Huey Lewis & The News, Bobby McFerrin and Robert Palmer. EMI plans to launch the first six titles of its ‘The Heart Of Soul’ series in June during Black Music Month.

Robert Palmer.

AGGRESSIVE PROMOTION:
IT’S IMPERATIVE

“Retailers have to become more aggressive in promoting budget-priced tapes,” emphasizes Bill Levinson, PGD VP of catalog development. “Promot-
ing budget tapes like the great old Motown albums is like hyping paperback books—the portability aspect at attractive pricing.

Levenson and John Esposti, VP sales/catalog development, note a number of RIAA gold awards in both the midline Sound Savers and budget Great Sounds lines, including Eric Clapton’s ‘Timepieces’ and Elton John’s ‘Greatest Hits.’

BORN TO BE WILD: Among Essex Entertainment’s most success-
ful promotions has been a Harley Davidson motorcycle giveaway involving 360 Wharehouse Entertainment stores.

“We shipped 500,000 plus last May on Sound Savers of the Beastie Boys’ ‘Licensed To Ill,’” recalls Esposti. “And it was on the Top Catalog chart for the last eight months except for the holidays. To keep the fresh line, we had Gus Dudgeon oversee the digital remastering of the 12 original Elton John albums, through ‘Rock Of The Westies,’ adding bonus tracks and new packaging. Last year, we committed more than 750 titles to the Great Sounds budget line, and now we have over 2,500 titles in the catalog—
from every label.”

THE SCHNOZZ, BOOTSY & ESKY

“One of the best-sellers in the Warner Archive series is ‘At Time Goes By, The Best Of Jimi Hendrix,’” reports Warner Bros. sales VP Charlie Springer. “It’s among the top four of all WEA Super Saver CDs and in the top 200 of cassettes, with 90,000 units shipped to date. Two other perennial sellers are the Boos' Collins compilation, ‘Back In The Day, The Best Of Bootsy,’ and the ‘Allien Toussaint Collection,’ while the top catalog piece overall is ‘Jamaica Taylor’s Greatest Hits.’

At Reprise, sales VP Dave Stein notes that “The current lounge/exotic movement sparked sales on ‘More Of Other Worlds, Other Sounds,’ the recent Esquivel release in the Reprise Archive series, with over 12,000 units shipped in four months.

“We’ve also been active in supporting Rosemary Clooney’s ‘Love,’ with a renewal of interest due to her extended booking at Manhattan’s Rainbow and Stars tripling sales in the region.”

DROPPING INTO MIDLINE

At Uni Distribution, Jay Gilbert, director of catalog sales and product development, observes that all the labels are getting more involved in dropping titles to the midline Sound Buy and budget Compact Price lines.

“Last year, Guns ‘N Roses and Don Henley went to midline,” Gilbert recalls, “and in this next conversion MCA Nashville is contrib-
ting titles from Vince Gill, Trisha Yearwood, George Strait, Reba McEntire and Wynonna. We had incredible initial sales for the new Geffen Gold line, with over 50 titles priced to sell from $4.99 to $7.99 per CDs and $3.99/$4.99 cassettes. Tapes are losing ground signifi-
cantly overall, with CD units up to 72% of Sound Buy last year, from 64% in ’94 and 52% in ’93.”

“For our Best Value midline and Nice Price budget line, we’re focusing on several new programs,” notes Larry Galinsky, VP, jazz and catalog sales, for Sony Music Distribution. “In our recent quarterly conversion in January, we dervaled over 100 titles to Best Value, including Wynton Marsalis, Roseanne Cash, Ramsey Lewis and Cyndi Lauper.

“In Nice Price, a real success story is the continuing sales of the Nashville Super Hits line at mass-merchant, rack and retail levels," Galinsky continues. “In Best Value, our Rhythm ‘n Soul series is up to 23 titles, with seven added in March and six more due later this spring. Top sellers include the Isley Brothers, Patti Labelle and the O’Jays. Our next major series, due in late April, is a CD-only, 10-tite ‘This Is Jazz’ release aimed at new and younger consumers.” Adds Jeff Jones, VP, marketing and product development, Sony Legacy Recordings. “Among Best Value top sellers are the Isley Brothers’ ‘Ballads,’ with over 150,000 shipped since its August ’94 release, and Miles Davis’ ‘Kind Of Blue’ which sells about 100,000 units every year.”

RCA’S REVERSAL: FROM MID- TO FRONTLINE

Although BMG Classics is continuing with its historically success-
ful midline Gold Seal and Living Stereo releases, RCA Records is tak-
ning a different tack. “Our rationale for a shift from midline/budget pricing to front-line reissues is to offer added value with more tracks and previously unreleased material,” explains Mike Omansen, VP, strategic marketing. “The John Denver catalog continues to sell strongly due to his touring, his TV presence and mail-order TV pack-
ages by BMG and Sony. For RCA Records, his July-December 1995 sales were 20% up in units over the prior year.

Accordingly, our April 16 release, a two-CD/tape package ‘The Rocky Mountain Collection,’ will offer 39 songs at full-line pricing, $29.98 CD/$23.98 cassette.” Marketing efforts will include radio pro-
motion in 20 markets, national TV advertising targeted to adult females, and retail display programs. Concept albums shipped the first quarter (all $15.98 CD/$10.98 tape) included ‘Do You Love Me’ (great love songs) in January for Valentine’s Day; ‘Ireland’s Greatest Hits’ (released in February for St. Patrick’s Day); and “Golden Hits Of The Silver Screen” (our last month to coincide with the Academy Awards

The label’s Living Stereo line has been incredibly successful, culling recordings from the ’50s and ’60s ‘golden age’ of stereo, repro-
ducing original cover art and liner notes. A recent hit for the label success was Arthur Fiedler, whose centennial last year produced single, three-
pack and box-set releases.

Any retailer not aware of the expanding profit opportunities from the increasing array of midline, budget and special product offerings has only him- or herself to blame if the customer goes to the compe-
tition. In today’s marketplace, that’s really throwing money—and business—away.

QUESTION: What Do These Four Releases Have In Common?

\[Image of various releases as mentioned in the text.\]
VH-1: THE BIG 80'S
It's a street-corner symphony from the Go-Go's, Culture Club, Squeeze, and others. Hear them bring their heavenly harmonies to such rhythm & blues classics as "The Safety Dance" and "Centerfold."

(Three-CD Box)
BUY THIS BOX OR WE'LL SHOOT THIS DOG:
THE BEST OF THE NATIONAL LAMPOON RADIO HOUR
These are a few of our favorite things! Exquisite comedy from John Belushi, Chevy Chase, Bill Murray and others. It's right up there with raindrops on roses and whiskers on kittens.

(Three-CD Box)
SALSA FRESCA!
DANCE HITS OF THE '90S
Surf's up, Dude! Dig the killer surf sounds of Willie Colon, Grupo Niche, Eddie Santiago and a bevy of others! The history of surf music and surf life on 4 CDs, 64 pages, and a waxed-up longboard!

(Three-CD Box)
YOUTH GONE WILD:
HEAVY METAL HITS OF THE '80S, VOLS. 1-3
Move your mind with this collection of soul music's most social y relevant recordings including "Rock You Like A Hurricane" and "Cum On Feel The Noize."

(Three-CD Box)
ROCKIN' AND DRIFTIN':
THE DRIFTERS BOX
Los exitos grandes de Los Drifters y sus cantantes Ben E. King y Clyde McPhatter incluyenos "Under The Boardwalk," "Up On The Roof," "Stand By Me," y mucho mas!
SHOP AROUND
A Selective Guide To Forthcoming Reissues

APRIL

A&M
BROTHERS JOHNSON, Look Out For Number 1; Right On Time; Blame; Light Up The Night

ACE (UK)
ROCKY NELSON, Rockin' With Rocky

AVI
VARIOUS ARTISTS, The Calla Soul Story

BLUE NOTE
LEE MORGAN, Live At The Lighthouse

CAPITOL
DEAN MARTIN, That's Amore: The Best Of Dean Martin; Sleep Warm; The Capitol Years (2-CD set)

CAPITOL NASHVILLE
MERLE HAGGARD, Down Every Road (boxed set); MERLE TRAVIS, Walkin' The Strings; Folk Songs Of The Hills

CASTLE COMMUNICATIONS
MOTORHEAD, Bomber; Overkill; Ace Of Spades; Iron Fist; No Sleep 'Til Hammersmith (2-CD set); Another Perfect Day

COLLECTABLES RECORDS
THE SUNRAYS, For Collectors Only—Vintage 'Rays (2-CD set)

DA MUSIC
DAXTER GORDON, Live At The Montmartre; Jazza

DCC COMPACT CLASSICS
CREEDENCE CLEARWATER REVIVAL, Willy & The Poor Boys (180G; High Quality VINYL)

DEL-Fi
THE CENTURIONS, Surfers' Palomar Party (vinyl); DEFENDERS, DARTS, DELUXE COUPLES (vinyl)

BRONCO (DEL-Fi)
VARIOUS ARTISTS, The Soul Of Del-Fi

DELMARK
MUHAL RICHARD ABRAMS, Young At Heart

EMI
FATS DOMINO, That's Fats A Tribute To Fats Domino

VARIOUS ARTISTS, Crescent City Soul: The Sound Of New Orleans (1947-1974) 4-CD boxed set

ESSEX ENTERTAINMENT
PAUL MANTZ DENNY, Bachelor In Paradise

ROY ROGERS & DALE EVANS, Peace In The Valley

GNP CRESCENDO
FANTASY WORLDS OF IRWIN ALLEN

GNP
PETE FOUNTAIN, Do You Know What It Means To Miss New Orleans? (2-CD set)

ICHIBAN
SOUL CLASSICS
CLARENCE CARTER, Got Caught Making Love/The ABC Years

K-TEL
CAPTAIN B BALE

MCA
VARIOUS ARTISTS, Quiet Storm: The Glory Of Love/Sweet & Soulful Love Songs, Thinking About You/A Collection Of Modern Love Songs

ONE WAY
GENTLE GIANT, Live—Playing The Fool

JAN & DEAN, Drag City; Jan & Dean's Pop Symphony No. 1; Surf City/Folk 'N Roll

McGUINN- HILLMAN CHRONICLES
B</text>
THE UNIVERSE AS WE KNOW IT

The Capitol Blues Collection
The Ultra Lounge Series
Spotlight On...
Peggy Lee
Nancy Wilson
The Beatles
Nat King Cole
Dean Martin
Frank Sinatra
Capitol Sings
Beach Boys

© 1996 CAPITOL RECORDS, INC.
www.americanradiohistory.com
Swamp Dogg

Best Of 25 Years Of Swamp Doggs... Or F**K The Bomb, Stop The Drugs

Jerry Williams had success as a performer, songwriter and producer, buying the inner turmoil of answered voices and unresolved lives. In an ironic act of self-preservation, Williams saved himself in 1970 by founding Swamp Dogg, launched in the fervor of his landmark soul album Touchdown of the Mind. Robert Palmer calls him "one of America's most incandescent originals. Best of 25 Years contains 18 unique cuts, including 2 bonus tracks.

Marva Wright

Born With The Blues

The second solo album from the New Orleans rhythm & blues powerhouse—twelve soul-stirring songs on one exuberant album. Guests include Tommy Ridgley, Lenny McCleen, Sonny Landreth, Walter "Workman" Washington and James Rivers.

Slow & Moody, Black & Bluesy


Storming 60's Soul Sounds!

25 knockout tracks from the golden age of Kent Records, 1962 to 1968. Includes R&B classics from Ike & Tina Turner, Yvonne Fair, Lovett Franklin, and more.

roots. blues. soul.

blues. soul. blues.

960's Soul Sounds Classic

For more information and a Pointblank newsletter, write to Pointblank Records, P.O. Box 8873, Red Bank, N.J. 07701.

WARNER BROS.

WENDY WALMAN, Love Is The Only Goal: The Best Of Wendy Waldman

MI BLACK MUSIC OL' SKOOL

LARRY GRIFFIN & GRAMMAR CENTRAL STATION, The Best Of, Vol. 1

MAY

AvM

Greatest Hits collection on CHUCK YANGDRA, JOAN ARMATRADING, JOAN BAEZ, NAZARETH

AVI

BLACKBEARD, Best Of Louisville Zydeco

VARIOUS ARTISTS, Root Boppin' Baby - Sun Records, Vol. 3

BLUE NOTE

HERBIE HANCOCK, Takin' Off

MCCOWTNYER, Extensions

CAPITOL

BLU-Scstdlib, 30th Anniversary The Pet Sounds Box (3-CD boxed set)

GEORGE CLINTON, The Greatest Funkin' Hits

CAPITOL NASHVILLE

FERLIN HUSKY, Vintage Collection

CASTLE COMMUNICATIONS

TANGRENE DREAM, Electronic Meditation; Alpha Centauri; Zeit; Atem; Green Desert

COLUMBIA

JAZZ LEGACY

DAVE BRUBECK, Time Further Out! MILES DAVIS, Kind Of Blue

DCC COMPACT CLASSICS

PAUL McCARTNEY & WINGS, Red Rose Speedway (Gold CD); SONNY ROLLINS, Tenor Madness (180+ High-Quality Vinyl)

ESSEX ENTERTAINMENT

JCI

VARIOUS ARTISTS, Only Rock 'n Roll sessions. 7 vols. spanning 1955-69

GMP CRESCENDO

ORISON, WELLES, I Know What It Is To Be Young...

GRP

IMPULSE

KEITH JARRETT, boxed set

MCA

R&B, Greatest Hits

THE WHO, Quadrophenia IMPRESSIONS, Further Impressions

NOTOWN

Greatest hits compilations on DEBARGE; WILLIE HUTCH; THE ORIGINALS; EWAN STARR

PDG

ISLAND/CHRONICLES

BURNING SPEAR, 1-CD anthology

JOHN CALE, The Island Years (2-CD anthology)

TOOTS AND THE MAYTALS, 2-CD anthology

MERCURY/CHRONICLES

FUNK ESSENTIALS SERIES: BAR-B-KAYS; CAMEO, Best Of (volume 2); FUNK ESSENTIALS SERIES, CON Funk SHON, Best Of (volume 2); LEON HAYWOOD, Love Unlimited; OHO PLAYERS, NICHOLS & MAYS, Retrospect

RAZOR & TIE

LITTLE JIMMY DICKENS, 'In Little But I'm Proud: The Little Jimmy Dickens Collection

PATSY CLINE, The Birth Of A Star

RCA

GUERRA, Babalu (We Love Ricky)

LOU REED, The Lou Reed Collection

POINTER SISTERS, All-Time Greatest Hits (2 CDs)

RPG

EMERSON, LAKE & PALMER, Emerson, Lake & Palmer: Turtles; Pictures At An Exhibition

TRIOLOGY, Welcome Back My Friends, The Show That Never Ends (2 CDs); Works, Vol. 1, 2 CDs; Love Beach, Works Live (2 CDs); The Best Of Emerson, Lake & Palmer, Black Moon

SOUNDTRACK, The Baci And The Beautiful

THE CAR, Prototypes, Raw Hiss And Raw Tracks

THE MOMENTS, Best Of

VARIOUS ARTISTS, Poetry Box Set: New Wave Hits vol. 1-3; Sentimental Journey Favorites: Sister Of Soul Dance Divas Of The '70's; Cornyball Vol. 4 (2-CD surf/blues boxed set)

SONY

LEGACY

CHEAP TRICK, boxed set

MILES DAVIS & GIL EVANS, "Complete Columbia Studio Recordings" six Highlights, Complete Columbia Studio Recordings

LEGACY/FOLK

Collections on DAN FOGELBERG,

LAURA NYRO,

LOUDON WAINWRIGHT, PETE SEEGER, TAJ MAHAL, TIN HARDIN

SUNDAZED

STILLROVEN, Cast ThY Barten Upon...

GESTURES, Meet The Gestures QUAKES FROM THE GOLDEN STATE

FLASHIN' GROOVIES, Super Snailers

NEIGHBORHOOD CHILDREN, Long Years In Space

LOVE EXCHANGE, Swallow The Sun

THUMP

LISA USA, Past, Present & Future

TUFF CITY

NIGHT TRAIN INTERNATIONAL—THE LEGENDARY LABELS OF LOUISIANA (Best Of Compilations); Hermie, Melissa, Ruston, Flame

VARESE VINTAGE

STEVE ALLEN, Impossible, The Comedy Genius Of Steve Allen

VERVE

OSCAR PETERSON, Best Of The Verve Songbooks (2-CD set)

VIRGIN

ORIENTAL

VARIOUS ARTISTS, Best Of Blues Guitar

REED FROM RCA: A "Collection" in Vain

For more information and a Pointblank newsletter, write to Pointblank Records, P.O. Box 8873, Red Bank, N.J. 07701.

56

BILLBOARD SPOTLIGHT

www.americanradiohistory.com
Open your vault.


Over 2,000,000 units sold so far Unleash the riches in your catalog to share with the world once again—we can make it shine for you.

Cruise with us.

Thump Records, Inc., P.O. Box 445
Wetumpka, AL USA 36093-0445
Phone: (334) 595-2144 • Fax (334) 598-7028
Email Thump4cds@aol.com
**PRS Members Tackle Proposals**

**Self-Administration Discussed At Meeting**

BY NIGEL HUNTER

LONDON—Radical proposals, including members undertaking self-administration of live events and termination of the earnings equalization allowance, were presented by the board and management of U.K. authors’ body the Performing Right Society at a members’ open meeting here March 29.

The meeting was convened as a result of the Monopolies & Mergers Commission’s critical report on thePRS (Billboard, Feb. 17) and the subsequent monitoring by the Office of Fair Trading of the remedial action required by the report. PRS CEO John Hutchinson, pointing out that barely two months had elapsed since the MMC report was published, emphasized that the measures unveiled for discussion were consultative proposals only.

One self-administration issue is the recourse to litigation by U2 and its management because of their dissatisfaction with the PRS’ collection of live-performance royalties.

Society board member and writer Mick Leeson told the meeting the MMC had recommended amending Article 7 of the PRS constitution to allow self-administration of live performances. The commission also asked for clarification of the categories of rights that make up the performing right, so thePRS proposed a new Article 7 to recognize the right of members to require the society to grant a license for live events (subject to certain conditions). Initially, the action would be limited to events in the U.K.

PRS legal counsel David Uwemedi said that two concepts are being examined: a general scheme and a per-event scheme. In the first, the society would grant a license for the live performance of all a member’s works, wherever and whenever such performance takes place. The opting-out member would be solely responsible for administering all of his/her works at live events and would no longer participate in PRS live-income distribution.

“The per-event scheme would be more simple and costly,” warned Uwemedi. “The PRS is proposing certain preconditions in order to administer it in a way that does not prejudice the interests of other members wishing to remain [in] the collective system.”

The preconditions for opting out are 60 days’ notice of the event in question; the written consent of all interested parties (such as co-writers); full details of those works; the event’s venue and date; and no previous abuse of the self-administration rules. Opting-out members would be required to release the PRS from any obligation concerning the live event, indemnify the society against adverse consequences, and supply a video recording of and returns from the works performed.

“The MMC has acknowledged that the situation abroad is more complicated,” continued Uwemedi. “I must emphasize that it is our current intention that every PRS member who wishes to self-administer live events abroad will be able to do so.”

As for defining the performing right, Uwemedi pointed out that seven categories of the right were outlined in a European Commission case in the 70s involving GEMA, the German counterpart of the PRS, but that they do not translate easily into English-law equivalents.

The PRS is working with the OFT to clarify the issues for the society’s members.

Peter Callender, PRS deputy chairman and writer, announced a proposal to abolish the earnings equalization allowance introduced by the society’s council in 1970 to provide a financial cushion for long-established members (aged 50 or over with a minimum 45 years’ membership) whose works had diminished in popularity over the years. Payments are geared up to 50% of the average earned by members over 25 years.

In 1995, 578 members received a total of $37,660 (about $1.26 million) under the scheme. This included 281 successor members (heirs of deceased members). The minimum payment was the equivalent of $1,100, the maximum was $4,130.

(Continued on next page)

---

**MusicShock: Modern Russian Retail Store Has Up-To-Date Sales Equipment**

BY VADIM YURCHENKOV

ST. PETERSBURG, Russia—Russia’s first Western-style music and video outlet, MusicShock, opened here March 23. The country has many privately owned music stores and record departments within large department stores, but MusicShock is the first to have a rack of merchandise and computerized sales equipment.

To the great surprise of Russian consumers, it also is the first to fit its stock with electronic anti-theft strips.

MusicShock—owned by the Petrosib Co., which operates a chain of consumer electronics stores under the banner Technoshok—has a prime site in the center of St. Petersburg; the store is just 500 meters from the city’s main thoroughfare, Nevsky Prospect.

The outlet is open 12 hours per day, from midday to midnight, and carries 10,000 titles from domestic and international artists, including CDs, audiocassettes, videocassettes, and laserdiscs, along with magazines and books.

The store’s product comes from both Russian suppliers (mostly through Suyuz and U.S. and Western European distributors. Approximately 90% of the 10,000 titles in the store are from international artists, and 70% of all titles are imported from abroad.

Imported CDs retail for $9-$17; Russian releases run $5-$14. A spokesman for MusicShock says the store intends to sell up to 500 CDs daily.

MusicShock has already become something of a landmark in St. Petersburg. An extensive preopening advertising campaign, coupled with an opening ceremony conducted by Russia’s leading domestic star, Alla Pugachova, and her pop singer husband, Filip Kirkorov, helped the store make its mark.

A spokesman for Petrosib says his company is concerned about piracy levels in Russia and declares MusicShock a piracy-free zone. He adds that he believes other retailers are realizing that selling pirated products damages Russia’s international standing.

Petrosib says it intends to expand the MusicShock concept to other parts of Russia.

---

**Prodigy Heats Up U.K.’s Top 40 With ‘Firestarter’**

BY DOMINIC PRIDE

LONDON—It has been 29 years since punk gave British music a much-needed kick in the pants, but the Prodigy looks like it is keeping the flames of anarchy in the U.K. alive.

Its new single, “Firestarter,” has set the country ablaze, debuting at No. 1 on the U.K.’s top 40 chart for the week ending March 30 and selling more than 120,000 copies in its first week of release, according to the band’s label, XL Recordings.

Surveyors of a Molotov cocktail of politically charged rave-meets-punk, the Prodigy consists of MC Maxim Reality and dancers Leeroy Thornhill and Keith Flint. Their guant, disturbing soundscapes are the creation of Liam Howlett, a producer and classically trained pianist, and the art is recording material for a new album, due this fall, at Howlett’s home studio in Essex.

(Continued on page 62)
**Rhythm King's Martin Heath May Be Arista U.K. Managing Director**

LONDON—The long-vice managing director's slot at Arista Records U.K. is expected to be filled within the next week.

Industry sources anticipate that Martin Heath, best known here as the driving force behind independent Rhythm King Records, will be named to the London-based post. The appointment will be made by Jeremy Marsh, president of the music division of parent BMG Records U.K.

The position has been vacant since last April, when Diana Graham left the label after 28 months. In the meantime, it has first been under the supervision of BMG U.K. chairman John Preston and then Marsh, when he became music division president last July.

Heath was thought to have been in discussions with BMG executives in New York last year about a new joint venture to expand the label's talent development.

Sources say he was subsequently offered the Arista post. His appointment has been rumored in the U.K. for several months, and now it looks as if the terms of the deal, which includes BMG's acquisition of Rhythm King, has taken longer than expected.

Rhythm King was formed in the U.K. in the late '80s. Its most successful acts include S'Express, Betty Boo, Bosh The Bass, the Beatmasters, and Echobelly. Heath subsequently developed Ar&R ties with Sony Music and EMI.

---

**PRS Pays Settlement To U2 In Royalty-Administration Dispute**

LONDON—The Performing Right Society says it has settled part of its two-year-old legal dispute with U2 to "curtail the mounting costs of litigation."

U2's Irish supergroup sued PRS for the right to administer its own live performance royalties, rather than having the payments go through the PRS's accounts as for radio and television. The case, which focused on the society's rules, as well as damages and costs.

The band and its representatives had been concerned that the PRS was not effectively restricting the amount of U2's royalties being siphoned off by continental European societies and funneled into domestic cultural-support funds.

A statement from the PRS says, "The PRS board has been concerned about the potential costs to all PRS members of the litigation that has been taking place since U2 issued writs against the society [in February 1994]. This concern led to a payment into court on March 8, which has now been accepted by U2 and publishers PolyGram International Music Publishing and Blue Mountain Music. The settlement preserves the financial aspects of the litigation."

Neither side is discussing the outcome of U2 and the PRS to reduce the fact that the Society is holding out for the right to administer its own live royalty payments.

However, the Monopolies & Monopolies Committee recently concluded that the Society should introduce a system of self-administration by members to avoid the potential costs to all PRS members with regard to such events as U2's concert.

---

**PRS Members Tackle Proposals (Continued from preceding page)**

Last year's annual meeting in London was focused on how to change the Society's Royalty-Administration structure.

The open meeting's proposals and debates will form the basis of resolutions to be put before the society's annual general meeting in September.
MIDEM ASIA is the only international convention dedicated to the Asia-Pacific music and entertainment industries.
Are you looking to:
Expand your business within the global market, discover new talent, meet new partners and negotiate deals?
Exhibiting at Midem Asia is your passport to success in Asia and your chance to truly amplify your business.
International business was high profile and highly successful at Midem Asia'95.
Let Midem Asia'96 boost your profits.
BOOK YOUR PARTICIPATION TODAY!

THE CONVENTION & EXHIBITION CENTRE
HONG KONG
14-16 MAY 1996
CONFERENCE PROGRAMME
OPENING SESSION
13 MAY PM

YOUR BUSINESS

opportunity

会议展覽中心
一九九六年五月十四至十六日研討會第一節——
五月十三日下午

擴闊您的視野

亞洲音樂博覽會——唯一為亞太區音樂及娛樂工業專門籌辦的國際性展覽。

在環球市場拓展您的業務機會，結識新合作伙伴，
洽談新的合約。

擴闊您的視野，發掘新血，研究業內重要課題。

亞洲音樂博覽會是您展示業務的好機會。

亞洲音樂博覽會早巳享譽國際，乃備受媒介注目、高
度成功的盛會。請馬上行動，讓亞洲音樂博覽為您創
造成功。

REED MIDEM ORGANISATION: 179 AVENUE VICTOR HUGO, 75116 PARIS, FRANCE. TEL: 33 (1) 44 34 44 44. FAX: 33 (1) 44 34 44 00.

BOOK YOUR PARTICIPATION TODAY! 請馬上報名參加!

FOR MORE INFORMATION PLEASE FAX THIS COUPON TO THE REED MIDEM ORGANISATION OFFICE NEAREST YOU.
PLEASE COMPLETE THIS FORM IN ENGLISH

NAME

POSITION

COMPANY

ADDRESS

COUNTRY

TEL

FAX
**HITS OF THE WORLD CONTINUED**

### EUROCHART HOT 100

<table>
<thead>
<tr>
<th>Country</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ireland</td>
<td>John Poach Elle</td>
<td>Richievaxx (unreleased)</td>
</tr>
<tr>
<td>Ireland</td>
<td>kullanılan &quot;F&quot;</td>
<td>Richievaxx (unreleased)</td>
</tr>
<tr>
<td>Ireland</td>
<td>Let it Fall</td>
<td>John Poach Elle</td>
</tr>
<tr>
<td>Ireland</td>
<td>Lenny</td>
<td>Coming Home Now (unreleased)</td>
</tr>
<tr>
<td>Ireland</td>
<td>anything</td>
<td>I wanna Be a Hippy (unchecked)</td>
</tr>
<tr>
<td>Ireland</td>
<td>Nothing</td>
<td>Soulless (unreleased)</td>
</tr>
</tbody>
</table>

### BELGIUM

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Children</td>
<td>Robert Miles (unreleased)</td>
</tr>
<tr>
<td>2</td>
<td>Children</td>
<td>Robert Miles (unreleased)</td>
</tr>
<tr>
<td>3</td>
<td>Children</td>
<td>Robert Miles (unreleased)</td>
</tr>
<tr>
<td>4</td>
<td>Children</td>
<td>Robert Miles (unreleased)</td>
</tr>
<tr>
<td>5</td>
<td>Children</td>
<td>Robert Miles (unreleased)</td>
</tr>
</tbody>
</table>

### AUSTRALIA

- **GLOBAL MUSE:** Praise from touring acts Offspring, Pennywise, Rancid, All, and Millencolin helped to set up a U.S. tour, which he did solo for 18 days. Bodily's third album, Body of Work (Fugazi), was released from a 14-date tour with U.S. band Fugazi. Bodily should be on Burning Heart. Last autumn, the two acts coupled for shows in Japan. "We started out as a casual thing," admits Bodily guitarist Jen Peterzen, "but the reaction we've gotten abroad has turned things right around. Punk really is an international language." With its latest single, "Gloomy Books," entrenched in the Aussie alternative top 10, Bodily now embarks on an extensive tour of the home market with One Inch Punch and Caustic Soda. Bodily hopes to return to Europe for a summer festival and is planning a tour of the U.S. in late 1996.

### FRANCE

- **The Eurovision Song Contest** may have been regarded in the past as a bit of a joke, but the French entries over the last five years have consistently avoided the worst Eurosong mishaps in favor of songs by respected artists, such as Kali and Joelle Ussadi from the French Antilles and Tunisian-born singer Amina. This year is no exception, and traveling to Oslo to represent France may be a step up for Jospehine K, an Ar Braz, who comes from the French-Celtic region of Brittany. Singing not in French but in Gaelic, Braz will perform "Dwaint Islaig" with Scottish singer Karen Matheson (of Capercaillie) and Tanzanian-born singer from Wales, Bra, who comes from the city of Quimper, has enjoyed a career spanning close to three decades, during which he has performed both as a solo artist and with such acts as Alain Sivel and Fairport Convention. Braz was signed to Columbia here three years ago. His most recent studio album, "Heritage Des Celtes," recorded with some of the most renowned Celtic musicians from Brittany, Wales, Scotland, and Ireland, has sold more than 175,000 copies.

### DENMARK

- **Denmark** (IFP/New Marketing Research)

### NORWAY

- **Norway** (Hedens Gang Norway)

### SPAIN

- **Spain** One of the features of Spanish youth in the '90s has been their willingness to express support for minority political and cultural causes without resorting to other media-driven, Live Aid-style extravaganzas or overtly political songwriting. Because of Spain's linguistic and historical connections with Latin America, such causes as opposition to the blockade of Cuba have figured prominently. Their upper echelon was typical of solidarity March 17, when several of Spain's most significant flamenco artists performed at a concert in a college hall in Madrid to raise funds for the people of the impoverished Mexican region of Chiapas, where the Indian-peasant Zapatista Liberation Army staged a minor uprising two years ago. The concert was divided into two parts: pure flamenco, and roto-jondo, and flamenco-jazz. Representing the former were three giants of jondo: singer (or conductor) José Menese and guitarist Enrique del Medel and Pepe Habichuela. The flamenco-jazz section was no less formidable, with such artists as pianist Chano Pozo, guitarist Agustín Carbo and delightful singer Martirio. It was a success and a performance that ensured that a packed house remained enthralled.

### IRELAND

- **Ireland** A CD single, "The Great Divide" (Satellite Records), is the first Irish-made recording by Kery-born singer-songwriter Francis Conway and his band The Works. The song is dedicated to Chilean musician Sebastian Santa-Maria, now a resident of Switzerland, who has been a huge influence on Conway but is now unable to play because of illness. Although born in Milan, Conway of Irish descent up to the age of 10, Conway has been performed by artists in Australia, the U.S., Sweden, the Netherlands, and Switzerland. Currently in Scandinavia, he will travel to the Netherlands in June. He is accompanied on "The Great Divide" by Irish luminaries, including saxophonist Richie Buckley, allrounder pianist Finbar Furey and singer McFlew. In recent years, Conway has worked with Tim Renwick, Chris White, Smokie's Terry Uttley and Alan Silson, and Arlen's Russ Ballard.
ITALY’S ‘CHILDREN: Int’l’ Hit With A Serious Subtext

SAVE THE CHILDREN: The tragedy in Yugoslavia may have led to a surge in sales for "Save the Children," a charity that aids dispossessed children around the world. The song, written by Simon & Garfunkel for their album "Bookends," has been a hit in Italy and is now being played on radio stations throughout the country.

The song’s popularity has been attributed to the fact that it speaks to the many children who are suffering from the conflict in Yugoslavia. The lyrics express a sense of hope and optimism, and the music is uplifting and inspiring.

The song’s success has also been helped by the fact that it is being played on radio stations throughout Italy, and that many people are buying the song to support the charity. The song has become a symbol of hope and solidarity, and is helping to raise awareness about the plight of children in the world.

PRODIGY HEATS UP U.K.’S TOP 40 (Continued from page 29)

On "Firestarter," Flint takes over the vocals, infusing the narrative with "I’m the firestarter" over Hawken’s trademark bare-bones backing. Flint’s drawl, multiple body piercings, and spiky hair have drawn more than one comparison to the Sex Pistols’ Johnny Rotten.

The Prodigy grew from the British rave scene in the early ’90s, but its music has moved beyond the rave scene to reach a wider audience. The band has played at festivals, on television, and on radio, and has been featured in music videos and movies.

The group’s music is known for its powerful beats, electronic sounds, and aggressive lyrics. The band’s music has been described as "techno-rave," and it has been featured in movies, TV shows, and video games.

The Prodigy’s music is popular in the UK and around the world, and the band is one of the most successful electronic music groups of the past decade.
WASHINGTON, D.C.—The National Assn. of Recording Merchandisers has urged record companies to begin shipping CDs containing hidden electronic anti-theft tags by August. But some of the big music distributors are resisting the call.

Some say in off-the-record conversations that they are concerned about a lawsuit filed against NARM in January over its recommendation of one company’s technology for tagging CDs at the manufacturing or packaging level, a process called source tagging. Others say they are concerned about the capital investment required to implement source tagging or about protection of their products from the technology used in activating the tags. And some say they are simply waiting to see what the other companies will do before they make a commitment.

This is an important economic issue for music retailers, who now have to implement the anti-shoplifting tags on product at their distribution centers or stores, incurring the capital expense of purchasing the tags and the labor cost of installing them. With source tagging, the CDs would be shipped to the retailers already tagged and ready to be activated.

At the NARM convention here, Dennis Gillette, senior VP of source tagging for Sensormatic Electronics, which markets the acousto-magnetic technology recommended by the trade group, said the equipment needed to go ahead with source tagging would be ready by mid-August.

In a speech here, Pam Horovitz, executive VP of NARM, urged the record companies to meet the August target date. She charged that manufacturers and retailers were “in a circle loop, with each waiting for the other to take the lead.” She also said that WEA, PolyGram Group Distributing, and Sony Music Distribution had agreed to go forward with the plan.

David Mount, chairman of WEA, said, “We hope to meet the NARM target date in August at least with some new releases.” But he added that WEA’s commitment depended on the resolution of the issue of whether the tags would be applied by the record companies during manufacturing or by the plastics company during the making of the jewel-box trays for the CDs.

Paul Smith, chairman of Sony Music Distribution, said he would support the move to source-tag if “the problem can be solved.” Among them, he said, was concern about the possible degradation of audio cassette quality by acousto-magnetic technology. He said that it is an issue when CDs and cassettes are shipped together in bulk or when cassettes are placed on retail counters near the devices used to magnetically activate the tags.

But some record company executives, speaking not for attribution, said their principal concern was the lawsuit.

In early January, Checkpoint Systems, one of Sensormatic’s major competitors, filed suit against NARM in U.S. District Court in Philadelphia, charging violation of antitrust statutes, breach of contract, and unlawful interference with current business.

checkpoint also markets an electronic anti-theft technology to music retailers. NARM said in a statement that it believes the “lawsuit is without merit” and has referred Checkpoint’s complaint to its counsel to vigorously defend its rights in the matter.

The battle between Checkpoint and NARM has been raging since the trade group’s annual convention three years ago in Orlando, Fla., when it recommended Sensormatic’s technology for source tagging.

Later, tests undertaken by Checkpoint and by some record companies indicated that the acousto-magnetic process harmed cassette quality.

Last year, NARM urged record companies to begin testing source tagging on CDs. In May, Uni Distribution and Camelot Music undertook a test, tagging 10,000 units of the “Tales From The Hood!” album at the retailer’s distribution center.

From August to October, the other major record distributors tested source tagging of nine titles with Anderson Merchandisers (a rackjobber that supplies Wal-Mart with music), Blockbuster Music, and Camelot. NARM declared the tests a success.

This is the Miko enhanced-CD kiosk, used for in-store demonstrations, that will be awarded as part of the “See What You Can Win” enhanced-CD music retailer contest.

Retailers are invited to enter the contest by taking a multiple-choice enhanced-CD quiz—either online or in print—learn more about the product. The grand prize for the winning retailer is a Miko Zero-Footprint touch-screen kiosk from Avalon Communications Corp., designed for in-store demonstrations of enhanced CDs. More than 100 other prizes will be awarded, including enhanced CD bomber jackets and T-shirts.

The quiz includes such questions as “Consumers can enjoy enhanced CDs in which of the following ways?” and “How many record labels have released enhanced CDs?”

Label executives offered retailers information on enhanced CDs at a NARM panel dedicated to the configuration and at a seminar on selling multimedia products.

RIAA executive VP/general counsel David Leibowitz opened the first enhanced CD panel by noting that “reports of the death of the enhanced CD are greatly exaggerated.”

However, Jeff Beecraft, a manager of Camelot Music’s Laurel, Md., store, said that double-SKU titles (separate audio and enhanced CD versions) are causing confusion at retail. Beecraft noted that enhanced CDs that are marketed as audio CDs with added multimedia material, such as the Rolling Stones’ “Striped,” which was released in enhanced CD format only, seem to be more consumer friendly.

Panelists Chris Tobey, VP of marketing of new technology for the Warner Music Group, said that enhanced CDs offer “a way to bring total entertainment into stores” since labels and retailers figure out how to market the products. “Hopefully, we have learned some lessons and will do it right,” he said.

Tobey and PGD VP of new technology Jim McDermott both said that the (Continued on page 70)
Respect Is Key At Compact Disc Center

Lehigh Valley Store’s Co-Owner A ‘Born Salesman’

BY KAREN BRUNO

BETHLEHEM, Pa.—Outside a red-brick building in this blue-collar town in Pennsylvania Dutch country, a single pylon on a pole is the only indication that the Lehigh Valley Compact Disc Center is within. “It’s a neighborhood kind of store,” says Bill Dunning, who, with business partner Mary Radakovits, has garnered a reputation for treating customers with respect.

The partnership is based on respect, too, as well as complementary styles. Dunning is people-oriented, while Radakovits excels at details. They work split shifts—she is in the store most evenings, while he is there during the day. And as for their musical tastes, Dunning is an aficionado of classical, while Radakovits gravitates toward pop music, including garage bands.

“There is an incredible interest in music among the Pennsylvania Dutch,” says Dunning, noting that a free Musicfest held every August in downtown Bethlehem draws more than 1 million people. “We get a lot of professors from [local] Moravian College in here,” he adds. According to Dunning, the Bethlehem/Allentown/Easton area, known as the Lehigh Valley, has a population of 500,000. The 880-square-foot store is well-lit and clean—and bustling with people on a cold winter Saturday. Customers may listen to selections on three portable CD players located on a counter near the cash register. Blues and jazz play on the store’s sound system.

“The neighborhood idea is really working for us,” says Dunning, adding that the store’s target audience, professionals aged 24-45, is “sick of the mall.”

Dunning believes that his store offers more customer service than does the average chain retailer. “We try not to offend people,” he says. “With our sales help, we look for people who don’t have an attitude.” In addition to Dunning and Radakovits, there is one full-time employee and five part-timers, most of whom are college-aged. He emphasizes that there has been little employee turnover and that “these people have really made the difference for us.”

Special orders are a healthy portion of the business, and the store has a reputation for fast turnaround on them. Customer service, Dunning maintains, is a key reason for the store’s double-digit sales increases. In March he says, sales were 40% higher than that month last year. He devotes time to reveal his annual volume but says that there was a double-digit increase in sales in 1998 and that the store was profitable.

Dunning, 36, is a born salesman. A graduate of the University of Southern Maine and an infantry officer in the Army during the Gulf War, he went into business so he could spend more time with his growing family. “When I left the Army, I knew I never wanted to work for anyone else,” he says. A music lover, he was urged by his wife to try music retailing. That was nearly seven years ago. Dunning went into business with his sister and leased the space from a partner of his brother-in-law. Dunning recalls that a one-stop selected the store’s opening inventory and smiles when he thinks back on all he didn’t know. “Ignorance is bliss,” he says.

When his sister became a full-time mother, Dunning teamed up with a store employee, Radakovits, who is now an equal partner in the business. Radakovits attended Moravian College, where she worked at a radio station.

Dunning ran off into business and held the space from Compact Disc Center, and Dunning observes, “These kids show up in our parking lot with Beemers and credit cards.” In addition to the two col leagues, there are two large high schools near the store.

The Compact Disc Center, as it’s known locally, is in a small retail mall located in the middle of a residential neighborhood. The building is located between Dank D’s Pizza and a bank. There is ample off-the-street parking. Less than five minutes away by car is historic downtown Bethlehem, which attracts tourists. “We’ve had many offers to move downtown, but parking is a problem there,” Dunning notes.

There is stiff competition. Ten miles away is the Lehigh Valley Mall, where the mall, a large regional music retailer, is located, near the mall is a Circuit City. “We were worried in 1994,” Dunning said. “As Circuit City opened the music portion of their business two years ago, but they haven’t affected us as much as we thought.”

Dunning notes, “It’s a competition.” He adds, “A lot of our people drive 10 miles to get here.”

The co-owners of Compact Disc Center are Mary Radakovits and Bill Dun ning. (Photo: Karen Bruno)

Compact Disc Center shares a building with a tanning salon in a blue-collar residential neighborhood in Bethlehem, Pa. (Photo: Karen Bruno)

EXECUTIVE TURNTABLE

HOME VIDEO. Philip Clement is promoted to managing director of the Rank Organization’s film and television division in Los Angeles. He was president/CEO of Rank Film Laboratories and Video Services. Julie Markell is named VP of creative services for 20th Century Fox Home Entertainment in Beverly Hills, Calif. She was VP/associate creative director for Eisman, Johns and Law. Geoffrey B. Daniels is named director, development and production, at Sony Pictures producer for Reader’s Digest Global Video and Television in Pleasantville, N.Y. He was VP of new product development at Time-Life Video and Television.

Library Video Company, based in Bala Cynwyd, Pa., appoints Dan Marklin executive VP. He was VP of business development and business affairs at Time-Life Video & Television. Fox Lorber Home Video in New York names Peter Epstein national sales director. He was national accounts manager with Filmmaker’s Public Media Home Video and Home Video Cinema product lines.

ENTERACTIVE. BoxTop Interactive in Los Angeles appoints Hal Katersky president/CEO, Lisa Janzen VE Zacharias J. Beckman manager of technology and development, and Jason Fisher project manager. They were, respectively, CEO of Katersky Financial, a personal artist manager, co-founder/president of Dolphin Technologies and BOSS Logic, and manager of World Domination Records.

newsline...

NEWS CORP. chairman Rupert Murdoch said at a recent media conference that his company is not looking to acquire or start up a record company. News Corp., the parent of 20th Century Fox Films and the Fox Television Network, has been rumored to be seeking entry into the music business. Murdoch was keynote speaker at a conference in New York sponsored by investment bank Schroder Wertheim and trade publication Variety.

WARMER MUSIC GROUP co-chairmen Robert Daly and Terry Semel, who are also co-chairmen of Warner Bros. Pictures, have appointed two executives, Lorenzo di Bonaventura and William Gerber, to oversee movie development and production, replacing Bruce Berman, who had those responsibilities. Some industry observers say this is the result of the increasing demands on Daly and Semel since they took over Time Warner’s music company in November 1995.

BERTELSMANN A.G., the Germany-based parent of BMG, reports that its operating profit for the first half of the fiscal year fell 16% from the year before because of increased competition. Sales rose 5% to $7.4 billion. The privately held company does not further break out results. It owns RCA Records, Arista Records, Private Music, and Zoo Entertainment, as well as a publishing company and television operations.

At press time, Bertelsmann announced that it has formed a joint venture with Belgian company CLT to create one of the largest European broadcasting companies.

RHINO RECORDS has formed an exclusive deal with Claude Nobs, the founder of the Montreux (Switzerland) Jazz Festival, to release audio and video performances of festival artists who record for Atlantic Records. The first title, set for June, will be an anniversary edition of "Swiss Movement," a live set by Lee McCall and Eddie Harris at Montreux. Rhino Home Video will release a hi-fi VHS version of the concert, which has never been out on video. Rhino has a strategic alliance with Atlantic.

BMG INDEPENDENTS, a unit of BMG Video that focuses on the rental market, plans to release on video June 4 the critically acclaimed Dead Bruce Springsteen documentary “Tie Died: Rock ’N Roll’s Most Dedicated Fans.” The film follows the fanatic fans of the Grateful Dead during the band’s summer 1994 tour. It premiered at the 1995 Sundance Film Festival and was released to theaters in more than 120 U.S. markets. The company says it will support the release through radio promotions, a sponsorship with National Public Radio’s “Grateful Dead Radio Hour,” and discounts for retailers on the purchase of multiple units.

MCA’s Universal Interactive Studios unit has formed an exclusive worldwide licensing agreement with Sony Computer Entertainment America that gives Sony publishing and distribution rights for Universal’s character-based action video game “Crash Bandicoot” on the Sony PlayStation game platform.

COLLECTORS’ CHOICE MUSIC, a direct-mail marketer of CD and cassette reissues, has made a deal with AT&T in which the telecommunications company’s customers will be offered discounts of $5-$10 on orders of $40 or more from the Collectors’ Choice catalog.

PANDISC/STREETBEAT RECORDS, a Miami-based independent label specializing in brass music, says it has signed an exclusive agreement with the Japanese record company Avex D.D. for distribution of the label’s catalog in Japan. PANDISC’s publishing unit, Whoopin Crane Music, has signed a deal with Avex’s Prime Direction Publishing.

KUSHER-LOCKE has teamed with infomercial producer and distributor David Sams Industries to make an infomercial involving several Christian music labels. Kushner-Locke, a production company, has formed Kushner-Locke TV, a film and television production company, with Sams in a reflection of the fast growth of the Christian music genre.

TIME WARNER, in its latest effort to reduce an $8 billion long-term debt load, has raised $1.5 billion from a sale of preferred stock. The New York-based company, which owns Warner Music Group and Warner Bros. Pictures, has now raised $3.1 billion toward debt reduction. The recent offering was a private placement of 1.5 million shares of exchangeable preferred stock with an interest rate of 10.25%.
Year 1 Begins With Masque Series

L.A. THEN AND NOW: In late 1994, we wrote here about the inauguration of a three-album series devoted to a historic series of benefits mounted in 1978 for L.A. punk club the Masque. The premiere CD, “Forming,” was released by House of Punk, a label created by former Masque proprietor Brendan Mullen and distributed by Flipside Records, the imprint operated by venerable L.A. punkzine Flipside.

As noted in the Best last week, the first Masque album is being reissued, and the other two volumes are being issued for the first time by Year 1 Records, a new label formed by X lead singer Exene Cervenka and her longtime business associate Skip Paton.

The three records, crudely recorded Feb. 24-25, 1978, give a vital picture of the genesis of the L.A. punk scene. “Forming” contains early performances by the Germs, the Weirdos, the Bags, and the Skids; volume two, “We were scandalized by whatever we Wanna Do,” features F-Word, the Alleycats, the Zeros, and the first public appearance of X; and volume three, “Dick Fight Banks Hate,” includes sets by the Eyes (featuring future Go-Go Charlotte Caffey), the Randoms (with X’s John Doe), the Dickies, and the incomparably wild Black Randy & the Metro Squad.

With Year 1, Cervenka is broadening her commitment to the indie label community. X’s last album, the 16-track compilation devoted to groups that have developed in the fertile scene of the city’s Silver Lake area, which has spawned Beck, among others.

The groups showcased on the album—Flourscroll, Velorica, Touch Candy, Lute fiction, Popdefect, the St surgery, Napkin Her, and Extra Fancy—evidence a variety of sounds, from extreme noise to no-pop. The set offers compelling proof that there is no shortage of energy on the L.A. alternative music front.

QUICK HITS: Music industry vet David Chackler and his son Frank have started an independent label, Slip Disc Records, with offices in Chicago and L.A. The elder Chackler’s experience has included stints at Poly- dor and Lake Records and in music supervision; the younger has served as an A&R rep, worked in publishing at All Nations Music, and delved into management. The company has signed three Chicago-based groups, 13 Mg., Wedge, and Mary’s Window. David Chackler is managing the West Coast office, while Frank is based in the Windy City. Washington, D.C.-based Fifth Column Records has created a new imprint, Fused Coil, as a home for some of its more extreme acts. Forthcoming releases include a new album by Australian madmen Lubricated Goat and “Dissonic,” a compilation featuring Lee Ranaldo of Sonic Youth, among others.

FLAG WAVING: Guitarist Glenn Phillips’ post has been rushing back at him of late. The Atlanta musician’s 10th solo album, “Walking Through Walls” on Shotput Records, features the same musicians who played on Phillips’ first solo set, “Lost At Sea,” in 1976. And “Music To Eat,” the unadorned 1967 album by Phillips’ first group, the Hampton Grease Band (two members of which appear on “Walking Through Walls”), has just been reissued.

“It’s really nice,” Phillips says of his reunion with his old musical partners. “I like it that I still have a connection and a tie with these people. . . . The music transcends any personality differences.”

Phillips’ new album, on which he labored for three years, comes courtesy of Shotput, the Sony-funded, RED-distributed label established last year by Atlanta-based producer Brendan O’Brien. “Music To Eat,” which also bears the Shotput imprint, is receiving major distribution through Columbia Legacy.

It was Jeff Calder, front man for Atlanta band Swimming Pool Qu and a friend of O’Brien’s, who brought both projects to the producer/founder’s attention.

Phillips says of Calder, “He knew I’d been having a lot of frustrating efforts getting the Grease Band record re-released. [O’Brien] got behind it. I don’t think the Grease Band record would have gotten out without Brendan being involved. You’re dealing with an incredibly busy bureaucracy at Sony.

The all-instrumental “Walking Through Walls” demonstrates the same musical assets that have animat ed Phillips’ other solo work. His fuzzed-out, highly detailed guitar work manifests a perfect balance between frenzied spontaneity and highly focused perfectionism.

“I feel like I’m walking a razor,” Phillips says of the unique equilibrium in his playing. “You try to preserve that spontaneity and create this thing that you want to hold up.”

His association on the new album (Continued on page 69)
Merchants & Marketing

Ring Bell for Service

Get Connected To The Music Source.

- CD, CS, MAXI-CS, CD 5, Cassette Singles and 12"
- T-Shirts, Videos, Laserdiscs, Accessories
- Professional Products, CD ROM and MUCH MORE
- Thousands of Titles always on Sale
- New Store Openings Our Specialty
- One of The Largest Selection of Independent Titles Anywhere

Distributor

800•329•7664 Ask For Wanda
19589 N.W. 13TH AVE. MIAMI, FL 33186 FAX 305•628•1508

More Downsizing At Camelot; Marketing Brews At In-Cafe

CAMELOT MUSIC, which has been involved in an out-of-court restructuring of its balance sheet, cut overhead in the closing days of March. The company eliminated 34 positions through a combination of layoffs and attrition, acknowledges company spokesman Rob Roberts. The layoffs totaled 22, including some buyers, sources say. Roberts didn’t specify which positions were eliminated, saying that “essentially every part of the company reduced staff by some level.”

Camelot now has 388 stores, having shuttered 18 since the beginning of the year. How many the company closes will ultimately depend on negotiations with mall developers, Roberts says.

ANYBODY WHO ENJOYS studying retail, whatever the type, as much as Retail Track does, has probably already noticed that the success of Starbucks has spawned many emulators. Even if you haven’t noticed those initiatives, Retail Track is sure as heck hopes that you are aware of Starbucks, which has grown to more than 700 stores in less than three years.

Such operations are responding to the fact that cafes and coffee shops have become a way of life for many, a place where you meet friends and hang out. To accentuate their ambiance as a place that has more on the stove than a pot of joe, most cafes play music—mainly jazz—and a growing number of them offer live performances as a way of driving traffic. Record labels have certainly noticed what’s been going on, because many are informally servicing albums on a sporadic basis to such shops, hoping to create awareness through in-store—rather than in-cape—play.

Now, a marketing company has been formed by Tim Bruck and Debra Flanagan to take advantage of that alternative marketing arena. In-Cafe Marketing, based in New York, is trying to create a nationwide network of coffee shops that will be responsive to the music industry’s marketing initiatives. Already, it has 600 shops in its network.

As part of its services to labels, In-Cafe is putting together compilation CDs, which it plans to send to its network every month. These compilations will feature a cross-section of music, not just jazz, says Bruck. The first one will go out in May.

In-Cafe is also servicing promotions of full-length albums to 800 of the stores in its network. So far, labels participating in the effort include Silvertone, Milan, Capitol, Blue Note, World Domination, Reprise, and Blue Thumb, says Flanagan. Bruck asserts that In-Cafe’s marketing efforts are a “good grassroots thing that will create awareness for music that might get lost in the shuffle.” Eventually, In-Cafe would like to tie its services into a traditional network of in-store playlists, by having coffee shops in its network distribute coupons on music given in-cape play, Bruck says he could drive traffic to record stores.

The National Assn. of Recording Merchandisers announced the winners of its merchandiser and supplier of the year awards March 28.

Winners of the merchantiser awards were chosen by the New Jersey-based association’s Manufacturers Advisory Committee for outstanding achievement at retail and wholesale levels. Winners of the supplier awards were nominated and chosen by NARM’s regular members on the basis of industry excellence. Retail Track congratulates those who received awards.

Following is a list of the winners:

- Independent retailer of the year (small chain): Penny Lane, Pasadena, Calif.
- Small retailer of the year (25 or fewer stores): Waterloo Records, Austin, Texas.
- Midsize retailer of the year (26-50 stores): HMV USA, Stamford, Conn.
- Large retailer of the year (50 or more stores): Strawberries, Milwaukee.
- One-stop retailer of the year: Valley Record Distributors, Woodland, Calif.
- Rackjobber of the year: Anderson Merchandisers, Amurillo, Texas.
- Branch-distributed label of the year: Atlantic Records, New York.
- Independent distributor of the year: RED Distribution, New York.
- Branch distributor of the year: Polygram Group Distribution, New York.

Assistance in preparing this column was provided by Shawnne Smith.

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.
WASHINGTON, D.C. The National Association of Recording Merchandisers announced the 1996-97 winners of the Best Seller and Advertising Awards and the recipients of scholarships at its recent 38th annual national convention here.

**BEST SELLER AWARD WINNERS:**

**Best-selling soundtrack recording:** "Waiting To Exhale." (Arista).

**Best-selling Latin recording:** "Dreaming Of You." Selena (EMI Latin).

**Best-selling country recording:** "The Woman In Me." Shania Twain (Mercury Nashville).

**Best-selling classical recording:** "Immortal Beloved." (Sony Classical).

**Best-selling rap recording:** "Dangerous Minds." (MCA Soundtracks).

**Best-selling comedy recording:** "Games Rednecks Play." Jeff Foxworthy (Warner Bros).

**Best-selling children's recording:** "The Lion King: Rhythm Of The Pride Lands." Lebo M. (Walt Disney).

**Best-selling contemporary Christian recording:** "I'll Lead You Home." Michael W. Smith (Reunion/Arista).

**Best-selling gospel recording:** "Kirk Franklin And The Family." Kirk Franklin & The Family (Gospo Centric).

**Best-selling Christmas recording:** "Christmas In The Air." mannheim steinmuller(Volreme(AMerica Gramophone).

**Best-selling rock recording:** "Sixteen Stone." Bush (Train/Interscope).

**Best-selling music video:** "Pulse." Pink Floyd (Columbia Music Video/Sony Music Video).

**Best-selling recording by a new artist:** "Jagged Little Pill." Alanis Morissette (Maverick/Reprise/Warner Bros.).

**Best-selling single of the year:** "Gangsta's Paradise." Coolio Featuring L.V. (Tommy Boy).

**Best-selling jazz recording:** "Miracles: The Holiday Album," Kenny G (Arista).

**Best-selling catalog recording:** "Miracles: The Holiday Album," Kenny G (Arista).

**Best-selling R&B recording:** "Daydream." Mariah Carey (Columbia).

**Best-selling dance recording:** "Fantasy." Mariah Carey (Columbia).

**Best-selling artist of the year:** (tie) Hootie & the Blowfish (Atlantic) and the Beatles (Capitol).

**Best-selling chart-maker recording:** "Cracked Rear View," Hootie & the Blowfish (Atlantic).

**Best-selling alternative recording:** "Cracked Rear View," Hootie & the Blowfish (Atlantic).

**Best-selling pop recording:** "Cracked Rear View," Hootie & the Blowfish (Atlantic).

**Best-selling recording of the year:** "Cracked Rear View," Hootie & the Blowfish (Atlantic).

**ADVERTISING AWARD WINNERS**

**Newspaper ad:** "Tower Holiday Gift Guide," Tower Records (retailer).

**Radio spot:** "Finglish," Compact Disc World (retailer).

**Television spot:** "Apollo/Thousand," Best Buy (retailer).

**Direct-mail piece:** "Holiday Gift Guide," National Record Mart (retailer) and "Post Card Campaign," Naracce Corp. (wholesaler-trade).

**Point-of-purchase items:** "Try New Stuff." Wherehouse Entertainment (retailer) and "Fantasy/Orginal Jazz Classics Campaign," Passport Music Distributors (wholesaler).

**Special Media:** "Grand Opening Invitation," Camerot Music retailer) and "Black History Month CD Sampler Box Set," Alliance One Stop Group (wholesaler-trade).

**Best overall advertising campaign:** "Manhattan Bestcasefree," Tower Records (retailer) and "Martin McRide & Tim McGraw: Fantasy Roadtrip Sweepstakes," Handle Co. (wholesaler).

**SCHOLARSHIP RECIPIENTS**

**Bertelsmann Music Group Scholarship:** Molly Hames, Hialeah-Cookesellers, Louisvile, Ky.

**EMI Records Group North America/CEMA Scholarship:** Andy King, Blockbuster Video, Yakima, Wash.

**Joel Friedman Memorial Scholarship:** Paul Ranalli, Fuji Bee, Sony Music, York; Nordic Information Systems Scholarship: Trevor Banani, Fujifilm Microsaks, Bedford, Mass.

**Paul Shore Memorial Scholarship:** Karla T. Gutierrez, Blockbuster Video, Coral Springs, Fla.

**Special Recognition Honor Roll:** Elizabeth Bee, Sony Music, New York; Timothy Chelowski, the REP Co., Bloomington, Mass.; Jamie Mierco, Sony Music, Cleveland; and Aaron Trkovsky, Shorewood Packaging, LaGrange, Ga.

**NARM Grants Sales And Ad Awards, Scholarships**

**INDEPENDENTS (Continued from page 67)**

This year's Best Independent award was presented to the group "The Invisible Revolution," who won the trophy for their album "Play." The group is composed of multi-talented musicians who have combined their unique styles to create an infectious sound that has gained them critical acclaim. With a mixture of rock, hip-hop, and soul, "The Invisible Revolution" has been described as a force to be reckoned with in the music industry.

**The Visible Revolution**

Now you can see and hear music simultaneously. The first station with visually spinning CDs, it will put a new spin on in-store listening stations. Ask about our new HIT 1 and HIT 5 stations, built and designed for in-store play. Simple and better by LIFT.

LIFT®

Systems with future.

**Check Out Our Everyday**

**Low Price on Major Label CD's:**

<table>
<thead>
<tr>
<th>CD List</th>
<th>Our Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>$17.97</td>
<td>$11.30</td>
</tr>
<tr>
<td>$16.97</td>
<td>$10.87</td>
</tr>
<tr>
<td>$15.97</td>
<td>$10.16</td>
</tr>
<tr>
<td>$11.97</td>
<td>$7.97</td>
</tr>
</tbody>
</table>

**AMERICA'S LOW PRICE LEADER**

Still Independently Owned and Operated Serving The Retail Community For Over 13 Years

- CD's
- LP's
- Cassette Singles
- Music Video
- Cassettes
- CD's
- Laserdiscs
- Accessories

- Over 100,000 Audio Titles In-Stock
- Over 6,000 Laser Disc Titles In-Stock
- Instant Stock Verification
- Next Day Delivery
- Knowledgable / Courteous Staff

**Great Service. Great Fill. Great Price. Call For Our Free 600 Page Catalog**

**H.L. DISTRIBUTORS, INC.**

Tired of leaving messages on voice mail and hoping some- one will call you back? YOU SHOULD HAVE CALLED H.L.I.

 toll Free:

**WEST**

800-300-1071

**EAST**

800-300-7863

- Compact Discs
- Cassettes
- Videos
- Laserdiscs
- Accessories
- Excellent Service
- Super Prices
- Best Fits
- Knowledgeable Sales Rep.
- Same Day Shipping
- Deep Catalog
- Customer Satisfaction Guaranteed!
quality of enhanced CDs will continue to improve as artists take on a more active role in the development of the products and offer original material, rather than repurposed video footage or lyric sheets. Tobey added that, in the future, artists will need to consider putting together material for enhanced CDs as they finish their albums. While the problem of computer incompatibility plagued early enhanced titles, Tobey said that far fewer technical support calls were logged than expected.

These CD costs are $14.98, which uses the shop. However, he added that a concerted marketing effort is necessary to help enhance CDs take off. "You can't just throw them in stores and sell them," he said. "It's not going to happen."

There was also some discussion of the benefits of enhanced CDs. Nu-millennia's Paul Atkinson said the configuration gives consumers the opportunity to get closer to the artists, while Abrams opined that the "average fan doesn't really care" about multimedia content. Biersacht said he was pleased with the lower-priced enhanced-CD singles, such as Elektra's Natalie Merchant titles, which allow consumers to delve into the configuration with a minimal investment.

However, Alan Pehaneksky of Eoel- man Worldwide, the public relations firm that has tapped to aid in the promotion of enhanced CDs, said a study found that there was not much resistance to enhanced CDs that were $5 or $6 more than an audio CD. According to a Soundata music consumer study released at NARM, consumers expect to pay an average of $20.19 for an enhanced-CD title. Yet only 50% of the 2,000 respondents said they would pay an extra $2 to purchase an album if it were available only as an enhanced CD.

Clearly, the configuration will continue to evolve, as Tobey said that there is likely to be more changes with enhanced CDs in the coming months. "It may change again when DVD comes along, but again I think that will be an evolutionary process instead of a revolutionary process when it comes to multimedia... It has the potential to become a new art form, and I think we are gradually headed that way." Atkinson expressed similar sentiments at the panel on selling multimedia products: "We just need one breakthrough title, and as soon as that happens, there will be more accep-
tance."
Wherever There Is Music, There's Billboard

Over the past one hundred years, Billboard has earned its unique role as the number one information resource in the music and home entertainment business. The only publication that delivers your message around the globe, Billboard's worldwide reach is unrivaled.

Put it to work for you.
Hearing Impaired Ideal Audience For CD-ROM

East Village Setting Of Cyber Soap

Local Acts Featured On Label Web Site

BY BLANE MALL

SAN FRANCISCO—As film-like production qualities and complex plots seep further into multimedia products, many hearing-impaired consumers are demanding more important part of the story. Closed-captioned CD-ROMs are virtually non-existent, and strangely, there has yet to be a significant organized effort to mobilize the multimedia community into action to provide subtitles for plot-intensive products.

Many adventure games are virtually unplayable without sound, which conveys important dialog and plot information that is necessary to solve the game. The absence of captioning is not due to a lack of technology, according to Lucendia Bay, education product manager at Broderbund, which produces children’s CD-ROM titles, such as the “Where In The World Is Carmen Sandiego” series.

Ray points out that Apple’s video plugging program, for both Mac and Windows, contains plug-in slots for text that enables programmers to easily add it to computer-delivered video.

Ironically, many CD-ROMs, including Voyager’s “This Is Spinal Tap,” are created with text tracks that accompany the dialog, says Colin Holgate, a programmer for the same company, AnyRiver Entertainment.

“The text in the game does not provide any information or action to the plot of the story. It is just an extra,” he says.

While the ‘hearing-impaired’ access in media, some of the issue, the issue is money,” says Goldberg. “This time it’s not— it’s awareness. The ‘Living Books’ series is a good example. These are computerized children’s books with pictures and text for reading aloud. In the pictures, you can click on different things, animals and such, and make a noise. Those things weren’t captioned (or even designed) to be brought up to people at the company, it was like, ‘Oh, what a great idea.’

Virtual Image Productions is using subtitles for its full-motion video adventure game “Shadoan,” due in mid-April.

Barbrodun’s Ray is another company that is being able to transfer sound into something that more people can understand,” says Rick Dyer, president/CEO of Virtual Image Productions. “It wasn’t that big of a deal to put it in. Maybe some people are thinking, ‘Oh, it’s a minor detail, so why should we address it?’ But it only took a minimal amount of effort to program in the subtitles so that everyone can enjoy it.”

Many companies need to be convinced that CD-ROM captioning is worth their while, according to Ray.

“The software business is moving very rapidly,” explains Ray. “There has to be a strong argument made that we need to do it, that it’s going to be profitable, and that there would be enough good will in return.”

Appoaching software companies with the right argument can influence their reactions, according to Goldberg.

“If you called up a CD-ROM company and said, ‘Why don’t you put captioning on CD-ROMs for deaf people,’ they would probably say that they’ve never heard of it before,” says Goldberg. “But, if you said ‘Why don’t you put the captions on the CD-ROM?’ then they’d say, ‘What a good idea.’

One of the hindrances to CD-ROM captioning is that it is seen as a difficult, expensive, strong, organized push from the hearing-impaired community.

A vital argument for CD-ROM captioning is that it could potentially benefit all users, not just the limited hearing-impaired community.

“There are lots of times when options are available, and people find reasons to use them,” says Ray, who emphasizes that foreign-language tutorial and early-reader programs use television captioning, too.

Goldberg argues that a CD-ROM with captions is simply a better product, likening them to street-corner rappers. “Rappers” were originaly made for people in wheelchairs, but now you see mothers with strollers, rollerbladers, skateboarders, and delivery people using them. A sidewalk with a [ramp] is just a better sidewalk. A CD-ROM with [captioning] is just a better CD-ROM.

Despite the inherent obstacles in captioning CD-ROMs, many in the industry say that the option of having closed-captioned on the computer should exist for the user.

“All of those ways make it easier for people to access things—that helps us all,” says Goldberg.

Goldberg adds, “The basic definition of multimedia is that you have some choice. And one of those choices should definately be how you receive it.”

Cross AnyRiver For CD-ROM Games

RAPID DEVELOPMENT: Electronic Arts veteran Stewart Bonn has founded AnyRiver Entertainment. San Mateo, CA company, with special-effect companies to produce game titles for the PC CD-ROM market. Bonn says AnyRiver’s titles will be licensed also for 28-bit game consoles.

The company is preparing a 95 UFO game billed as “Star Wars meets ‘The X-Files’,” as well as a fantasy based in a mythological universe and a storygame authored by Neal Stephenson, writer of cyberpunk novels “Snow Crash” and “Diamond Age.” (Viacom New Media has announced that it will release its CD-ROM based on “Star Trek: The Next Generation.”) All are marked for distribution in late spring or 1997.

According to Bonn, the company will not limit its lineup to games projects. “AnyRiver is a metaphor for the process of combining various talents into a singular powerful force,” says Bonn. “We’re not just interested in retail packaged goods. We’re also looking closely at the online environment, and we believe our product will find its way into the linear media as well.”

GAINING GROUND: Naruver Corp. adds Tower Records and the Good Guys! as carriers of its CD-ROM titles. Tower will begin carrying Naruver product in the spring, while the Good Guys! began this month with 50 entertainment and educa-
tainment CD-ROMs.

Meanwhile, Naruver’s multimedia publications and distribution subsidiary, Digital Entertainment, has signed an exclusive multimedia distribution agreement with music publisher Hal Leonard Corp. The first fruit of the relationship is the “Music Maker” CD-ROM, which allows users to play and re-create songs from the publisher’s catalog, such as “Johnny B. Goode” and “Back In The U.S.S.R.” The product will be released to stores this month.

LOLLAPALOOZA: The 1996 Lollapalooza tour will be offering 250,000 tickets on a show-by-show basis via Ticketmaster Online on the World Wide Web (http://www.ticketmaster.com) and the reconstituted Lollapalooza Internet site (http://lollapalooza.com). The general admission tickets are good for three days before becoming available by traditional means.

ONLINE BLUES: The House of Blues Music Co. will launch its label Web site April 18 with a live Netcast featuring such R&B acts as Joe Sample and The Blind Boys Of Alabama. The site will include live CSU/Mojo performances, interviews, bio, tour schedules, message boards, ticket giveaways and on-line content. Users can download wave files for sound bites from albums and will even have the chance to buy CDs.

Marina Carey, Marie Shiller, VP of new media at House of Blues Music, says that the site will specialize in coverage of live events, such as the New Orleans Jazz and Her-
tage Festival and artist tours.
Will Chairman/CEO William Fields Influence Blockbuster Pricing?

O NCE AROUND THE BLOCK: When Viacom hired Wal-Mart executive William Fields to be chairman/CEO of Blockbuster Entertainment, it brought in a devotee of discounting to revitalize a rental chain.

So the question becomes, Will Fields change Blockbuster, or will Blockbuster change him? Movie buffs may recall the same question being asked of newspaper publisher William Randolph Hearst, who hired away rival newspaper competitor's top reporters. The answer was inconclusive then, and Wall Street analysts seem split now.

"We're inclined to agree with Dennis McAlpine, managing director of Josephlynn Lyon & Ross in New York, who thinks that Fields will significantly increase the time and effort spent on self-through. The reason, he says, is cash flow, an area in which Blockbuster has slumped short in recent months. This is the chain's fault as much as the fallen state of rental demand.

On the other hand, cassette sales have surged, and Blockbuster, in fact, traded a concerted and successful effort to tap consumer demand for video collectibles during the fourth quarter. As noted in the March 30 issue, Blockbuster and Wal-Mart registered the biggest self-through gains from mid-November through early January.

McAlpine suspects that more of Blockbuster's cash will flow from that end of the business under Fields's direction. The margins aren't as good, he says, but Blockbuster could make it pay to compete in the space by a different type of retail product that's profitable. "For example," he says, "clients can afford to give "The tide may already be turning," according to a Supermarket News survey, which indicated that self-through revenue is headed upward, as compared with a flat rental space.

In 1994, the trade publication says, supermarkets generated $20 million in cereal sales, despite backlash from retailers. According to Supermarket News, that gap will grow to $650 million this year with self-through at $1.22 billion and rental at $1.57 billion. The store survey of 37 chains representing 5,000 stores indicated that self-through has a permanent place in almost every store, and that a $1.50 pack will sell another two or three times.

Kultur Enters Baby Boom Kids' Productions New Company Focus

by CATHERINE APPLEFIELD OLSON

WASHINGTON, D.C.—Kultur International Films has taken to bailing itself out and the buying public, it can't get enough of the company's programming.

In 1995, the company lost $5 million and was down to its last $1.2 million. Now it is $10 million in the black. Kultur has moved into the production arena with the release of the live-action "Baby Love: Babies Being Babies." It is the first of several original programs due each year; more will be aimed at the children's market.

Heading up Kultur's newly minted production division is Joseph Porrello, who joined the White Star Entertainment label in late November as executive VP of programming. Porrello is a home-video veteran who spent many years at PPI Entertainment, where he signed fitness queen Denise Austin and produced 10 of her titles.

He also helped create other PPI video fare, including "Puquillo O'Neal: In Your Face" and children's title "The Trolls." By then an independent producer, Porrello came aboard after a series of conversations last year with Kultur founder/president Dennis Hedlund. Porrello says, "Denisse said he wanted to get into doing some original programming, and it seemed like the right fit."
MARCH MADNESS: Led by incredible first-week sales of "Babe" and the power of "Pocahontas," March could turn out to be this year's hottest retail month outside of the fourth quarter.

Although the two have grabbed all the headlines, dealers report that Warner Home Video's "Ace Ventura: When Nature Calls" is in the same ball park as some decent sequels. "Aces is doing OK, but it's not as active with recorders," says Tower VP of video John Thrashar. "Its biggest problem is that it was sandwiched between 'Babe' and 'Pocahontas.'"

Best Buy also reported "OK" sales for the Jim Carey sequel, according to video merchandising manager Joe Page. The chain gave it an extra marketing push with a free phone calling card for consumers purchasing the title.

Other titles popping up in conversations with retailers include the collector's edition of "Poly Fiction," children's title "Goosebumps," and "The X-Files," the paranormal television series that debuted on video in March. "We've had a nice spate in sales on "The X-Files,"" says Pagano. "First-day sales on the series were 6,000 units."

"The X-Files" nucleus made almost 400,000 plus units of "Babe" that Best Buy sold in the first week, but the TV entry held its own against stiff competition. "If you could pull out the numbers from last year's 'The Lion King,' it has been a good month," Pagano says. "You really can't do that, however."

The only March dud out there appears to be Columbia TriStar's "The Baby-Sitters Club: The Movie." Retailers describe it as a "disappointment."

Dealers say sales should be on a roll this month, as shoppers stuff their Easter baskets with videos as well as candy. The McDonald's/Disney "Maximum TV" promotion that gives away a free "Babe" cassette for $14.95 in sales at suggested retail. Best Buy is also offering a "Wow!" sweepstakes that will roll out second batch of titles in its new Family Treasures line. Now available are "The Black Stallion Returns," "Na-mi," "My Best Friend," "A Zebra In The Kitchen," and the original "Ewiger" feature, which starred Chuck Connors.

When consumers purchase any of the titles, they will receive a mail-in coupon worth $3 off any family Treasures releases. Each is priced at $14.95 and arrives in stores June 25. MGM UA, meanwhile, is reducing the price of "Species" to $19.98 beginning June 18. Each cassette will contain a coupon booklet with $20 worth of savings on "Species" merchandise. It will also have a secret password that enables consumers to access the "Species" 90-page comic book on the Dark Horse Comics site on the Internet's Wide Web.

The sweeping line-up of a four-title sit-fi promotion includes "Forbidden Planet," "Invisible Invaders," "Lifeforce," and "The Quatermass Experiment." Each title is priced at $14.95.

GAME OVER: Although Columbia TriStar Home Video's marketing plans for "Dumma" were leaked weeks ago, the supplier did manage to keep one element under wraps until the March 25 announcement.

In conjunction with Sony Consumer Electronics, clips from "Dumma" will be featured in a new television advertising campaign to promote the Sony Maximum TV home-theater system. A 60-second spot for Sony Maximum TV will appear at the beginning of each "Dumma" cassette.

The sell-through title arrives in stores May 14 without a suggested retail price. However, it does carry a minimum advertised price of $15.95.

Other marketing elements include an $8 rebate with the purchase of the title and either "Hook" or "Willy." A multimillion-dollar television advertising campaign is also planned.

CLEARIFICATION: Cabin Fever Entertaimment's "Street Of Dare" will be released as a direct to video sell-through title. It is being repressed, as reported in Shelf Talk in the March 8 issue.
They're Having A Party After Blockbuster Awards Show

Once the Blockbuster Entertainment Awards were handed out, Blockbuster Entertainment executives mingled with celebrities at a party at the Palace in Hollywood, Calif. The awards, held at the Pantages Theatre in Los Angeles, were broadcast on UPN March 6.

And You Are? Blockbuster Entertainment Awards presenter and actor/comic David Spade, center, chats with A-list party guests Denise Godreau, director of marketing and product at Latin America Blockbuster International, left, and Lisa Bolivar, manager of Latin America Blockbuster International.

It's A Wrap! Blockbuster Entertainment Awards show producer Ken Ehrlich, center, thinks about next year's show at the post-party with Blockbuster Entertainment president of domestic video H. Scott Barrett, left, and senior VP of marketing Brian Woods. Woods and Ehrlich co-produced the show.

Another Day in 'Paradise.' Blockbuster Music president Jerry Comstock gets the sign from Blockbuster Entertainment Award winner Coolio. The rapper's "Gangsta's Paradise" from the film "Dangerous Minds" won the trophy for favorite song from a movie.
KULTUR ENTERS BABY BOOM
(Continued from page 74)

The first creation of Porrello and co-producer Jennifer Schaefer, "Baby Love," joins the handful of infant videos that present a string of up-close and personal Kodak moments. Although the White Star title isn’t the first of its kind, Porrello says he thought of it more than a year ago, after witnessing the popularity of ABC Videos’ "Puppy Love" and "Kitty Love." Next up from White Star Entertainment are a pair of documentaries, "Roger Miller: King Of The Road" and "The History Of Talk Radio," as well as a performance video based on the book "Raisied Catholic" that features writer/actor Ed Stevering. Two other original live-action children’s titles, the subjects of which Porrello won’t reveal, are scheduled for later this year.

"The children’s titles you can bang out in a month’s time, but the documentaries and other genres take more time," he says.

Kultur, which specializes in fine-arts programming, such as opera and ballet, sells most cassette in the niches occupied by specialized catalogs, libraries, and museum shops. "This has very little to do with the Kranky and Wal-Mart of the world," Porrello notes.

RECREATIONAL SPORTS

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE (Rating)</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
<td>Steven Weber, Cindy Crawford</td>
</tr>
<tr>
<td>2</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
<td>Steven Weber, Cindy Crawford</td>
</tr>
<tr>
<td>3</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
<td>Steven Weber, Cindy Crawford</td>
</tr>
</tbody>
</table>

HEALTH AND FITNESS

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE (Rating)</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
<td>Steven Weber, Cindy Crawford</td>
</tr>
<tr>
<td>2</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
<td>Steven Weber, Cindy Crawford</td>
</tr>
<tr>
<td>3</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
<td>Steven Weber, Cindy Crawford</td>
</tr>
</tbody>
</table>

Top Special Interest Video Sales

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>Program Supplier, Catalog Number</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>WAYNE GRETZKY’S ALL-STAR HOCKEY</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
<tr>
<td>30</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
<tr>
<td>31</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
<tr>
<td>32</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
</tbody>
</table>

Billboard.

Top Video Rentals

<table>
<thead>
<tr>
<th>WEEK OF</th>
<th>TITLE</th>
<th>Program Supplier, Catalog Number</th>
<th>Suggested List Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>WAYNE GRETZKY’S ALL-STAR HOCKEY</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
<tr>
<td>30</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
<tr>
<td>31</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
<tr>
<td>32</td>
<td>THE GRIND WORKOUT: (PG-13)</td>
<td>Buena Vista Home Video</td>
<td>BDV-5389</td>
</tr>
</tbody>
</table>

Home Video

MERCHANDISE & MARKETING

SUPPLIERS SEEK SHELF SPACE FOR SUPERMARKET VIDS

(Continued from page 74)

EQT rep about new releases, “Minimum advertised pricing is too low, and in many cases, a supermarket can mark that up 50 cents a tape.” So the push for bringing in catalog titles and bigger margins offers the best opportunity. “What’s going to happen with the advent of lines like our Movie Time and others is that supermarket video will increasingly be catalog product,” says MGM-UA Home Entertainment senior marketing VP Blake Thomas. “Then you’ll see incremental sales and higher margins.”

Distributors encourage suppliers to develop better relationships with their supermarket accounts. “Most are handled by jobbers,” says the EQT rep. “And there’s just no rapport.” He adds that studios should be more like packaged-goods companies, which have representatives regularly calling their supermarket accounts.

In fact, one major studio has a dedicated video sales staff for supermarkets. Grocery stores are grouped with mass merchants, club stores, drugstores, and any outlet that carries videos. WarnerVision did hire a director of grocery sales last year, but the position is in doubt now that Warner Home Video has taken over management and distribution of the special-interest titles.

However, suppliers are beginning to pay more attention to the special needs of supermarkets, just like they did when mass merchants started becoming major players in the late 80s. "Supermarkets are a lot hipper now, and they’re not just hanging things on cardboard racks," says Anchor Bay Entertainment president George Fort. “The trick is to get permanent displays. You have to get help from these guys.”

MC&A relies agree. “It’s a matter of coming up with a variety of [point-of-sale] displays for different retailers,” he says. “Account-specific promotions are important when you’re trying to get year- round acceptance.”
VSDA On Location
Where Your Success Is Written In The Stars

Business Opportunities
Educational Seminars
Fabulous Entertainment

The 15th Annual
Video Software Dealers Association
Home Video Entertainment Convention & Exhibition
July 10-13, 1996 * Hollywood * California

1-800-955-VSDA for registration and information
1-800-926-3976 for hotel information

Act Now! Full Registrations Are Limited

EARLY BIRD PRICES UNTIL MAY 1, 1996
Cabin Fever Offers ‘Faerie Tales’

by Maira McCormick

notch dramatizations of composers’ lives and their interactions with fictional kids. Disney has released two more volumes in its Princess Collection, “Magic and Mystery” and “True Hearts.” Both feature “Aladdin’s” Jasmine, and are packaged with Jasmine costume jewelry... “Barney’s Talent Show” is the new direct-to-video title from Lyon Group’s Barney Home Video. Promotions include an instant-win sweepstakes, the grand prize of which is a trip to Universal Studios Florida, and fan-club newsletter and coupons free with purchase.

The late Jonathan Larson, who composed the score for the critically acclaimed rock opera “Rent,” also wrote songs for a recently released longform music video called “Daisy We Go.” Available from New Partners Home Video in New York, the program is a musical journey through New York City, and is a Kids First-endorse title.

Billboard's 1996 International Buyer's Guide

“The International Buyer's Guide is an indispensable directory for me as an Indie one stopper.”

Cole R. Patterson, Indie Go Music

Joondalup, Western Australia

If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

IBG '96 brings you record labels, music publishers, wholesalers and distributors, manufacturers and service suppliers. home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find dozens of pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBG '96, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of Jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just $109 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 223-7524 OR (800) 344-7119.

In NY (212) 536-5174. In NJ (908) 363-4156.

Or send check/money order for $109 plus S&H ($12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.
Eleanor delivers sweet, string quartet music of Harnoy’s instrumental tribute augmented results are RCA PRODUCER: Jacob Harnoy Mouth Almighty /Mercury The Witch.” sounding cover “Unwritten Straight Outta Marysville * * 32348 Recorded live in the mid-’80s and now augmented with a rendition of “Fее As A Bird,” the selections that make up “Imagines” are cultivated Offa Harnoy’s instrumental tribute to the music of the Beatles. Supported by a string quartet and piano, Harnoy delivers sweet, soulful readings of “Eleanor Rigby”Or “When I’m Sixty-Four,” “She’s Leaving Home,” “Here Comes The Sun,” the title cut, and others. Some of these tracks were previously released, but many—including

NIL LARA
PRODUCER: Suga Rigan & Nil Lara Metro Blue 953
Born to Cuban parents, raised in Venezuela, and based in Miami, newcomer Nil Lara blends Latin and rock influences into a subtly exotic, soulful sound on his self-titled debut. Combining such Afro-Cuban instruments as the maracas and the bongo drums with electric guitar and rock drums, Lara and his band find a previously unexplored, enormously appealing musical zone. Beyond the singular sound of the album, Lara’s songwriting shines as some of the most inspired in recent memory. Highlights of the album include opening opener “Moneky Makes The Monkey Dance,” balala “My First Child,” rhythmically charged “Baby” and Spanish-language entries “Vida Mas Simple” and “Barb.” These songs could easily play at college, triple-A, rock, pop, and Latin outlets. A revelation.

MAURIEA MCCOVEY
Out Of This World PRODUCERS: Maureen McGovern, Brian Panara String 1011

“Fее As A Bird”—appear for the first time. A delightful album, and a timely release given the recent resurgence of Beatlemania.

MAVERICK MCINERNY
When I’m Sixty-Four RCA 56376
Recorded live in the mid-’80s and now augmented with a rendition of “Fее As A Bird,” the selections that make up “Imagines” are cultivated Offa Harnoy’s instrumental tribute to the music of the Beatles. Supported by a string quartet and piano, Harnoy delivers sweet, soulful readings of “Eleanor Rigby”Or “When I’m Sixty-Four,” “She’s Leaving Home,” “Here Comes The Sun,” the title cut, and others. Some of these tracks were previously released, but many—including

ERIC CLAPTON
Crossroads 2 Live In The Seventies COMPILER PRODUCER: ERIC CLAPTON Polydor/1972 529 305 Four-CD retrospective—sequel to the enormously popular Eric Clapton’s “Crossroads” set—chronicles the British rock guitar soloist’s mid-to late-’70s live period, which includes memorable performances of such repertoire staples as “Layla,” “Bad,” “Can’t Find My Way Home,” “Cocaine,” “Crossroads,” and “Wonderful Tonight.” Most of the live material is previously unreleased, as are four studio cuts: “Walkin’ Down The Road,” from the “461 Ocean Boulevard” sessions, and “Dame Somebody Happy,” “Cryin’,” and “Water On The Deep Ground,” from 1978. A slice of rock’s new history and another gem in an already lucrative catalog.

STAN KENTON At The Las Vegas Tropicana KENTON PRODUCER: Michael Primo Capitol Jazz R 32452 One of the most innovative of big-band leaders, Stan Kenton brought his orchestra to a Las Vegas nightclub in 1969 for this swinging concert recording. Opening with his usual no-nonsense approach, Kenton’s band delivers on this live in search of a commercial album, this

set—which includes seven tracks not on the original release—is a fine sampling of Kenton’s sound, with most of the charts by Gene Roland and Lennie Niehaus. Highlights are marked by the poignant passages of “Honeymoon” and the yearning cadences of “Artistry In Rim,” a frenetic Latin touch here. Standard material includes the saxophone blues improvisations of “Bernie’s Tune,” the romantic fantasy of “The End Of A Love Affair,” a stylishly constructed version of Ellington’s “Don’t Get Around Much Anymore,” and updated takes on “Touche J'ouverture” and “A String Of Pearls.”

VITAL REISSUES ™

COUNTRY
THE RANKIN FAMILY
Endless Seasons PRODUCER: John Jorgenson & The Rankin Family MCA 32348 Lord, but these Rankins can sing. The women sound like angels and the men like seasoned troubadours. This family from Nova Scotia has been putting Celtic country music on the map for some time now, and this album is already platinum in Canada (100,000 copies sold). They turned to John Jorgenson of Mary Chapin Carpenter fame for production help

(Continued on next page)
here, and the result is mostly radio-friendly. "You Feel The Same Way Too" moves into a slightly stranger, gothy-sounding landscape, and "Your Boat's At Sea" is so exquisitely gothic that you can't help but think of "Let Me Go High On That Moun-"

This information-packed tome lives up to its subtitle as “The Ultimate Guide To Musical Celebrations In The Northeast.” For anyone interested in attending music festivals, “Festival Fever” is an absolutely indispensable guide. Author James R. Campbell has compiled detailed listings of 1,489 festivals in seven states: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, and New York (plus an extra section on New York City). Each listing includes dates, sites, prices, hours per day, a sampling of acts that perform at the event, and contact addresses and phone numbers.

Campbell provides detailed, in-depth coverage of 121 top festivals and 174 related events—interviews with the producers, highlights of the festivals, colorful descriptions, and his opinionated reviews from personal experience—to give the real flavor of the events. A long-time columnist for the magazines The Performing Songwriter and Acoustic Musician, Campbell clearly loves music festivals: for him, they’re a way of life. In researching the book, he attended more than 300 festivals over two years, and the book is chock-full of anecdotes that attest to his experiences.

“Festival Fever” includes not one but four indices, with more italics and boldface

FESTIVAL Fever

reviews at master mansion press

www.mastermansionpress.com

MYTHS OF THE WORLD

Written and performed by various artists

Dave Audio

1 hour, 12:55.

Original spoken-word/performance art release, contemporary musicians and poets interpret the myths of the Greek and Roman gods, goddesses, and heroes. Proceeds benefiting youth literacy organizations. It’s an intriguing idea but one that doesn’t come together. Among the best pieces are “Apollo, The Sun God,” read in a deep, commanding voice by the late John Gruen. Other artists include Trudy Miller, who wrote the poem. Suzanne Vega’s clear, musical reading of “Athens, The God-Granting City,” and John Lithgow’s “Zeus.” Bova and Alex Haas, is likewise compelling. These artists should consider a sideline in reading audiobooks—their speaking voices are a treat to listen to. Other voices, however, come across as overly “artful” and pretentious. On “Eros, Aphrodite’s Son,” raga-rapper Licks Ladd’s thin, wheezy voice is similar to—and as annoying as—Urkela’s on the sitcom “Family Matters.”

RAPE

FESTIVAL Fever

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-

in the puzzle, “Masterpiece Mansion” prov-
DEAL DIRECT WITH THE FACTORY
Manufacturing Tomorrow's Technology Today

Music, Software, Games, Interactive Multimedia, Education, Entertainment, Databases, Photo CDs, Movies and Karaoke. Mastering and Pre-Mastering, up to 6 color printing, replication, graphics, shipping and packaging, and fulfillment.

WINGS DIGITAL CORPORATION
10 Commercial Street • Hicksville, NY 11801
Tel. 516-933-2500 • Fax 516-933-2506
Toll Free: 1-800-WINGS41

GUIDE TO MASTER TAPE PREPARATION - FREE!
Full step-by-step instructions for meeting the manufacturing specifications. A must for recording artists and studios.
Call today to get your free copy.
1-800-468-9553

DIGITAL FORCE
212-333-5953
E-Mail: digitalforce@morebbs.com
TOTAL CD, CD-ROM & CASSETTE PRODUCTION
MASTERING GRAPHIC DESIGN
REPLICATION PRINTING
PERSONALIZED EXPERT SERVICE
The Power of Excellence
330 WEST 58TH ST, NY, NY 10019

CD-AUDIO/CD-ROM
CASSETTE DUPLICATION • VINYL RECORDS
High-Volume Replication for Labels & Multi-media Producers.
Also, Complete, Retail-Ready Packages with Graphics Design & Packaging.
EUROPADISK LTD.
CALL FOR OUR CATALOG!
800-455-8555
75 Verdi Street, New York, NY 10013. (212) 296-6401 FAX (212) 666-0456
Manufacturing for Independents, Since 1977
FINANCE DIRECTOR

DUBLIN

Principle Management is a leading music management company based in Dublin, with offices in New York. Due to its continued growth, success and plans for future development, it now wishes to appoint a Finance Director. The Finance Director will be responsible for assisting the company, its affiliates and operations, in the planning and implementation of key business strategies, both short and long-term. The successful candidate will work closely with the Board and will recommend, and implement, accounting procedures, systems and controls, where necessary, and will advise on all financial areas and issues as they affect the business. The ability to deal with music industry practices, investment opportunities and tax related issues will be important. Some travel will be involved.

KPMG

COMPTROLLER/CFO

America's premier music promotion and marketing company, based in Chicago, is seeking a qualified candidate with 3-5 years experience. Seeking hands-on executive with the ability to manage all financial areas of the company, working knowledge of Lotus/Automated Accounting and a willingness to take on greater responsibility. Opportunity to manage and grow with company beyond music promotion including areas of publishing, record label, international consulting and artist management. Be the center and pulse of the entire music industry as well as live in the greatest city in the country.

Salary commensurate with experience. For confidential consideration, submit resume and salary history to:

Jeff McClusky
Jeff McClusky & Associates
719 West Willow
Chicago, IL 60614

PUBLICITY

INDBIE RECORD CO. seeks smart, savvy, enthusiastic publicity coordinator. Work with radio, television, press, advertising, sales and local, regional, national media. Knowledge of music & PR a must. Send resume, cover letter, salary req. to:

Joe Copeland
P.O. Box 1515
Albany, NY 12201

EXECUTIVE ASSISTANT

Label seeking a self-starter with strong computer, organizational and administrative skills with a strong eye for details in a multi-task, deadline-oriented environment. Qualified candidate should have a minimum of 3 years experience working in the areas of business affairs, creative services, and manufacturing for a record company. Opportunity for growth in the company. For confidential consideration, submit a resume and salary history to:

Crosseyed Entertainment
536 Broadway, New York, NY 10012
FAX: 212-269-0001

MUSIC BUYER MANAGER

Exciting and fast growing Regional Retail Chain specializing in Music, Home Video, and Books, is seeking experienced Music Buyer/Manager to oversee Music Operations and Music buying for all stores. Great opportunities to right person. Salary and incentives based on experience. Please send resume to:

Crossroads Entertainment, Inc.
Music Department
210 S. Thompson - Springdale, AR 72764
FAX: 210-547-7077

HELP WANTED

VP OF PROMOTIONS
M/MAP CONNECTIONS for COMMERCIAL, URBAN & CHILEAN RADIO
ADMINISTRATIVE SKILLS A MUST
PUBLICITY DIRECTOR
W/HARDWARE CONNECTIONS in MAP MUSIC
STRONG PRESS CONTACTS
MINIMUM 3 YEARS EXPERIENCE
FAX: 212-547-7077

ELECTRIC, global record/mixed-media company has a position on the team available for a special sales person (a special person doing special sales in book, catalog, etc., markets). We're in Roslyn, Long Island. Fax resume and salary requirements to Ellipsis Arts 516-621 2750.

MARKETING MANAGER

If you have 5+ years of marketing radio promotion experience and are ready to join a major label, send your resume.

We are a successful and growing adult contemporary label looking for a high energy professional to join our N.Y. City-based marketing team. The ability to hit the ground running and solve hands-on challenges, strong interpersonal skills, enthusiasm and a BA are musts.

Please send resume and salary history to:

BOX 8308
BILBOARDS CLASSIFIED
1515 BROADWAY
NEW YORK, NY 10036

(Continued on next page)
The Radio Joint Audience Research Ltd. (RAJAR) survey, for the fourth quarter of '95, released in late March, reveals that in spite of increased competition and modest marketing budgets, independent British niche broadcasters are strengthening footholds in their respective markets.

Their emergence carries with it a new sense of freedom within the UK's record industry, as well as a new kind of broadcaster charged with the commercial radio industry becoming "homogenized," with stations in the same market having a substantial overlap of playlist and core artists. Such a phenomenon has been relatively unheard of two years ago, when there were fewer stations in the market.

This trend occurs in part from the emergence of niche stations, which is seen as promoting and giving listeners a choice in programming. Many of these stations, such as the Kiss FM and Choice, are seen as promoting specialty formats and targeting a younger demographic.

"These stations are breaking in and are making a difference in the future of radio," says Paul Chantler, PD at Essex Radio Southend-on-Sea and former chief executive of specialist stations Galaxy FM and Choice. "This leaves the way clear for other niche stations to program palatable and acceptable music targeting younger demographics."

"These niche stations are sneaking in and will sneak in the future to cream off substantial audiences, which are attractive to advertisers," he says.

A weekly total of more than 225 million adults 15 and over tuned into the handful of specialist format commercial stations in the UK during the survey period. The key to sustaining their success is "the building of listener loyalty while having a format and sticking to it," says June Langford of Glover, Langford, and Lyons, a radio consulting firm.

Niche players—such as Kiss FM in Manchester and London, Choice FM in London and Birmingham, and Chris-

U.K.'s Niche Stations Winning Battle Against Homogenization

Kiss FM listeners tuned in an average of 6.6 hours per week during the period, and listeners preferred to listen to the station for its music, radio, and program controller Mike Grey expands on Langford's observations. "You set up your stall," he says, "and deliver what is a clear audience demand. However, you have to stick to what you promised to deliver."

He contends that lackluster RAJAR performances by other specialist stations, such as Country 105 AM London and the Jazz FM outlets in Manchester and London, are the direct result of diluted output. Both stations have been toning down their programming over the past several months.

"You can't broaden or soften what you originally set out to do. And if you can't clearly identify an audience or what it demands, then you won't get it right. There is nothing really difficult about it," Grey says.

Other niche broadcasters that continue to build the case for specialist formats are contemporary and classic dance out-


group managing director Patrick Barry. The group is operating the company's two stations has been a factor behind the buoyancy of the British music industry.

The research shows that the majority of singles released in 1996 were soul- and dance-oriented. This shows a tremendous demand for the music that Kiss plays," he says. "This sector of music greatly contributes to the economics of the British music industry and its success."

Barry cites Choice's contributions in introducing a new genre of music, including Michelle Gayle, Eternal, Wayne Mars-

Stamford, and even Lisa Stansfield. Meanwhile, a number of other niche (Continued on page 88)

Study Reveals Top Advertisers
25 Account For One-Third Of Billings

Sears, Roebuck; AT&T; and General Motors top the list of radio's costest bedfellows in a new study sponsored by the Interes: Radio Station of the top 25 radio advertisers of 1996. In all, the top 25 advertisers account for $126.5 million in industry revenues, a 42% increase in spending over 1994. The top 25 advertisers are responsible for one-third of national radio spending.

The top spending categories among the top 25 were retail, business, and consumer services and automotive accessories and equipment. Twenty-one of the 25 increased their radio spending from 94 to 96. Following are the top 25 national advertisers and the amount they spent on radio last year. Figures are in millions.

1. Sears, Roebuck $66.9
2. AT&T $52.5
3. General Motors Corp. $45.9
4. News Corp. Ltd. $31.8
5. MCI Communications $31.3
6. U.S. government $31.2
7. Chrysler $29.0
8. Tandy Corp. $28.2
9. Sunscreen Health $28.0
10. Philip Morris $26.0
11. Kraft, General Foods, Maxwell House $26.0
12. Warner Lambert $23.0
14. Visa International $19.7
15. Montgomery Ward $19.2
16. Williams & Wilkins $19.0
17. Chrysler Corp. $17.9
18. U.S. West $16.9
19. TNT-Vidas $16.7
20. Kroger $16.6
21. Procter & Gamble $16.1
22. CompUSA $15.6
23. Kroger Group $15.6
25. American Savings $13.2
26. Capital Cities/ABC $12.8

CHUCK TAYLOR

Experience The Power!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — THE POWER BOOK — March 1996 Edition

The most important tool for music, radio and promotion executives to use every day!

Order your copy now for just $75 (plus $5 shipping and handling, $12 for international orders).


To order, or for more information, call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5714. In NJ call (908) 363-4156.

Directory of Music Radio & Record Promotion

Listings:

- Radio Stations
- Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

Updated for the Spring!
WOULDN'T IT BE GREAT...

IF YOU COULD TALK TO ALL OF YOUR CUSTOMERS AROUND THE WORLD, AT THE SAME TIME, IN THE SAME PLACE, EVERY WEEK?

YOU CAN WITH Billboard

Every week, Billboard attracts everyone you do business with—Retail/Distribution, Radio, The Media, Venues, Recording Studios, Artists/Managers, Financial Institutions, in 110 countries around the world. Buying an ad in Billboard is the equivalent of picking up the microphone and telling them what you're up to. For 101 years, amazing things have happened to advertisers in Billboard.

THINK ABOUT IT!
EVERYONE AT ONE TIME.
IN ONE PLACE.

STEP UP TO THE MIKE . . .

### Billboard Mainstream Rock Tracks - Week Ending April 13, 1996

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;* * * No. 1 * * *&quot;</td>
<td>&quot;IN THE MEANTIME&quot;</td>
<td>COLLECTIVE SOUL</td>
<td>COLUMBIA / DRAKE</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>5</td>
<td>17</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>7</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>10</td>
<td>17</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>11</td>
<td>31</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>9</td>
<td>14</td>
</tr>
</tbody>
</table>

---

### Billboard Modern Rock Tracks - Week Ending April 13, 1996

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label/Distributing Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;* * * No. 1 * * *&quot;</td>
<td>&quot;CHAMPAGNE SUPERNOVA&quot;</td>
<td>OASIS</td>
<td>REPRISE</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>8</td>
<td>23</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>9</td>
<td>17</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>11</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>3</td>
<td>31</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>27</td>
<td>7</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>17</td>
<td>23</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

---

**Notes:**
- Tracks shown on increase in emphasis over the previous week, regardless of chart movement. Airplay to these records, which affect billboard Hot 100 dynamic. U.S. radio stations, 1,000 stations (Modern Rock live), the top five. Video airplay is available at Billboard.com.
**Radio Programming**

**Rock’n’Roll Promos Suit Classical WRR**

Dallas Station Breaks Mold With Youthful Approach

By Carrie Borzillo

LOS ANGELES—When it comes to市场营销 and promotions for classical radio stations, traditional, concert-cycle giveaways, tollgate-bridge broadcasts, or an arrival at a Halloween remote in a cement don’t normally spring to mind. Unless, of course, you’re talking about the not-so-traditional WRR (Classical 101) Dallas, where the promotions mandate is “break the mold.”

“The object of the game for me is to come up with ideas and promotions that are exciting,” says Michael Bitsoff, marketing and promotions manager at WRR, which is branches as its second radio station to sign on in the U.S. “We want to grab their attention and let them know that we’re not your typical classical music station, and that we’re more mainstream than any other classical station.”

Bitsoff says that about a year ago, the FM station, which is the only non-commercial classical outlet in North Texas, decided to change its direction a bit and go for a younger audience. Its gradual evolution continued with the addition of youth-minded management and personality-driven air talent. On the air personal qualities, in fact, range in age from 25 to 50.

The reason for the change is to show the vast audience out there that classical music no longer has to be for musicologists or music professors only. It is something that people of all ages can relate to and enjoy.

“Classical music has had a stigma of belonging to limited circles of society, and we’ve learned that little to do with the music and everything to do with its presentation,” Bitsoff says. “To have an audience that’s devoted to their heart, and we’re now presenting the music and the station in a way that is more entertaining, interesting, and fun, as opposed to the point where the talent sound like musicologists, which can really turn people off.”

Bitsoff says the station’s new outlook could have to do with the fact that he and operations manager Kevin Corn, have an affinity for rock’n’roll and are both musicians.

The interesting and certainly nontraditional classical promotions the station has undertaken include its “Hall-o-ween-rama” last year. The use a houset and a casette, which housed Conn wearing a cape and Dracula makeup, for a live recorded broadcast at an electronics store. Employees decked out in scary masks served as pullers, and Corn was carried onto the stage with the following sounds of “Carmina Burana” playing over the store’s PA system.

“This is something we would not have done a few years ago,” says Bitsoff. “But now, we have a youngster management staff than we did then. Management was more interested in our current listeners and their future. They’re in their 30’s and 40’s. We’re having a lot of fun.”

The station has some interesting tricks up its sleeve. Last Thursday, on April 12 at the Dallas Music Hall. The theme of the event, which is expected to attract 3,000 listenerns, is “A Night In The Garden Of Sinners” and it will be a festa of music, dancing, food, and prizes.

**PROMOTIONS & MARKETING**

For the second year, WRR will host an open karaoke contest, in which anyone aged 25-30 can participate.

"Last year's was such an overwhelming success that we decided to do it again," says Bitsoff. "Listeners rehouse for this throughout the year. Some come dressed in costume—if they’re performing a part from a certain opera, they dress as part of it."

The talent for the event includes award-winning pianist Vladimir Viardo, who will headline; Spanish guitarist Paco de Lucenzo, multicultural group Runaway; and Dallas-based, internationally renowned flamenco dance troupe Chela and Dracula, which will perform an encore booked that same night. A helmet under the talent would certainly achieve the station's goal of surprising the UK. via temporary restricted players.

The grand prize of the evening, chosen from ballots, is a trip to two in Madrid.

Bitsoff notes that WRR, to the best of his knowldege, gives away more trips than any other station.

Promotional plans on the horizon include morning show Dave Ward broadcasting his show from atop the plaza that connects the tollbooth on the highway. (Sounds like a Maneuce Muller traffic- stopping stunt to us.) "The remote hadn't been set in stone by press time, however.

WRR is also embarking on a bus campaign featuring its naughty red, black, and white logo that will aim to attract a younger audience, according to Bitsoff. The logo will be repeated three times on the back of 12,000 school buses.

In addition, Bitsoff hopes to give away a motorcycle this year, noting that many of WRR's listeners are riders, and wants to marry a couple in an airplane, 30,000 feet up.

"Three words that sum up your marketing efforts are 'break the mold.'” Bitsoff says. "Sometimes it's shocking, but that's what we want."
Radio Deregulation Turns Woolly In '95: Barrett Out And Politics As Usual At FCC

So let me tell you about my week: I'm walking through Central Park on a sleepy Sunday and a puglar-looking television Thành and Prayer arm, looks me in the eye, and says, "I'm a sheep.

And I thought the Children's Zoo was shut down for the winter. You know, they told me when I got to New York that anything can happen here and the weather should surprise me—which is a pretty apt way to view the radio industry in this emblazoned era of ownership consolidation.

In the wake of the passage of the telecommunications bill, some 530 radio stations have changed hands in the last three months, accounting for a staggering $5 billion in business. That compares with 1995 first-quarter totals of 155 stations for $250 million, according to BIA Publications. So, in one year, radio volume has increased 20-fold. All together now, (!!!!)

The trading boom of the '90s drove up the radio industry as a pinprick player for the first time. As a result, the stakes became so high in major markets that programming research replaced programming instinct, and on-air tactics from market to market, in many cases, became as indistinguishable as Pringles.

Today, with ownership dereg. the business of buying radio stations is like picking out tools at a hardware store: steel cold and strictly according to plan. The radio industry has made a solid move out of the boutique business and onto Wall Street.

This doesn't mean that creative radio is dust in the wind. As long as local personalities dominate the dial, there's opportunity for spontaneity. The current buying frenzy and concurrent move toward megadollar deals, however, indicates continued musical homogenization across the board. As Doo-Wop and fewer players making their living in the radio industry.

FCC update. Just-retired FCC Commissioner Andrew Barrett has joined the Washington, D.C., office of Edelman Public Relations Worldwide. Barrett, whose five-year term expired last June, was unofficially expected to stay at the commission until May 1, but with an opportunity in place, he boxes to keep the stations dark and for not handling in their licenses.

The Commission sent notice letters April 1 to the licensees of KBBG Redding, Calif., KGPL Dermott, Ark., KUDH Port Neches, Texas, KCCU Parkersville, KDLJ Hemet-Yuma, Okla., KMOA Kenton, Ark., and WISK-FM Kolomo, Ind. The licensees have 20 days to respond to the commission's order for evidence concerning their status on the legal status of the dark stations.

Looking for the light: Modern rock WBCN Boston used April Fool's Day to move Howard Stern from nights to mornings, while 22-year station vet and morning man Charles Laquidara was asked to sit out classic rock WLZL for mornings. Boston was the only of Stern's two-dozen affiliate markets where Howard's not moved him:

Finally, our group sale of the week goes to Clear Channel Communications, which purchased a one-third interest in the New York's adult classic rock WLZL for a package, including the Clear Channel's 84 radio stations and 16 TV stations in 50 markets in the U.S., Australia, and New Zealand.

FORMATS: SEASIDE SWAPS

Now that the frequency swap between album rock KZIO and rock/AC KCBQ-FM San Diego has taken place, KCBQ-AM begins simulcasting top 40 hit KQLQ (Q106) as Q107. Meanwhile, KCBQ-FM becomes KSNT.

The M Street Journal reports that classic rock KTSW (The Pulse), Visalia, is flipping to SW Networks' classical format.

As country WKJS and WMYC (Young Country) Mobile, Ala., complete their transfer from Portable Radio to Capitol Broadcasting, which owns country-owned WMPX, they've also flipped to country classic rock as WKRH (The Rock Station).

Adult HCM WME (Mix 97.3) Fort Wayne, Ind., becomes the latest member of that format to return to top 40.

FOLKS: A GODDESS COMES HOME

Former WMX (Mix 105) New York music director Mary Franco returns to her home market of West Palm Beach, Fla., as "assistant programming goddess" for Paxson Broadcasting. Franco will work with program director Alan Mason.

KZLA Los Angeles GM J.D. Free-
man has resigned effective April 18. Freeman says he is working on several options and will make an announcement shortly.

David Little joins WUSL (Power 99) Philadelphia as assistant program director/middays from MD-middays at WBLS New York.

WSXW is redesigns as PD of SW Networks' Smooth FM network to be PD of OM Dallas.

KHGF (The Surf) Kansas WBBQ-FM (Q106) Tampa, Fla., as PD. She previously hosted nights at WWKA (KZQ) Orlando, Fla. Myles fills a position that had been open since the departure of Lance was promoted to PD last October.

Contributors to this column were Bill Holland, and Sean Ross, Phyllis Stark, John Lusco, and Janice McCormick of the Airplay Monitor.

MAURA LANE joins Emmis Broadcasting in New York as director of new business development for WQHT (Hot 97) and WRKS (Kiss). She was at YWVY-WCAQ Baltimore.

CARY PALL is named PD for ABC Radio Networks' new adult modern rock format. He was at WDSS Ramirez.

JANET KARGER moves to WXXS-FM (Kiss 108) Boston as GM from her role as Evergreen VP of sales and development. Karger replaces Matt Mills, who will concentrate on crosstown co-owned WJMN.

STEVE SWAN, former general sales manager of the late KCIN Seattle, moves to crosstown gold outlet KJUN as GM/GSM.

STATION SALES: WKIX Raleigh, N.C., from Alchemy Communications to Curtis Media Group, owner of crosstown WPFT/WQDR, for $16 million; KDLX Portland, Ore., from Salem to American Radio Syndication for $14 million; KFMW-AM/FM Waterloo, Iowa, from Park to Bahadal Communications as part of a package that includes Park's AC outlets in Chattanooga, Tenn.

WSSS Hartford, Conn., from Precision Media to Multi-Market for $18 million; WKBG/WXRT Augusta, Ga., from Multi-Market to Wilks Broadcasting for $5 million; WRFS Columbia, N.C., from Multi-Market to East Carolina Radio, which has been programming the station under a local marketing agreement since last June, for $560,000.

WAMM/WCTQ Venice, Fla., from Astarisk Broadcasting to Jacor.

B.J. Harris Revamps WFLZ

Suns Power Pig Handle

BILLBOARD APRIL 13, 1996

www.americanradiohistory.com
**Dancing Moves Angélique Kidjo Clip**

*Wombo Lombo* Pays Homage To Culture Of Benin

**BY ELENA OUMANO**

In *Wombo Lombo*, Paris-based African singer Angélique Kidjo pays tribute to the voodoo culture that originated in her homeland of Benin (Billboard, Music To My Ears, Feb. 21). The dance-driven video for the lead single from “fifou,” Kidjo’s third Mango album, is her first to feature English-language lyrics. Based on Kidjo’s established broad popularity, the album was released March 19.

Angélique’s first two Mango albums (1991’s “Logos” and 1994’s “Aye”) were in the top 10 on Billboard’s year-end world music charts, says Island labels group associate director of marketing Alexis Aubrey. “Because fifou is her first with English tracks, it will get more crossover airplay. The [The *Wombo Lombo* video] has already been accepted at television stations that wouldn’t take her videos before. The video is a priority, because this artist is a priority.”

Mango has launched a full-out marketing and promotional campaign in support of the 10-track album, the single, and the video. The album’s initial U.S. shipment of 35,500 copies is a record for any non-English world music record on the label, according to a prepared statement from Mango.

Eight “Wombo Lombo” remixes by Junior Vasquez are scheduled for an April release, and independent promot- er Feedback Entertainment has been retained to work the video, which is produced by Arno Moro of Paris-based Les Telecréateurs. “We’re going to world/urban music video outlets, like MTV, MTV Latino, BET, the Box, and VH1,” says Aubrey.

Kidjo’s U.S.-European tour began March 21 in Washington, D.C., and ends July 29 at Athletes Village in Atlanta’s Olympic Village. She is making stops along the way for in-store appearances, radio interviews, and ticket giveaways. Point-of-purchase displays and listening stations are set up nationwide at HMV, Tower, and Virgin Megastores.

Kidjo has created her own home page on the Internet’s World Wide Web, eman-

Still from Angélique Kidjo’s “Wombo Lombo” clip.

nating from France (http://www-

Imagine.fr/kidjo), and pages supporting the release are posted on Polygram’s Web site. They will offer tour information, a bio, photos, and sound clips from the album.

Kidjo made up the words “wombo lombo.” She wrote the song after witnessing a spectacular male dancer on one of her regular visits to Benin. “There are no words you could use to describe the quality of his dancing,” she says. “It was too beautiful, and ‘beautiful’ is not enough. I had to make a special name.”

The “Wombo Lombo” clip features Kidjo as an African princess singing praises in English and Yoruba to a male dancer who dominates a field of dancers. Surrounded by a nimbus of billowing sun-

daylight material, the dancer’s inspiration summons the gods of voodoo to join in the human revelry.

The video’s director, Michel Meyer, helmed Kidjo’s other videos for Mango, 1991’s “Batonga” and 1994’s “Agolo.” The latter clip collage of African-influenced op-art visuals and striking effects framed Kidjo’s kinetic presence; it was nominated for a Grammy for best music video.

“We decided we couldn’t do the same thing,” says the Parisian Meyer, who worked hand-in-hand with Kidjo to realize her original video concept. “We looked for a more realistic time. We worked more on traditions of the country, like the voodoo dance steps.”

The finished product reflects perfect-

ly Kidjo’s constant lyrical plea for univer-

sal harmony: By setting its reinter-

pretation of a voodoo ceremony against the frank artifice of a soundscape set decor-

ated with Beninese and voodoo sym-

bols, “Wombo Lombo” mines other Kidjo themes: the meeting of traditional with modern and distorted by the media, says Kidjo.

The choreography (by Kidjo and a Haitian dancer who lives in Paris) blends authentic Benin dance with its French- 

influenced Haitian offspring. It mirrors the seamless intermingling of influences in her music—indigenous songs of Benin, James Brown’s classic funk, cool jazz, slick pop, and Bahia boogy shake.

“I wanted to focus on dancing, because the [spirits of the ancestors] like to come back and enjoy dancing,” says Kidjo, one of nine children brought up by her father, a Christian minister and theater director/producer/ mother. “Dancing is very important in African religions and African country and culture. The body expresses your health and your soul. Most of the time, we think of spirituality as meditation, and we never give space to the body to just relax and have fun. The body has its own language, and it needs to just get things out. When the body is fixed, the spirit finds itself comfortable.”

PRODUCTION NOTES

**LOS ANGELES**

Daniel Zirilli is the eye behind Paperboy’s “I’m Feeling Good,” directed by Sean Mc Lean and directed by Zirilli and Parry. “Live” in Nanco-fatting, Channel

www.americanradiohistory.com

**NEW YORK**

Ozzy Osbourne’s “See You On The Other Side” was directed by Nigel Dick, Mark Fetterman and Catherine Finkendsdoe directed, while Vance Burberry directed photographically.

**BRIGHT LIGHTS**

Picture Vision director Michael Salomon recently completed his 14th video for country act Sawyer Brown. The video, *I Will Leave The Light On,* was shot in one day, at night with no edits. Tom Forrest produced the Nashville shoot. Picture Vision, from left, are singer Mark Miller, Forrest, and Salomon.

**TO OUR READERS**

The Eye does not appear this week. It will return in two weeks.

**Director Goldmann Breathes New Life Into Country Vids**

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

**NASHVILLE**—In the relatively unimaginative world of country videos, where shots of pick-up trucks, generic bimbos, and interchangeable performance segments remain the norm, the eye-catching work of director Steven Goldmann stands out.

Among his more memorable recent videos are Pam Tillis’ “The River And The Highway,” Wade Hayes’ “What I Meant To Say,” Shania Twain’s “If You’re Not In It For Love I’m Outta Here,” Stephanie Bentley’s “Who’s That Girl,” and Martina McBride’s “Safe In The Arms of Love,” which was recently named video of the year at the National Music Awards for her efforts to direct “Shade The Tree Green.”

Goldmann says those early country videos got noticed because they looked different. “I had no preconceptions about country videos,” he says. “I had never seen CMT. I didn’t approach the job with any images in my mind other than what inspired me.”

With so much country work taking him away from New York and with a project due in February, Goldmann was left high and dry, along with colleagues Thom Oliffat, Philip Cheney, and Susan Bowman, and the quartet set up their own company, the Collective. Already, the company is doing a booming business. “Just in the first quarter, we did as much business as we did all last year at High Five,” Goldmann claims.

The company has subsequently hired additional directors and plans to branch out soon into a few more music-related long-form projects, which Goldmann says he can’t yet discuss. “What we wanted was to attract everyone, not just the country people and not just do music videos, but music videos is the foundation of what this company is, and we will never lose sight of that.”

While a typical country video costs $50,000-$55,000, Goldmann says, “I’ve been lucky, that I haven’t had to work with that number in a long time.” That’s not to say, however, that he wouldn’t accept that budget for the right project. “I’ve never said, ‘I’ll only work with budgets of this much.’ I let my relationships with people guide me. When you’re forced to work with a lower budget, it can be just as creative.

Although he is aware that some labels have cut their video budgets (Billboard, Nov. 4, 1993), he says it has affected him less than other directors because of the star power of the artists with whom he works: and because he is able to get along with any budgets in his ideas.

“If we as directors excite the record labels with great creative ideas, they’ll come to the party,” he says.

Goldmann adds, “New artists need videos to get their name out, and they need to stand out in the crowd, and that’s where we can be just as creative.”

SPOKE OF TOBACCO Leaf.

That, in turn, led to work with another Canadian, Michelle Wright, whose “Take It Like A Man” made her the first Canadian artist to have a No. 1 video on CMT. That video was shot by another director who decided to direct “Shade The Tree Green.”

Goldmann says those early country videos got noticed because they looked different. “I had no preconceptions about country videos,” he says. “I had never seen CMT. I didn’t approach the job with any images in my mind other than what inspired me.”

**STEVEN GODDAMN**
Excitement Burning for Ash

County Antrim in Northern Ireland, were still completing their second studio with the single “Kung Fu” was released in the U.K. last spring. When “Girl From Mars” charted on its way to a No. 1 hit last August, they were awaiting their A-level exam results. Infectious Records chairman Korda Marshallschel recalls that their tender years did not put him off signing them.

They had a very solid sense of their own strength,” she says, and the writing of the music industry.” Marshall signed the act in the summer of 1994 on the strength of a demo tape that contained “girl Fighters” as well. Ash is signed for publishing to Island Music.

The seven-track miniblum “Trailer” emerged that autumn.

**GROUPS/DIVIDEND**

Marshall notes that for all their affections for the new wave era of their infancy, the members of Ash were galvanized by a more recent rock landmark. “They were 15 when the Nirvana album ‘Nevermind’ came out,” Marshall says. Briggs adds, “When I first saw this band, I was hoping to galvanize that they could be that kind of band. They’ve done that, but we’ve been that done.”

The band received some modern rock airplay last year with “Jack Names The Planets,” which also got a feature-film boost from placement in a perfume/dress’ soundtrack to “An

As Infectious prepares to release “Goldfinger” as the next U.K. single, April 15, Repрис遘 “the track “Oh Yeah,” “probably three weeks prior to the album,” says Briggs. “We’ll take it in as a single and then try to do it. There’s a lot of interest from rock radio.”

When I first heard, “Title Names The Planets,” I was really into the sound,” says Todd Haller, music director at modern rock station WGGG, Augusta, Ga. He sounds a note of caution, however, about the amount of “commercial punk” material in the marketplace by Green Day and including Loud Lucy and the Jawbreakers. “There’s room, but not enough room for all of them,” he says.

**Retail is Ready**

Retail expectations for “1977” in the U.K. are high. Jonathan Rees, rock and pop manager for HMV, says, “We’ve done very well in the past with that genre and the minialbum. Because of the amount of coverage they’ve done, they’ve built up a very good fan base. I think HMV will do quite well with this new release. In the wake of other acts, such as the Bluetones and Northern Uproar, the door has opened for bands like August,

Infections has secured a comprehensive series of licensing deals for the international release of “1977,” including Mushroom for Australia and New Zealand, Small & Soly for France, Border for Scandinavia, and Polygram’s Factory for Germany and Timbuktu for Southeast Asia.

Marshall says that with a U.K. tour in place for May-31, plans for an extensive live work by Ash in the U.S. from July to September.

“The live aspect is what has helped determine the excitement on the band,” he notes.

Haller adds, “As soon as they get over here, it’s nice that it happened quickly. It’s all about visibility. Some people, if they don’t see it, they don’t hear it.”

**New Commissions Distribution Study**

Before last month’s NARM convention in Washington, D.C., the board approved its proposal and gave Anderson permission to proceed with the study. It is expected to be ready by the October meeting this year.

In addition to determining the distribution costs of one-stops, rackjobbers, and warehouse retailers, the study will analyze distribution practices in other retail industries.

The accounts hope that the study will provide evidence to record companies that they should give incentives for performing certain services. The incentives, they say, work better in岸 than to those now given on returns.

Jim Caparro, president of Poly- Gram Group Distribution, says: “The need to bring costs out of the distribution process is very real. The notion of a functional discount as a solution to that problem is shortsighted and one-dimensional. The bigger issue is trying to have the process of distribution become more meaningful. It’s really a question of making it more meaningful.”

Recently, major distributor BMG rolled out a “partnership program” that includes incentives for accounts that have central warehouses.
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.

Contact:
Ken Piotrowski
212-536-5223

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 continuing 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
613-9824-8260

WORLD MUSIC

Issue Date: May 25
Ad Close: April 30

Coinciding with this year's May 22-25 NAIRD convention, Billboard's May 25th issue puts the spotlight on the world music market and its growing appeal at mainstream. Coverage will include reporting on label activity, the marketing of world music, catalog-building and fusion with other genres; and a year-to-date-recap of the world music charts by Geoff Mayfield.

Contact:
Lezle Stein
213-525-2329

Reach Billboard's 200,000

www.americanradiohistory.com
Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).

**Contact:**
Robin Friedman
213-525-2302
and marketing ties to its label li-
cences, and, perhaps within a year, to form a RD Music Records label for dis-
tribution via retail or other marketing me-
ans.

Emphasizing this commitment to re-
new the company's repertoire, Joe Raul Perez, New York-based director of BD Music Product Development, led a delegation including four other key staffers to this year's National Assn. of Recording Merchandisers convention in Wash-
ington, D.C., last month. It was the first time a contingent from the com-
pany attended NARM.

At the show, the executives met with label representatives to deliver ele-
ments of their strategic plan.

Peraza points out that De La Guarda, who retired in September '96 after 22 years with the company, had previously be-


to Forever, performed at Times Square, Warner and Sony's direct-mail opera-
tion, Music Sound Exchange.

BOXED-SET CHAMP

Reader's Digest Music, which con-
siders itself the originator of the mul-
tifaceted box set, likes to cite the eiquity of his previous single-box sets, which average $40-$55. Thus, it declares that its sales of 200 million units last year were equivalent to a retail unit sales total of 2.1 billion, a figure which unit sales have held steady for the past 10 years. Last year, Reader's Digest sold 150 million units, the same total as in 1990, due to increased activity in foreign markets.

On a personal note, David Badilini says that he has an unusual way of ranking the company's success. "I look atuper/

duction pro-

Million

am

Catalan wind that

feasible.

spot used

the supervision of veteran Reader's Digest senior music editor/producer Gary Theroux, the four-C'DIG "Big Band live" show has

parents, and, as

march on.

PROFIT OF THE SALE

Reader's Digest Media's successful

s
to and from the ashes of avan-

guardave

iso-

commitments and the

of

Dec-

in

the ground.

Kerpel (musician), original organ-

and

of

the

1993, and

in

1,000

last year.

Villa

million.

thus, its sales

in

European

countries, and, as

a

list

of

the

company that produced the record at retail or belong to a record club.

Peraza says the vast bulk of his divi-
sion's annual global revenues of $455.9 million are generated by the over-50 demographic. The division's revenues generate about 14% of parent company Read-
er's Digest's annual gross of $3 billion.

On a global basis, Reader's Digest's music operation generates sales of more than $100 million in over 50 other countries, according to the company.

"We'll never turn away from our core audience. They pay the bills, and they deserve, in return, a big market for CDs," says Perez, adding that the direct-mail company's CD sales are "at least four times" those of cassette tapes. In some instances, such as with country music, cassettes outsell CDs by a 60:40 margin.

However, Perez says he is not about to discard new opportunities that present themselves with younger music buyers.

Peraza, 32, lists his new strategic ini-
tiatives as seeking to do the following:

Acess or more contemporary artists and repertoires to "significantly expand our audience while maintaining our leadership position in core (market) niches like nostalgia, mood, inspirational, clas-
cal, and country;"

Maximize research opportunities with "shortening product development cycle time;"

Aggressively record more visible front-line signers and unsigned artists, and assess co-production opportunities with all labels, artists, and repertoire owners;

Increase production of smaller sets for series, one-shots, new catalogs, and name acquisition opportunities;

Significantly expand access to repertoire owners' catalogs through aggressive multichannel marketing strategies.

Become more visible in the indus-
try through renewed emphasis on pub-
cation relations, strategic partnerships with labels and artists, and new strategic initiatives, such as its parent's re-

ently established programming ties with PBS.

And utilize Reader's Digest's "vast worldwide direct-marketing audience and expertise to market label prod-

trupe's first show was 1985's "Dulce Pa
copia," performed at rock club Prit's Ami.

It was a performance of that show that Latin-rock producer and solo performer of the same name, De La Guarda, and he was so aston-
ished that he decided to keep in touch with him.

Meanwhile, De La Guarda was in-

vited by rock band La Portuaria to record a project. After-saw the band

and became a staple feature of MTV Latino during 1994, thanks to an intriguing short spot used as a bumper and endtag during commer-
cial breaks on the channel.

"That was simply a miracle," Baldi-

ina says, "because it gave us expo-

sure and promotion that we were not even looking for."

When the troupe's next show, "Pe-

queña" was produced and pre-

pared, keyboard whiz Kerpel kept Sanataolalla's promise in mind and went to work on the John and
cast performances with special care, emphasizing his characteristic industrial sound, tightly coiled grooves, and intense sam-

ples.

The result is an original mixture of primitive chants, African percussion, and marching trombones with peace-

ful images of Aire de la tarde atmos-

tics. Kerpel's broad palette manages to em-
phasize the show's different stages, which are represented by "La Corrida" and the crystalline chimes of "Globo" to the frenzy of "Manzanita" and the Chinese celebra-
tion of "China." The band also

in

volved.

Iberia, and with the

eye-boggling visit of Basque group La Fura Del Baus in 1984.

The group is currently touring with shows like "UORC," a dark, Gothic, and punk rock bands released their first recordings and amateur theater groups gained enourmous audiences to attain a circuit of "postmodern" clubs.

But the troupe did not manage to make it into the '90s. Internal fights led to the members' separation and the birth of individual acts Ar De-

tray, La Linea Historica, and De La

Guada. Sturrock, the ground scene

in

1993, and

in

1,000

last year.

Villa," was performed here in the winter of the last four months last year. The initial run, which drew over 1,000 people per night.

A truly nontraditional theater group, De La Guarda was formed in 1995, to present the works of avant-garde theater legend La Organiza-

Villa." was performed here in the winter of the last four months last year. The initial run, which drew over 1,000 people per night.

A truly nontraditional theater group, De La Guarda was formed in 1995, to present the works of avant-garde theater legend La Organiza-

Villa." was performed here in the winter of the last four months last year. The initial run, which drew over 1,000 people per night.

A truly nontraditional theater group, De La Guarda was formed in 1995, to present the works of avant-garde theater legend La Organiza-

Villa." was performed here in the winter of the last four months last year. The initial run, which drew over 1,000 people per night.
JOY ASKEW STEPS OUT SOLO
(Continued from page 1)

"Cold Water," with its lan-
guage rhythm and dreamy atmosphere, is a good example of Askew's knack for cre-
ing emotion within the music. "It has a sensual feeling, and I found myself creat-
ing a loop that I made very swirly and dreamy because I felt like it would, I mean, it would've ruined the mood."

Though Askew likes to work with samples and synthesizers, the strong emotional content and pretty melodies infuse her music with a lasting warmth. On the focus track, "Cormine," the music and vocals alternate between being gently ho-

The north England native came to the U.S. in 1982 and quickly made the big time as a member of Jackson's band on his Night and Day tour. Askew went on to record three albums with Jackson. Her career as a key-

The label plans to fund co-op advertis-

A special CD spine card with quotes from fans and artists, who have all played will be placed under the disc's shrink-wrap.

Askew is playing 10 dates as opening act for October Project this month, and discussions are under way with a num-

There will be a launch party concert May 2 at the Westbeth Theater in New York, and the label has hired publicity firm Shore Fire Media to intensify Askew's press exposure. Askew's man-

One way to do this was ready to be a solo performer until the '90s, she says. "There's a lot more natu-

Whether you like Kate Bush, Peter Gabriel, Jeff Buckley, and what Spagnulo refers to as "that's where I see myself fitting in."

"Tender City" will be released by BMG/RCA in May in Europe and in June in the U.K.

Private Music is looking toward live performances as the first step in carving a place for Askew in the hearts and minds of the industry and consumers.

"Joy is a really dynamic performer, and I felt she was ready for the last time that it was important to put her on the road, no matter what the cost," says Ron Goldenstein, president of Pri-

The label plans to fund co-op advertis-

A special CD spine card with quotes from fans and artists, who have all played will be placed under the disc's shrink-wrap.

Askew is playing 10 dates as opening act for October Project this month, and discussions are under way with a num-

There will be a launch party concert May 2 at the Westbeth Theater in New York, and the label has hired publicity firm Shore Fire Media to intensify Askew's press exposure. Askew's man-

One way to do this was ready to be a solo performer until the '90s, she says. "There's a lot more natu-

Whether you like Kate Bush, Peter Gabriel, Jeff Buckley, and what Spagnulo refers to as "that's where I see myself fitting in."

"Tender City" will be released by BMG/RCA in May in Europe and in June in the U.K.

Private Music is looking toward live performances as the first step in carving a place for Askew in the hearts and minds of the industry and consumers.

"Joy is a really dynamic performer, and I felt she was ready for the last time that it was important to put her on the road, no matter what the cost," says Ron Goldenstein, president of Pri-

The label plans to fund co-op advertis-

A special CD spine card with quotes from fans and artists, who have all played will be placed under the disc's shrink-wrap.

Askew is playing 10 dates as opening act for October Project this month, and discussions are under way with a num-

There will be a launch party concert May 2 at the Westbeth Theater in New York, and the label has hired publicity firm Shore Fire Media to intensify Askew's press exposure. Askew's man-

One way to do this was ready to be a solo performer until the '90s, she says. "There's a lot more natu-

Whether you like Kate Bush, Peter Gabriel, Jeff Buckley, and what Spagnulo refers to as "that's where I see myself fitting in."

"Tender City" will be released by BMG/RCA in May in Europe and in June in the U.K.

Private Music is looking toward live performances as the first step in carving a place for Askew in the hearts and minds of the industry and consumers.

"Joy is a really dynamic performer, and I felt she was ready for the last time that it was important to put her on the road, no matter what the cost," says Ron Goldenstein, president of Pri-

The label plans to fund co-op advertis-

A special CD spine card with quotes from fans and artists, who have all played will be placed under the disc's shrink-wrap.

Askew is playing 10 dates as opening act for October Project this month, and discussions are under way with a num-

There will be a launch party concert May 2 at the Westbeth Theater in New York, and the label has hired publicity firm Shore Fire Media to intensify Askew's press exposure. Askew's man-

One way to do this was ready to be a solo performer until the '90s, she says. "There's a lot more natu-
Warner Home Video is working closely with Thomson to coordinate movie releases with the players’ arrivals.

Both will be present at CEMA’s Digital Destination show in Orlando, Fla., May 23-25, where Thomson is unveiling its new even wider Hollywood support and details about its marketing strategy. Peace says that production of Thomson DVD players will begin in the fall, in Japan, is on schedule to start in mid-summer. The final production date is ready in about 60 days.

Nothing on the hardware side has proved tougher to accomplish than reproducible products. In a world where MPAA and CEMA each conceded points once thought to be sacrosanct, the producers gave up a lot of MPAA member, who says, “They were clearly anxious to reach a compromise, and it shows."

CEMA, in the joint proposal put forth with the MPAA, will let copyright holders prohibit copying of pay-per-view, video on demand, and premium pay-per-view, “but will not prohibit a consumer from using a player to watch a film at his home,” says the MPAA member.

“Strangely,” says a member of the American Radio History Foundation for release June 25 (Billboard, Dec. 23, 1995), "we’re actually very excited about this," says AOL spokeswoman Margaret Ryan. "To partner with a record label to have our installer on their CD-ROM drive is something big in the progression in reaching new members." 

Peacock says the connection with AOL seemed a natural fit for his company’s efforts. “One of the things we talked about when we started the label was making sure that VCDs were on the CD," Peacock says, "and creating some strategic alliances that made sense and didn’t detract from what we believe is the best universal player that was of interest to our audience. We threw around a bunch of ideas and I ended up being director of marketing,” Nick [Barre] really ran with the America Online idea."

Barre says AOL was extremely receptive. “It was never a bad idea before, and they found it to be a novel idea," he says.

Rethink is selling enhanced CDs for the RIAA. Schustack, doing business as West Coast Records, allegedly failed to report and pay royalties to the record companies, and have picked up the reins on the verification of more than 100 artists. According to law enforcement officials, Schustack is believed to be responsible for distributing many of the CDs, which had been shipped from Ritek, a CD manufac-

Rico’s own Northern California trial on drug-trafficking and money-laundering charges, was wildly at variance with his testimony before the Igro grand jury.

Lynch, who stepped aside from the case after the mistrial, was formally reprimanded for his conduct in the case by a grand jury that recommended he be dismissed as an assistant U.S. attorney general in charge of the grand jury.

The government appealed the Igro defense attorney, and in September 1992 the U.S. Court of Appeals for the Ninth Circuit reinstated the case and stayed all proceedings, effectively putting the case out of action.

According to Re and Mayock, the government’s progress in the case folded during the summer of 1995. A filing March 11 of this year by prosecutor Lowrie suggests that matters stalled in July, when assistant U.S. attorney Drew Pritt, who had backed up Lynch at the 1990 trial, received administrative leave for unstated reasons, and his case files were sealed.

In late 1995, around the time that Igro removed himself from the case, court filings indicated that prosecutors were investigating plea bargaining to Isgro and Monika and the dismissal of charges against them. The previous case, taken place between prosecutors and attorneys regarding a resolution to the case.

RIAA ASSISTS IN RECORD SEIZURE OF BOGUS CDs

Both Re and lawyer Michael Mayock, who represents Anderson and Monika, acknowledged that the government never acted on plea and dismissal discussions held in late 1995. “There was never any firm offer,” Mayock says.

Isgro himself expressed relief at the news that the case was out of the system, and told the press that he had been fighting for years to have the case to be thrown out. The case was ridiculous to begin with... A speedy trial? It’s been seven years..."

The latest turn in the case came a few months ago, and one day after the Feb. 24, 1986, “NBC Nightly News” report that threw a blinding spotlight on alleged abuses by the then powerful “network” of indie promotional and public relations that Istgro had ties to New York organized crime figures. The ma-

Following an investigation that consumed more than three years, Igro, Anderson, and Monika were named in a 67-count federal indictment in December 1996. The wide-ranging charges included racketeering, mail fraud, money laundering, obstruction of justice, filing false tax returns, kickbacks to managers, bribery, narcotics, and violation of the RICO act. It was the biggest payola-related case in his- tory.

The progress of U.S. vs. Isgro through the courts was marked by one catastrophic government gaffe after another. At trial in 1990, prosecutors presented a parade of witnesses, including several former radio promoters and someone alleged to be a musical from Igro’s activities, which allegedly involved payments of kickbacks and other payments for airplay. Defense attorneys countered that the witnesses—who included one of Igro’s ex-promo men and his sometime bodyguard—were all used tobaum who had cut our deals with prose-

On Sept. 4, 1990, Igro brought the trial to an end and re- bailed prosecutors in the process. As the estate for the government, the judge cited the failure of senior government counsel William Lynch to present a transcript of a final statement by Judge Donald Di Rico to either the grand jury that indicted Igro or defense attor-

That transcript, from Di Rico’s own Northern California trial on drug-traf- ficking and money-laundering charges, was wildly at variance with his testimony before the Igro grand jury.

Lynch, who stepped aside from the case after the mistrial, was formally reprimanded for his conduct in the case by a grand jury that recom-
'96 TOUR SLATE IS HEAVY ON FESTIVALS. CLASSIC ACTS

(Continued from page 1)

Massenburg—who is also president of Kedar Entertainment and senior VP at Universal Records—says the phenomenal success of the Fugees will be a blessing with the fact that D'Angelo is just now crossing over from his R&B core to pop. Tony Rich is building an
usefule bar after breaking initially with pop, should create a very interesting mix of ticket-buyers," he says.

A FESTIVE SUMMER

Following the long-term success of Lollapalooza and H.O.R.D.E., a number of major music festivals are making national

swings.

In its sixth year, Lollapalooza will take off with a lineup of headliners Metallica featured on a main stage bill that includes Soundgarden, Rancid, the Bananans, and Fugazi, at the Rose Bowl, Pasadena, Calif. The 25-city tour starts the last week of June in Des Moines, Iowa, and, in years past, will be staged in fields and nontraditional sites rather than school auditoriums.

The H.O.R.D.E. tour, which continues to grow in its third year, starts its annual amphitheater run July 6 in Minneapolis. The lineup for the three-week, 10-city tour includes blues Travelers, Little Feat, and Jimmie Harts Mystery Box, the Bruce Hornsby Band, Hot Tuna, Los Lobos, and Los Lobos.

"The only thing that is really missing for me this summer that was around last summer is the Grateful Dead," he says. "I keep waiting for a phone call saying, 'Hey, they're back.'" says Danny Zelisko, president of Phoenix-based Concert Productions.

"Still, (the Further Festival) is a great package. Is it the same thing? Of course not, but I'm sure that it will have a lot of the same audience.

The Warped tour, booked by Creative Artists Agency, is shaping up to be a unique alternative package with 311, NOFX, P.O.D., Fishbone, Mighty Mighty Bosstones, and CIV among the 14 acts slated to appear this summer. Simultaneously runs, is a music festival which combines music with skateboarding, wall-climbing, and other extreme sport activities. Like Lollapalooza, the Warped tour has a number of stages, such as coliseum parking lots.

Last year's inaugural Warped tour left many promoters cautiously optimistically about its future. "We played it last year, and it did OK; it didn't do great," admits one. "We have enough insight to see that these other types of festivals had growing pains, it has a future. The bands are always looking for an edge."

"BLACK LOLLAPALOOZA"

One of the points of the multi-act festivals is to expose fans of one act to like-minded but often different artists.

The Fugees' Prakazrel "Pras" Michel is confident that his festival's 1997 edition will include a host of the number of potential ticket-buyers from his band's original fan base.

"People are just looking for real music, which is what we deliver in our shows," he says. "Our core audience is saying this music is dope, and just because it [has crossover appeal doesn't mean we're selling out."

Ruffhouse CEO Chris Schwartz says label act Cypress Hill will help spread the word to the show—something the rap act did when it performed at last year's Lollapalooza.

"We got a lot of positive feedback from that experience last year," says Schwartz.

"This is something different for the bands," he says. "But if you take the concepts that we've seen on Lolla-

palooza—staged acts, booths for records to sell," says Schwartz. "We're not too broad a bill to sell.

Cypress Hill member Muggs says the act has wanted to do daytime dates for some time. "Most of our shows have been at night. These shows are going to be like going to the beach to see a concert."

STRENGTH TOUR

The "black Lollapalooza" outing is just one of many festivals that will keep concert promoters bustling this summer in what many say will be a strong season, despite a lack of stadium shows.

"The lack of stadium shows is certainly less of a problem than if they are around and they don't sell," says Barry Fey, president of Denver-based Fey Concerts. "Stadium shows were a problem for the industry, but I still think it's going to be a great summer. We already have 62 shows booked."

"The lineup is getting a very healthy showing of all different kinds of music this summer," agrees Zelisko.

Promoters cite a number of new acts that have graduated to amphitheater status over the last few years as signs that the industry is doing a good job of getting new acts healthy for the entire business," says Larry Vollon, senior VP of MCA Concerts. "There are bona fide headliners in acts like Green Day, Stone Temple Pilots, and Smashing Pumpkins, all of which are acts that are at least 20,000-seat pit level, now.

"It's exciting to see someone like Alanis Morissette, an act that less than a year ago was playing in 200-

seat clubs, now considered one of the summer highlights," says John Humphrey, a promoter with San Diego-based Bill Silva Presents. "Ala-

nis is this year's Hootie."

Additionally, a slew of winners will be coming to sheds this summer, including Sting/Natalie Merchant, Gloc-

ria Estefan, Def Leppard, and on the Road tour, Tim McGraw/Faith Hill, Barry White, Mary Chapin Carpenter, Rowl Stewart, Brooks & Dunn, B.B. King/Ne-valia, and others. All this promises to be an exciting season for the nation's top promoters. Among the proven acts, promoters believe that Kiss will be an indoor arena tour, while the Sex Pistols will play 2,000- to 5,000-seat, theaters or sheds.

ARENAS REVIVED, STADIUMS EMPTY

While some festivals have left indoor arenas virtually empty and crying for business during summer months, this year, however, looks much healthier to many promoters, who say they are partially due to less bookings on the road and a concern that many promoters are making for their summer shows.

"There's no question about it, indoor arenas are definitely making a comeback," says Zuckerman. "A num-

ber of acts are looking to be playing in the round, which necess-

arily playing indoors."

Promoters say the only ingredient missing is the graced acts on these shows. If in fact, a group known for loudy having it feels it is being treated unfairly, most promoters seem downward plan about a season in which there are few superstars but enough mid- and big names to feel optimistic about the situation.

"I think it's because things are set-

ting in a little more," says Zuck-

erman, commenting on the lack of growing this year by promoters. "It's

up song for the band and for the audi-

ence."

"This summer," says Zuckerman, says "This summer, we are looking for artists who are great live performers."

Although "Saturday Night Special" has not been fully formed yet, promoters whose acts have agreed to appear on the show are already selling it strongly.

"There's a lack of music on network TV," says Stone Temple Pilots manager Steven Stewart. "They have a David Letterman and a Saturday Night Live, but for all the program-

ing on TV, that's a pretty limited amount. Hopefully, this will help fill that barrier.

Trauma Records co-president Rob Kahane says Bush agreed to do "Sat-

aurday Night Special" because the band will appear on the first show and because it's a good opportunity for the act to gain exposure for its fifth album, "Machinist's Hands."

Kahane also points to the produc-

tion team assembled for the show. "The most of the same people that have been involved with the MTV awards, so we knew that the production values—"the lights and the stage—would be of the highest order."

Peter Malnic, who manages the Fugees for Das Communications, says the group was asked to do "Saturday Night Special" by its label, A
tact, "Saturday Night Special' had lined up. "This is another outlet in addition to Saturday Night Live," he says. "It could be as big as 'Saturday Night Live,' so it was something we didn't want to pass up."

97

BILBOIDS APRIL 13, 1996 www.americanradiohistory.com

EMI-CAPITOL CREATES MARKETING ARM

(Continued on page 6)
possible, and thus threatened not only enforcement but copyright protection itself.

In March 25, Assistant New York State Attorney General Judith Kramer, after a meeting with Judge Jones and ASCAP and BMI attorneys, said that her office would appeal the case to the 2nd U.S. Circuit Court of Appeals in New York.

The law, enacted Aug. 8, 1995, and effective Jan. 1, 1996, would have replaced a standard provision giving the performing right groups three years to file an infringement suit, which usually requires an investigation period with follow-up visits.

Jones granted the groups a preliminary injunction in the case of ASCAP and BMI vs. George E. Pataki and reinstated the three-year period. ASCAP, joined by BMI, filed suit shortly before the law was to have taken effect. The injunction stands until the higher court deals with the appeal.

The judge also noted that the New York statute was in conflict with the federal copyright law in provisions providing for statutory monetary damages for each copyrighted work infringed, and she rejected those provisions as well.

The legislation was introduced at the behest of the Empire State Restaurant and Tavern Assn. It was one of six state bills introduced last year by state restaurant associations to reform perceived unfairness in licensing procedures. Scott Wexler, executive director of the Empire State group, said he was "pleased" by the decision of the attorney general to appeal the case.

In her decision, Judge Jones reviewed the procedures that performing right organizations employ in dealing with infringers and concluded that "compliance with the statute would be difficult and frequently impossible, inexorably leading to violations of the 72-hour provision."

She also concluded that "the 72-hour-notice requirement burdens enforcement and thus threatens to marginalize copyright itself, because copyright is not self-enforcing. . . . The provisions of the New York statute aid in the infringement of copyright by hindering abilities to detect a pattern of ongoing infringement through unanticipated follow-up visits."

There is no 72-hour notice provision in the federal licensing exemption bills now pending on Capitol Hill.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>SONG/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>POPULARITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>224</td>
<td>Adam Sandler</td>
<td>Warner Bros.</td>
<td>What the Heck Happened to Me?</td>
<td>18</td>
</tr>
<tr>
<td>225</td>
<td>Alan Jackson</td>
<td>Arista</td>
<td>Arista 18880</td>
<td>16</td>
</tr>
<tr>
<td>226</td>
<td>D'Angelo</td>
<td>Jagged Little Pill</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>227</td>
<td>Joan Osborne</td>
<td>Blue Note</td>
<td>Blue Nile</td>
<td>19</td>
</tr>
<tr>
<td>228</td>
<td>Neal Morse Band</td>
<td>Heard on the Street</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>229</td>
<td>Natalie Merchant</td>
<td>445872 (10.98/16.98)</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>230</td>
<td>Tommy Shaw</td>
<td>Atlantic</td>
<td>110997'</td>
<td>22</td>
</tr>
<tr>
<td>231</td>
<td>Lagwagon</td>
<td>Roadrunner</td>
<td>110966</td>
<td>23</td>
</tr>
<tr>
<td>232</td>
<td>Ozzy Osbourne</td>
<td>Atlantic</td>
<td>75665/Columbia (10.98 E0/17.98)</td>
<td>24</td>
</tr>
<tr>
<td>233</td>
<td>Heavens</td>
<td>Atlantic</td>
<td>110997'</td>
<td>25</td>
</tr>
<tr>
<td>234</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>26</td>
</tr>
<tr>
<td>235</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>27</td>
</tr>
<tr>
<td>236</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>28</td>
</tr>
<tr>
<td>237</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>29</td>
</tr>
<tr>
<td>238</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>30</td>
</tr>
<tr>
<td>239</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>31</td>
</tr>
<tr>
<td>240</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>32</td>
</tr>
<tr>
<td>241</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>33</td>
</tr>
<tr>
<td>242</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>34</td>
</tr>
<tr>
<td>243</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>35</td>
</tr>
<tr>
<td>244</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>36</td>
</tr>
<tr>
<td>245</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>37</td>
</tr>
<tr>
<td>246</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>38</td>
</tr>
<tr>
<td>247</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>39</td>
</tr>
<tr>
<td>248</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>40</td>
</tr>
<tr>
<td>249</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>41</td>
</tr>
<tr>
<td>250</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>42</td>
</tr>
<tr>
<td>251</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>43</td>
</tr>
<tr>
<td>252</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>44</td>
</tr>
<tr>
<td>253</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>45</td>
</tr>
<tr>
<td>254</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>46</td>
</tr>
<tr>
<td>255</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>47</td>
</tr>
<tr>
<td>256</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>48</td>
</tr>
<tr>
<td>257</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>49</td>
</tr>
<tr>
<td>258</td>
<td>504625 (10.98/16.98)</td>
<td>Atlantic</td>
<td>110997'</td>
<td>50</td>
</tr>
</tbody>
</table>

The top-selling albums compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard/BPI, Communications, and SoundScan, Inc.
TOP ALBUMS A-Z (LISTED BY ARTIST)

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Year</th>
<th>Peak Position</th>
<th>Title</th>
<th>ヶ</th>
</tr>
</thead>
<tbody>
<tr>
<td>109</td>
<td>The Mavericks</td>
<td>I.C. (MMQ 1.1257)</td>
<td>MCA 9051</td>
<td>1996</td>
<td>27</td>
<td>Music For All Occasions</td>
<td>58</td>
</tr>
<tr>
<td>111</td>
<td>Todays</td>
<td>Interscope E 32600</td>
<td>EMI 1118</td>
<td>1998</td>
<td>109</td>
<td>Rubberband</td>
<td>56</td>
</tr>
<tr>
<td>112</td>
<td>Silverchair</td>
<td>Epic E 6274</td>
<td>EMI 1118</td>
<td>1998</td>
<td>90</td>
<td>Frogstomp</td>
<td>38</td>
</tr>
<tr>
<td>113</td>
<td>Xscape</td>
<td>J 50-00 EMI 5272</td>
<td>EMI 1118</td>
<td>1998</td>
<td>97</td>
<td>Off The Hook</td>
<td>22</td>
</tr>
<tr>
<td>114</td>
<td>Immature</td>
<td>MCA 1.1381</td>
<td>MCA 9051</td>
<td>1996</td>
<td>17</td>
<td>We Got It</td>
<td>110</td>
</tr>
<tr>
<td>115</td>
<td>Chante Savage</td>
<td>RCA 6775 (10.98/15.98)</td>
<td>RCA 6775</td>
<td>1996</td>
<td>115</td>
<td>I Will Survive</td>
<td>106</td>
</tr>
<tr>
<td>116</td>
<td>Goodie Mob</td>
<td>Dejlo 6206 (10.98/15.98)</td>
<td>Dejlo 6206</td>
<td>1996</td>
<td>21</td>
<td>Soul Food</td>
<td>109</td>
</tr>
<tr>
<td>117</td>
<td>Boyz II Men</td>
<td>J 50-00 EMI 5272</td>
<td>EMI 1118</td>
<td>1998</td>
<td>90</td>
<td>Dreaming Of You</td>
<td>35</td>
</tr>
<tr>
<td>118</td>
<td>Barenaked Ladies</td>
<td>Mirror Music MCA 9051</td>
<td>MCA 9051</td>
<td>1996</td>
<td>115</td>
<td>I Will Survive</td>
<td>106</td>
</tr>
<tr>
<td>119</td>
<td>Kenny Wayne Shepard</td>
<td>J 50-00 EMI 5272</td>
<td>EMI 1118</td>
<td>1998</td>
<td>97</td>
<td>Off The Hook</td>
<td>22</td>
</tr>
<tr>
<td>120</td>
<td>Cameo</td>
<td>J 50-00 EMI 5272</td>
<td>EMI 1118</td>
<td>1998</td>
<td>83</td>
<td>Soul Food</td>
<td>109</td>
</tr>
<tr>
<td>121</td>
<td>New -&gt;</td>
<td>VARIOUS ARTISTS</td>
<td>Polydor 9051</td>
<td>1996</td>
<td></td>
<td>Cell Block Compilation</td>
<td>121</td>
</tr>
<tr>
<td>122</td>
<td>Los Lobos</td>
<td>Warnbro W 1127</td>
<td>MCA 9051</td>
<td>1996</td>
<td>18</td>
<td>Coal Train</td>
<td>81</td>
</tr>
<tr>
<td>123</td>
<td>Celine Dion</td>
<td>S 50-00 Polydor 1128</td>
<td>Polydor 1128</td>
<td>1996</td>
<td>137</td>
<td>Dreaming Of You</td>
<td>35</td>
</tr>
<tr>
<td>124</td>
<td>New -&gt;</td>
<td>VARIOUS ARTISTS</td>
<td>Polydor 9051</td>
<td>1996</td>
<td></td>
<td>Cell Block Compilation</td>
<td>121</td>
</tr>
<tr>
<td>125</td>
<td>Deep Blue Something</td>
<td>Rca Records R 1127</td>
<td>RCA R 1127</td>
<td>1998</td>
<td>126</td>
<td>FAMOUS OUTSTRIKERS</td>
<td>126</td>
</tr>
<tr>
<td>126</td>
<td>New -&gt;</td>
<td>JUNIOR M.A.F.I.A.</td>
<td>Uptown U 1127</td>
<td>1996</td>
<td></td>
<td>Old School</td>
<td>8</td>
</tr>
<tr>
<td>127</td>
<td>New -&gt;</td>
<td>CAMELIA ANTONIO LUCIO (FRANCIS)</td>
<td>Digital Masters</td>
<td>1998</td>
<td></td>
<td>Digital Masters</td>
<td>130</td>
</tr>
<tr>
<td>129</td>
<td>Jann Arden</td>
<td>Arista Ar 5272</td>
<td>Arista Ar 5272</td>
<td>1996</td>
<td>19</td>
<td>Living Dead</td>
<td>129</td>
</tr>
<tr>
<td>130</td>
<td>New -&gt;</td>
<td>JACOB BROWN</td>
<td>Elektra 60549</td>
<td>1996</td>
<td></td>
<td>Looking East</td>
<td>130</td>
</tr>
<tr>
<td>131</td>
<td>New -&gt;</td>
<td>REBA MCENTIRE</td>
<td>MCA 1124</td>
<td>1996</td>
<td></td>
<td>Lookin' For Love</td>
<td>131</td>
</tr>
<tr>
<td>132</td>
<td>New -&gt;</td>
<td>RACCOON</td>
<td>EMI 1118</td>
<td>1998</td>
<td></td>
<td>Just When You Find Love</td>
<td>132</td>
</tr>
<tr>
<td>133</td>
<td>New -&gt;</td>
<td>THE NIXONS</td>
<td>RCA 1.1207</td>
<td>1996</td>
<td>17</td>
<td>Fool's Gold</td>
<td>133</td>
</tr>
<tr>
<td>134</td>
<td>New -&gt;</td>
<td>JACKSON BROWN</td>
<td>Elektra 60549</td>
<td>1996</td>
<td></td>
<td>Fool's Gold</td>
<td>133</td>
</tr>
<tr>
<td>135</td>
<td>New -&gt;</td>
<td>JANET JACKSON</td>
<td>MCA 1129</td>
<td>1996</td>
<td></td>
<td>Design of a Decade</td>
<td>135</td>
</tr>
<tr>
<td>136</td>
<td>New -&gt;</td>
<td>VARIOUS ARTISTS</td>
<td>Polydor 9051</td>
<td>1996</td>
<td></td>
<td>Greatest Hits From The Beginning</td>
<td>136</td>
</tr>
<tr>
<td>137</td>
<td>New -&gt;</td>
<td>TRAVIS Tritt</td>
<td>Capitol 1.1257</td>
<td>1996</td>
<td></td>
<td>Greatest Hits From The Beginning</td>
<td>136</td>
</tr>
<tr>
<td>138</td>
<td>New -&gt;</td>
<td>MARILYN MANSON</td>
<td>Polydor 9051</td>
<td>1996</td>
<td></td>
<td>Little Bit Of Everything</td>
<td>138</td>
</tr>
<tr>
<td>139</td>
<td>New -&gt;</td>
<td>DIO</td>
<td>Arista Ar 1122</td>
<td>1996</td>
<td>106</td>
<td>Poodle Song</td>
<td>139</td>
</tr>
<tr>
<td>140</td>
<td>New -&gt;</td>
<td>ADAM ANT</td>
<td>Arista Ar 1122</td>
<td>1996</td>
<td></td>
<td>Poodle Song</td>
<td>139</td>
</tr>
<tr>
<td>141</td>
<td>New -&gt;</td>
<td>VARIOUS ARTISTS</td>
<td>Polydor 9051</td>
<td>1996</td>
<td></td>
<td>Songs From West Side Story</td>
<td>141</td>
</tr>
<tr>
<td>142</td>
<td>New -&gt;</td>
<td>MARIAH CAREY</td>
<td>Columbia 32035</td>
<td>1996</td>
<td>54</td>
<td>Music Box</td>
<td>142</td>
</tr>
</tbody>
</table>

**Billboard** APRIL 13, 1996

---

**Note:** The listings above represent the top albums for the week ending April 13, 1996, as compiled by Billboard magazine. The chart provides information on various aspects such as the artist, album, label, year, peak position, title, and other details. The chart includes a mix of artists from different genres and eras, highlighting the diversity of music popular during that period.
pact act when its sophomore effort, “Wither, Blister, Burn + Peel,” cracked the top half of The Billboard 200 at No. 59 for the week ending Saturday (6). This follows one week atop the Heatseekers chart.

Fueled by the undeniably catchy first single, “What Do I Have To Do?”, and the video clip’s placement in MTV’s Buzz Bin, the album has sold more than 74,000 copies, according to SoundScan.

The single moves up to No. 11 on Modern Rock Tracks, No. 7 on Album Rock Tracks, and No. 62 on Hot Airplay this week. The album moves to No. 104 on The Billboard 200. The band’s 1994 debut, “Unforgi,” failed to reach Heatseekers or garner significant

cant radio attention. That album sold more than 48,000 units, according to SoundScan.

Neil Young has made a conscious effort for everyone to face the reality that we were not as good as we wanted to be or thought we were,” says lead singer Christopher Hall. “We got a new drummer who is a really disciplined, serious drummer, instead of one that overplayed and did [Rush drummer] Neil Peart’s whole time and in our new guitar player is more concerned with playing the parts and not pouting or slamming about.

And live, we suck,” he continues.

planet in orbit with strictly rhythm hit

(Continued from page 11)

minutes, the single is actually a musical departure for Strictly Rhythm, which tends to focus on house-driven jams.

“Tell me how you feel,” says Erik Bradley, music director at WBEM (96-96) Chicago, a rhythm-leaning top 40 outlet. “The song’s unusual structure makes it stand out from everything else. For us, it started out with a huge female following, and it quickly branched out in about the distance. It’s one of those records that just hasn’t gone away.

By November, the single had snow-balled into the pop charts, and the label was plotting its next move. Under the guidance of Waxhead Management, a national club and promotion tour was launched last fall at the same time that work began on a new album.

“We were terrible. We weren’t ready as a band; it took a year and a half of touring before we really got it together and bailed our record out,” says guitarist Kuba Kula of the band, which has added a third member, drummer Flakus (keyboard, programming, guitar), Jim Sell (guitarist, lead guitar), and Andy Kubiszewski (drums, guitar, programming)—rehearsed five days a week for six months.

Where “Unforgi” had a harder edge with angrier, finger-pointing songs, “Wither” offers mellow, better-structured songs that are more introspective.

The change is very subtle, but band says Hall. “Part of the reason is in the vision to not be so afraid of pop music. The band has a history of being a dark, Revolving Coaks, industrial band. We found we were on a one-way track, and we couldn’t break away from what we thought we were.

“We’d see young guys at our shows flashing the devil sign at us, and that’s not us at all,” Hall continues. “Then we’d tour with Depeche Mode, and we’d see rock and roll bands and more girls at the shows. I say that because girls tend to be more lyricallly oriented and not just into how loud guitar are. That’s the audience we like.”

Ironically, Hall has been playing in the band for 10 years, but the addition of Kubiszewski to deliver a hit song. Kubiszewski wrote “What Do I Have To Do?” The band’s songs are published by EMI/Virgin, and this new one is on their label.

“It’s a hardcore blow to the ego, but, hey, I’ll take it where I can,” quips Hall, who writes the lyrics with Kubiszewski. That’s not a problem. “This record sounds like a lot of stuff! The first record was all full of shit. It was lazy and easy and like, ‘Oh, look at me. I’m the victim, you did this to me, you should feel guilty.’”

Jon Leshay, senior VP of special projects at Columbia, says the success of the song will have to be attributed to Hall’s development as a writer.

“Christopher really grew as a songwriter, and a writer,” Leshay adds. “And he also has another important to him, says Leshay. “It’s a much more pop-oriented album, but the meat of the band is still there. It’s full of great live band, because that’s becoming more important to radio. This tour has really turned people around. It’s a great move to make music that goes great live band, because that’s becoming more important to radio. This tour has really turned people around. It’s a great move to make music that goes.

Bill Gamble, PD at modern rock WKQX (910) Chicago, one of the first stations to support the band, says that Stabbing Westward is a great live band that and the act will play their Janes- boire ’98 show May 20.

Gamble says the band’s success is “a combination of timing and scenenaming. Playing compared to what was out when the last album came out. Today, in a much harder world than before, everything is much crunchier than a few years ago.”

With radio and MTV all over “What Do I Have To Do,” Brad Hushaw, manager of Crow’s Nest Music, which has six stores in the Chicago area, says fans of the hometown band are looking for the band to turn.

“The plan is to break the band on a touring and radio level, and that’s what we’re doing,” says Leshay. “We feel like a very strong or stronger tracks to follow.”

“Shame” will be the next single and is expected to be serviced to album rock and modern rock in early May, af-

ter top 40 has had a go at “What Do I Have To Do?”

In regards to touring, the band, which is booked to play a 15-date tour at CAA and managed by Barbara Rose, played some West Coast showcases last month, and the album has sold more than 100,000 copies, and has toured with labelmates Gigan-
tic and Ventre/American’s Ruth Ruth. Stabbing Westward is expected to play some modern rock radio sta-
tion-sponsored shows this spring and summer.

Leshay says the next stop for the band is Europe in May, with Germany as its primary focus. The band could also tour with Whitesnake or venue.

The album was released worldwide Jan. 19, with the exception of the U.K., where it will be out May 7.

by Geoff Mayfield

ENCORE: Conventional wisdom and this columnist’s prognostications suggested that the Beatles’ classic rock would do well with the young and stretching Stone Temple Pilots for command of The Billboard 200. Instead, it turns out to be just another week in paradise for Alanis Morissette, who recaptures the No. 1 slot with sales exceeding 213,000 units. The Canadian star of her seventh album coincides with the fifth straight week and the 10th in the week the album’s history that she moves more than 200,000 units of “Jagged Little Pill.”

Morissette’s total actually reflects a decline of 5.4% from the prior week. But with this week’s tally, and a decline of 4.5% in the prior week, it is clear that the maculated sales are experiencing a 54.5% unit decline, a steeper percentage drop than the one experienced by 1995’s “Anthology 1” in its second week—Morissette’s rookie set ends up leading the Fab Four’s 210,001 units by a 6% margin.

FLYING LOW: A lot of bands would love to see a third album sell 162,500 units in its first week of release, but for Stone Temple Pilots—who’s sophomore effort set, “Purple,” debuted at No. 1 in 1994, with opening-week sales of 252,000 units—the bow of “Tiny Music... Songs From The Vatican Gift Shop” is at least a bit disappointing. “Purple” held the No. 1 position for three weeks and sold more units than the album’s first-week sum during four separate weeks.

To be sure, this new album signals a shift in sonic direction from the first two STP collections. It is probably too early to determine whether the band’s fans will ultimately embrace the Pilots’ change in course, but a more concrete difference between now and then can already be seen at radio. By the time “Purple” hit stores, the single “Big Empty,” had already hit its peaks of No. 3 and No. 7 on, respectively, Mainstream Rock Tracks (then called Album Rock Tracks) and Modern Rock Tracks, which have already digging its nails into each of those charts. This time out, lead single “Big Bug Baby” has ridden a fast track to No. 2 on Modern Rock and No. 10 on Mainstream Rock, so the difference between this album’s rise and “Purple” may simply be that the earlier album was ushered in by a pair of multiformat hits rather than just one.

OSCAR’S PEDESTAL: It is hard to say whether the brief excerpts of theme music that accompanied “Braveheart” on the Oscar telecast pro-

that film’s soundtrack to the Greatest Gainer award. But it is safe to assume that rentals on that recently released video greed in the wake of the film’s Oscar recognition. In any event, the score has gone up 91.4% to a gain of 7,000 units, which represents a 63% bump over prior-week sales.

Performances on the Oscar show also smile on the soundtracks from “Braveheart” (94-94) and “Dead Man Walking” (94-120). Furthermore, ex-

posure from ABC’s March 25 broadcast, which was total for the week with a 30.3 rating and a 50 share, paves the road for a Billboard 200 debut at No. 182 by “The Postman” (2 Postings), a soundtrack that has been in stores since late-June 1995.

CLASICAL GAS: The question is inevitable: What’s all the classical stuff doing on The Billboard 200? In response, we point to last week’s Between the 

After the Dance: During the recent National Assoc. of Recording Merchandisers convention in Washington, D.C., expense accounts were in-

cluded as distributors and labels glad-handed execs from the account base. Funny thing is, if you’re one of us folk who lives in the world that lies between the supply side and the accounts, the happy face is the one worn at NABM secured a little shorter, because for the past two years, the ten-

tion between record companies and their customers has appeared to be at an all-time high.

Sellers guess that retailers don’t care enough about music. Retailers complain that their trading partners are unconcerned with the overall health of the account base. And each side accuses the other of being greedy, shortighted, and unimaginative. As one of those who has heard complaints from both camps, let me humbly suggest that there is probably room for improvement on both sides of the fence.
**JAZZ GUITARIST FRISELL FORMS FOURSOME**

(Continued from page 12)

Dan Ouellette's profile of Frisell in the April issue of the magazine will accompany the radio servicing of "Quartet." The album has been labeled a high priority by WEA, and several record stores in the U.K. have been told that Bill's records are a priority for the first quarter of next year. This is not a new retail effort, but it is a new retail emphasis. Bill's records were always in the mix, but now they are being promoted as a priority.

Frisell realizes that his music, though often described as having an emotional or spiritual quality, remains a bit of a lone wolf. "The difficulty is always in describing what it is," he says. "People say it’s ‘new’ or ‘innovative’ or ‘nouveau’ or ‘permissive’ or ‘emotional’ or ‘profound’ or ‘spiritual’ or ‘eloquent’ or ‘tasteless’ or ‘innovative’ or ‘innovative’ or ‘innovative.’ People sit up and pay attention when he puts out a record.

Tim Masters, host and producer of the "Jazz Masters" show on WDUC Washington, D.C., says that Frisell's past work generated audience interest. "People often call about Bill's music," he says. "It's a little more complicated than the same old story. There are a few key ingredients in his music, and people want to know the story." He adds, "I hear country references in parts of it and Louis Armstrong in parts of it. It's like a jazz story, and there are things else in there each time you listen. The choice of the new instruments makes it refreshing, too."

"Quartet" is a new record effort in an innovative frame of mind. In almost every jazz ensemble, the role of drums and bass is tied to some kind of agreed-upon orthodoxy. But on "Quartet," the unique instrumentation of Curtis Fowlkes's trombone, Eyvind Kang's tuba and violin, Ron Miles's trumpet, and Fred Frisell creates a sound that pivots away from much of the leader's previous work.

"It has a delicacy, like a chamber group almost," he says, "and we do play quieter—it's not all rock-out stuff."

There shouldn't be any audience confusion over character, however. Frisell's instrument is one of contemporary jazz's utterly singular voices.

"He's one of those people who has sculpted an individual sound for himself, a total trademark," says Clancy. "When you have that kind of identity, you can move around stylistically."

"Quartet" makes the most out of a variety of feelings. The composer has equal acumen in writing forlon and wistful. The whole human thing is attractive to me," he says.

The composer's expressive range was enhanced by his last nominees project: the scoring of Buster Keaton's silent films from the '20s. Frisell's trio spent a good portion of 1995 on stages around the world, playing along to such classics as "Go West!" and "One Week." Never such a release of a CD containing "Quartet" content two pieces written for Keaton's "Convict 13." In fact, much of the CD is borne of visual signals. Hall of the tides began an analogical tale to "Tales From The Far Side," an animated TV special of Gary Larson's syndicated comic strip.

"People often tell me that this or that song sounds 'cinematic,'" says Frisell. "But until I wrote the Keaton music, I hadn't analyzed my own stuff for what it might mean emotionally. I didn't think about anything like that. Working with Gary was just another step in growing as a writer."

Frisell's music is being published by Claudy's jazz and blues buyer for the Virgin Megastore in San Francisco, and the composer's diversity as part of the attraction for his fans.

"He's gone through this natural progression of Pharoah Sanders to Alphonse Mouzon to Art Blakey, and his music has a lot of staying power," he says. "But there are a few key ingredients in his music, and to me it's just another step in growing as a writer."

"Quartet" contains two pieces written for Keaton's "Convict 13." In fact, much of the CD is borne of visual signals. Hall of the tides began an analogical tale to "Tales From The Far Side," an animated TV special of Gary Larson's syndicated comic strip.

"People often tell me that this or that song sounds 'cinematic,'" says Frisell. "But until I wrote the Keaton music, I hadn't analyzed my own stuff for what it might mean emotionally. I didn't think about anything like that. Working with Gary was just another step in growing as a writer."
Billboard Online Web Site Announces Long List Of Informative New Features

The Billboard Online site on the World Wide Web—launched earlier this year—has added new features that promise to make it one of the most informative and entertaining destinations on the Internet. And more changes are on the horizon. Watch this space in the coming weeks for news about the Internet launch of Billboard Online's complete archive of Billboard charts and articles.

The new Web site features introduced April 1 include Daily Music Update, Billboard Speak Peek, Chart Beat Chat, the Music Industry Internet Gallery and Ask The Editors. Each feature is created exclusively for the Web site by the Billboard staff.

Daily Music Update provides the fastest possible access to industry announcements and other important developments. A new Update is posted on the site each weekday morning. As its name suggests, the Billboard Speak Peek offers an early and concise look at the top stories, chart developments and artist news from the current issue of Billboard magazine.

Chart Beat Chat is the online home of Fred Bronson, America's foremost chart expert and the editor of Billboard's popular Chart Beat column. Web site visitors can test their chart knowledge against Bronson, who will post a new trivia question each week. Bronson also will answer reader questions and post comments sent to him via E-mail (bronson@billboardgroup.com). He'll even provide a weekly Chart Beat Bonus item—exclusive to Internet users.

In addition to Bronson, the Billboard Online site will feature two Billboard stars each month in the new Ask The Editors area. The guest staffers for April are Billboard deputy editor Irv Lichtman (Address: Bill Lichtman@billboard.com) and Heatseekers features editor Carrie Borzillo (corzillo@billboardgroup.com). Each is available all month to answer questions from Billboard readers and Web surfers alike. Their answers will be posted weekly.

Like many Internet sites, Billboard Online has a "hyperlink" to other music sites. But only with our exclusive Music Industry Internet Gallery can you take a virtual stroll through the actual home pages of those sites before you choose your next "next destination.

The Billboard Online Web site also features highlights of the week's albums reviews from the pages of Billboard, plus a complete guide to Billboard-sponsored events. And there are more new features on their way, including a comprehensive new-release listing, with weekly updates.

The address for internet users is http://www.billboardonline.com. We hope to see you there.

---

Billboard Signs On With AP's Entertainment ALERT News Service

The Billboard Music Group parent company BPI Communications is participating in a new joint venture with the Associated Press (AP) to create Entertainment ALERT, a new service that disseminates information from BPI's leading entertainment publications and AP to the entertainment industry.

Entertainment ALERT's main focus is to break information about music, film, theater, radio, video and television, media, live entertainment, amusement parks, gaming and casinos, celebrities and industry executives. "Billboard's touring up with Entertainment ALERT is an exciting union between Billboard's unparalleled coverage of the music/home entertainment market and AP's unmatched breaking coverage," says John Morgan, Vice President, News and Photo Services at AP. "This partnership creates a definitive resource for the music industry.

Other BPI publications contributing to the service include Amusement Business, Music & Media, Record Stage, ADWEEK, MEDIaweek, BRANDWEEK and The Hollywood Reporter.

For more information on the service or to subscribe, please call Chris Pederson at 212-521-1616.

Dates 'n Data

Seventh Annual International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 28-May 1
(Awards Ceremony—Guianan 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

Visit our website at http://www.billboardonline.com
For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Rees at 212-556-1402-1-800-441-1402 e-mail: vrees@billboardonline.com

---

‘I Will Survive’ Becomes Savage

SEVENTEEN YEARS AFTER Gloria Gaynor took her disco anthem “I Will Survive” to No. 4 on Hot R&B Singles, Chantay Savage is experiencing her first top five hit with a remake of that Dino Fekaris/Freddy Perren composition. Savage’s RCA single is just one notch away from tying Gaynor’s peak position. Over on the Hot 100, where Gaynor went all the way to No. 1, Savage bullets 90-26, for her best showing on that chart to date. The success of Savage’s reworking of “I Will Survive” should preclude the Diana Ross version from being re-released as a single stateside, but an import version of the 12-inch is getting enough club play to show up on the Hot Dance Music chart at No. 45.

“I Will Survive” is just one of five chestnuts on the R&B singles chart.

Joining Savage in the top 10 is H-Town’s update of a Thin Line Between Love & Hate,” a No. 1 hit for the Persuaders in October 1971 (there was also a pop version by the Pretenders in 1984). Further down the chart, Pure Soul’s version of Stairway To Heaven” slips to No. 27. This is not a remake of the Neil Sedaka or Led Zeppelin hit but a cover of the O’Jays song that was the flip of their 1976 No. 1 R&B hit “Livin’ For The Weekend.” At No. 52, father and son Gerald Levert and Eddie Levert Sr. team on a Wind Beneath My Wings. It was a No. 2 pop hit for Bette Midler, but it had been earlier slated as the O’Jays’ “Wind.” Lou Rawls took it to No. 60 in 1983, and later that year, Gladys Knight & The Pips recorded the song under the title “Hero” and reached No. 64. Finally, Diana King is anchored at No. 100 with “Ain’t Nobody.” A No. 1 hit for Rufus and Chaka Khan in 1983. This catalog-dipping is likely to continue, with the Fugaz’s take on “Killing Me Softly With His Song” due for a high debut as soon as a single is available. The Roberta Flack version, a monster No. 1 hit on the Hot 100, peaked at No. 2 on the R&B chart in 1973.

EUROVISION QUEST: the highest-debuting single on the UK’s singles chart is “Ooh Aah… Just A Little Bit” by newcomer Gina G. The song is Britain’s entry in this year’s Eurovision Song Contest, to be held in Oslo May 18. By entering at No. 6, Gina is already one place higher than the peak of last year’s entry, “Love City Groove” by Love City Groove. In fact, Australian-born Gina has the highest-charting British Eurovision entry on the U.K. chart since “One Step Further” by Bardo went to No. 2 in 1982. A year earlier, the U.K. entry was “Making Your Mind Up” by Bucks Fizz. The song was the contest and peaked at No. 1. If Gina G wins or goes to No. 1, she’ll be the first British entrant to do so since Bucks Fizz.

LET X=2: Elsewhere on the British chart, Mark Snow’s original version of the theme from “The X-Files” holds at No. 2, while a cover by dance artist DJ Dado enters at No. 8. It’s the second time in five months that two versions of the same song have been in the top 10 simultaneously: “Wonderwall” by Oasis and the Mike Flowers Pops inhabited the top 10 in December.

Here in America, Ian & The X-Files,” the Warner Bros. album Songs In The Key Of X” is the third-highest debut on The Billboard 200, at No. 47.

COINCIDENCE? I DON’T THINK SO: Jeff Thorrpe of Magnolia, Del., points out that Celine Dion’s “Because You Loved Me,” the first No. 1 of 1996, is also the 59th No. 1 of the ‘90s.
This has been an incredible year for Rounder and we’d like to thank all of the Retailers, One Stops, Rack Jobbers and Distributors who helped to make this possible. Without you, we would not have been able to achieve this amazing success.

Thank you for your constant support and love of real music!

The Rounder Family of Labels Rounder, Bullseye Blues, Philo & Flying Fish.
Nationally Distributed by
No Doubt "Tragic Kingdom" - Produced by Matthew Wilder. Mixed by Holman & Paul Palmer. © 1996 Interscope Records. All rights reserved. INTD/C-92560 http://www.hallucinet.com/no_doubt

Ain't "No Doubt" about it. 500,000 and counting, thanks radio, retail, MTV and The Box.