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De La Guarda Adds Theater To Island

BY MARCELO FERNANDEZ BITAR

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



DE LA GUARDA

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, "Periodo" (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 enacted last year is unconstitutional. The statute requires performing right 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.

Judge 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)



Curb Eyes
Christian, Latin
Markets With
Patty Cabrera

SEE PAGE 11

Alternative R&B Tour Should Put Sizzle In Summer Season

'96 Slate Heavy On Festivals, Classic Acts

This story was prepared by Melinda Newman in New York and J.R. Reynolds and Douglas Reece in Los Angeles.

A multi-act festival featuring an eclectic lineup of some of the bright-



TONY RICH



FUGEES



D'ANGELO

est R&B, hip-hop, and reggae acts promises to be one of this summer's hottest concert draws.

The tour, which has been loosely referred to by observers as a "black Lollapalooza," will feature three acts currently leading an R&B creative renaissance: socially con-

scious hip-hop trio the Fugees, classic soul-inspired vocalist D'Angelo, and songwriter/artist Tony Rich (Billboard, March 9).

Also on the five-hour festival are hip-hop group Spearhead, hardcore rappers Cypress Hill, and reggae

veteran Ziggy Marley.

Booked by the William Morris Agency and produced by the House of Blues, the tour is scheduled to run July 22-Sept. 2 in outdoor amphitheaters.

D'Angelo's manager, Kedar (Continued on page 97)

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 trio. The group has won press

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 records 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)



ASH

Columbia Breaks Stabbing Westward

BY CARRIE BORZILLO

LOS ANGELES—Armed with an improved lineup, stronger live shows, and a more melodic album, Colum-

STABBING
WESTWARD

bia's Stabbing Westward is finally beginning to break through to commercial success.

The Chicago-based industrial-leaning band became a Heatseekers Im-

(Continued on page 104)



Reader's Digest To Revamp Music

BY IRV LIGHTMAN

NEW YORK—Reader's Digest Music, which says it has sold more than 200 mil-



PEREZ



lion boxed sets since its launch as a direct-mail source of prerecorded music in 1959, is formulating "new strategic initiatives" to make a foray into contemporary pop, to create closer creative (Continued on page 94)



SEE PAGE 47

HEATSEEKERS

'Golden Heart' Pays Off
For Warner's Mark Knopfler

SEE PAGE 22



Bob Mould

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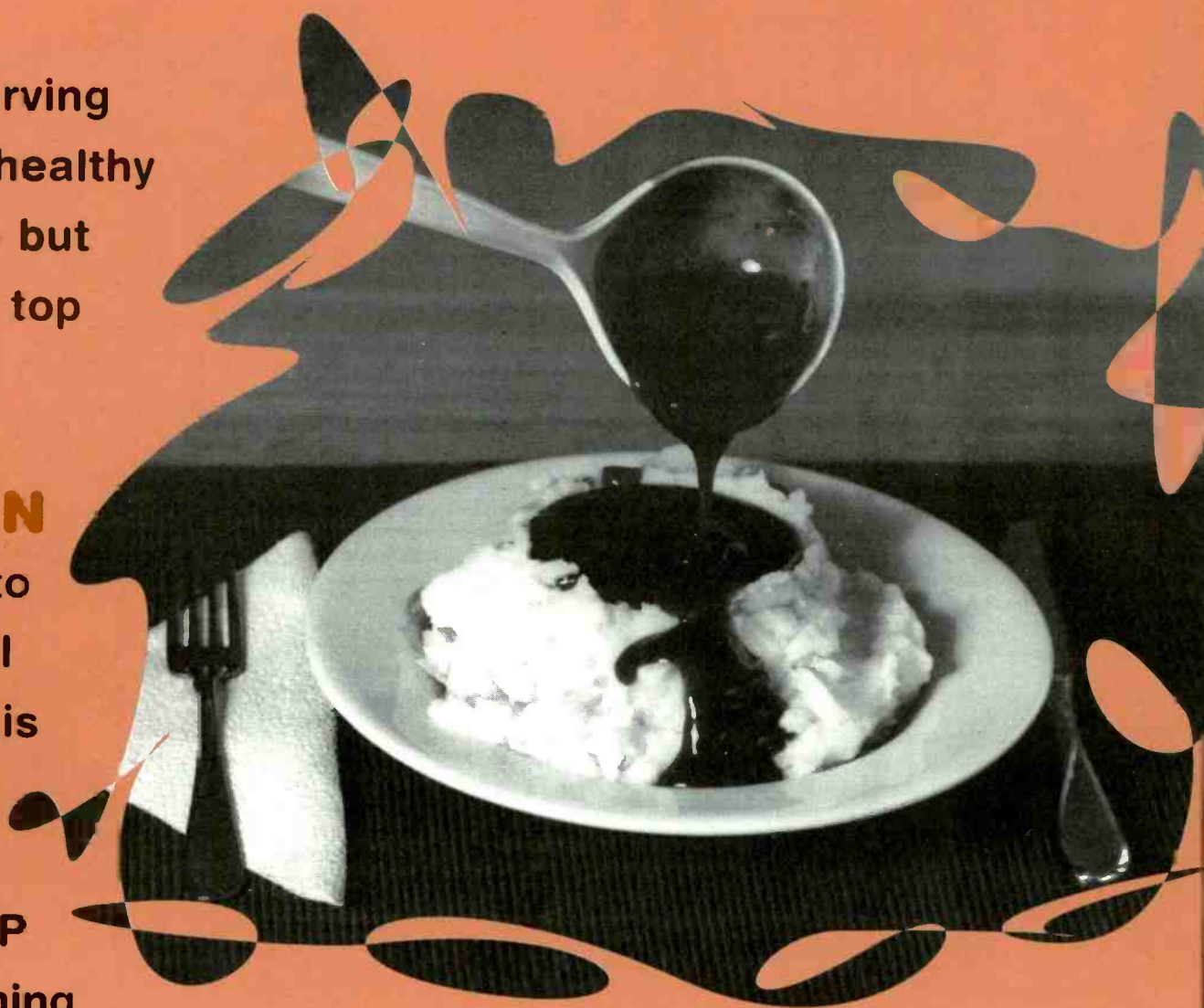
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EMI-Capitol Creates Marketing Arm

Added Focus To Be Placed On Catalog Sales

■ BY ED CHRISTMAN

NEW YORK—In a move to enhance catalog sales, EMI-Capitol Music Group North America has created a marketing arm to handle its budget and midlevel lines.

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.

Eli Okun has been named executive VP of the group and will report directly to Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America. Okun had been VP/GM of Cema Special Markets, which has been brought under the new unit's umbrella as the Special Markets Group.

The Catalog Marketing Group will, in effect, act like a label, working closely with Cema Distribution to maximize the sales of EMI-Capitol's Pricebusters and Value Plus lines.

The company plans to relaunch both lines with new titles, a new logo for the Pricebusters midline, and revamped sales programs.

Terri Santisi, executive VP at EMI-Capitol, says the development of the Catalog Marketing Group grew out of a dialog begun by EMI-Capitol management three years ago, when senior executives at Cema, its labels, and the corporate level were looking at the overall marketplace, traveling around the country to meet with key retail chains.

Santisi says, "We asked retailers how we could be more competitive in catalog, and they answered that we needed a budget line. So we created the Value Plus line" (Billboard, Oct. 14, 1995).

The company then began considering how to market Value Plus as a price point, how it could be freshened, and what types of promotions to run, she adds, which led to the creation of a distinct operation to market that line, as well as the Pricebusters line.

"We have seen the job Eli has done with the Special Markets Group, so we have expanded his role," Santisi says. The creation of the new division "is a real strategic move in terms of the line and also how we look at the marketplace, which is changing."

The move to create a catalog marketing group is seen as part of the expected restructuring of Cema. The company has hired a consulting firm, which has completed a study on how Cema does business and, based on its findings, will realign the organization. Ac-

cording to a memo put out by Koppelman and obtained by Billboard, that Cema re-engineering is expected to take place "over the next several months." Santisi declined to comment on the expected moves.

In addition to Okun, the Catalog Marketing Group will have four professionals, including



Briggs Ferguson, who has been named a VP, and a support staff. Ferguson was previously senior director of EMI-Capitol's strategic marketing group. Marc Rashba, previously director of catalog marketing and sales for Cema, 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 Woodland Hills, Calif., where Cema is headquartered.

Okun says he has created a calendar of promotions so that retailers will know in advance what programs are coming their way. Those promotions will be based on, among other themes, Mother's Day, the Olympics, Christmas, the British Invasion, the sounds of summer, Halloween, Valentine's Day, Black History Month, and the Grammys. Okun says he is eager to hear from retailers about promotional ideas.

Okun 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 consumers to buy it is another," he says. The company plans to advertise the Value Plus and Pricebusters lines through magazines, newspapers, and television.

Pricebusters, the 800-title midline, will offer an ongoing discount of 12%-15% and 60 extra payment days for the line's top 50 titles and a 10% discount and 120 days extra dating for the rest of the line. Pricebusters titles car-

(Continued on page 97)

Computer Group Questions DVD Copy-Protection Proposal

■ BY SETH GOLDSTEIN

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

But the proposal put forward by 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 too late for Congressional passage this year, according to sources close to the Information Technologies Industry council.

ITI, whose 30 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 contents of draft legislation.

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

Talks 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 a bill is passed into law next year, it probably would not take effect until 1998, they add—nearly two years after the first DVD players are scheduled to reach the market.

As a result, it is likely that some of the more aggressive DVD-player vendors will introduce their units either without anti-copying circuitry or with a system that could be different from the one eventually codified into law. Thomson Consumer Electronics, for example, expects to have circuitry embedded in the machines it ships late this summer, says Larry Pesce, manager of the company's video group DVD product development.

Thomson's anti-copying chip would be able to read DVD discs from Hollywood studios and other programming vendors willing to commit themselves to releasing titles before a new law is on the books.

(Continued on page 96)

THIS WEEK IN BILLBOARD

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.

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DANCING TO THE 'WOMBO LOMBO'

Passionate dancing characterizes the video to "Wombo Lombo," the new single from Paris-based African singer Angélique Kidjo. Correspondent Elena Oumano has the story.

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re:think To Link Consumers With AOL On Enhanced CDs

■ BY DEBORAH EVANS PRICE

NASHVILLE—As the music industry moves further into the new technology age, Nashville-based pop alternative label re:think is one step ahead of the pack: It is the first record company to enter a distribution/marketing partnership with a commercial online service, America Online.

All re:think albums will be released as enhanced CDs, which combine music playable on standard audio CD decks with multimedia material accessible via a computer's CD-ROM drive. Each CD will also include an AOL installer, which con-

nects users to the online service. After installing the AOL software, consumers will be able to sample 15 hours of the service free of charge before having to pay to join.

"Aside from the obvious front-end promotional thrust, it's really a matter of two companies that are forward thinking," says label founder Charlie Peacock. "I hope it paints a picture of two companies that saw an opportunity and went for it."

Re:think was founded late last year by writer/producer/artist Peacock. The company's debut title will be the June 11 release of "One Point Oh: the rethink collection." Peacock's
(Continued on page 96)

NARM Commissions Distrib. Study One-Stops 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 carried by accounts whose CDs and cassettes are shipped to stores directly by the manufacturers. The wholesalers and warehouseurs say the added costs place burdens on profitability at a time when price wars at retail have

made music margins minuscule.

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 AEC 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 provide fulfillment for retailers—we should be incentivized."

The wholesalers have to charge their retail accounts higher prices than are paid by chains that have products shipped directly to their stores, which has forced many independent retailers out of the business. And chains with central warehouses, such as Musicland, Camelot, and Trans World, complain that their cost structure is higher than that of the direct-shipped chains, such as Tower, HMV, and Virgin.

Frank Lipsius, VP of one-stop Universal Record Distributing, says, "We see our customer base at a severe disadvantage compared to people who buy direct."

Some one-stop executives say they want record companies to reinstate the "functional discounts" they abrogated several years ago. The discounts resulted in different wholesale prices for the various types of accounts.

But wholesalers familiar with the proposed NARM study emphasize that they are not seeking such a reinstatement.

"It has nothing to do with the functional discount," says Robert Schneider, a NARM board member who is executive VP of rackjobber Anderson Merchandisers. "NARM cannot participate in any conversations geared at discounts between suppliers and accounts. It's illegal."

Rob Cain, president of one-stop Valley 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 1995. Arthur An-

(Continued on page 91)

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 3 that more than 200,000 allegedly bootleg, pirate, and counterfeit CDs have been seized by the Asian Crime Unit of Los Angeles, assisted by U.S. Customs officials and the RIAA.

The bogus product has an estimated street value of \$6 million, according to the RIAA. The huge seizure amounts to twice the number of bootleg CDs the RIAA assisted in seizing in 1995, 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 confiscated from the residence of Neal Schustack of Los Angeles, as well as from his van and four mini-storage
(Continued on page 96)



Salsoul Rides Again. The Right Stuff has licensed the master recordings of New York-based dance label Salsoul Records. Late-spring reissues are planned from Instant Funk, First Choice, Skyy, and Loleatta Holloway. Pictured 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 LaRusso, consultant, Salsoul.

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

■ BY IRV LICHMAN

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 89.

Considered a key factor in the creation of Warner Bros.' music publishing interests in the early '30s, 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 '20s at 21, played a role in the acquisition of major independent companies, such as Witmark Music, Remick Music, and T.B. Harms. (In the '80s, Warner Bros. Music acquired Chappell Music, and it now operates as Warner/Chappell Music, a top multinational music publisher.)

Morris is said to have convinced songwriter Harry Warren to move from New York to Hollywood, Calif., and team with lyricist Al Dubin to write the songs for the Warner Bros. film "42nd Street," which is regarded as one of the seminal Hollywood musicals. Warren and Dubin went on to create dozens of songs for Warner Bros. musicals.

At his company, Morris, who was born Dec. 18, 1906, in Pittsburgh, assembled a strong cast of songwriters, including such legends as Sammy Cahn, Jule Styne, Jimmy Van Heusen, Harold Arlen, Ira Gershwin, and Johnny Mercer. Among the songs published by Morris & Co. are "Autumn Leaves," "The Christmas Song," "The Man That Got Away," "One For My Baby," and "Stormy Weather."

In the '50s and '60s, Morris became involved in Broadway scores and published or co-published such shows as "Peter Pan," "Jamaica," "Milk & Honey," "House Of Flowers," "Hello, Dolly!," "Bye Bye, Birdie," "Wildcat," "Mack And Mabel," and "Applause."

One of Morris' most recent industry appearances was at the 1994 Songwriters Hall of Fame induction dinner in New York, where he received the organization's Abe Olman Award for lifetime achievement as a music publishing executive.

Morris is survived by five children, seven grandchildren, and two great-grandchildren. Private services are scheduled for Sunday (7) in Los Angeles. In lieu of flowers, the family has requested that donations in Morris' memory be sent to the Los Angeles chapter of the Make-A-Wish Foundation of Los Angeles at 12121 Wilshire Blvd., Suite 310, Los Angeles, Calif. 90025; 310-207-3023.

'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 wish granted Saturday (13), when "Saturday Night Special," a weekly variety show of which Roseanne 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 manager Sandy Gallin as executive producers—has managed to enlist an impressive and diverse crop of talent that rivals the bookings 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 Alice 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; and the May 18 date will include 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 airs at 11:30 p.m. and has a long history 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, so if you don't like one, hopefully you'll like the other."

Since 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. Gallen utilized this technique on the "Video Music Awards" one year, when Aerosmith launched into a cover of the Beatles' "I'm Down."

On the "Saturday Night Special" debut, 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 director] Paul Shaffer playing a song, we have the [featured] bands warming up with a cover or something. It's a warm-

(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 Colombo. "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 40-position Album Rock Tracks chart first appeared in Billboard March 22, 1985.

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 long-term 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 blowing up 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)



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BILLBOARD OFFICES:

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1515 Broadway

N.Y. NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

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Los Angeles, CA 90036

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London WC1E 7AH

44-171-323-6686

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Nashville

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Tokyo

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Sogo-Hirakawacho Bldg., 4-12

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Commentary

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 label and distribution executives will have to wear helmets to avoid the flak they're getting from their customers over the profitless retailing of music priced as a commodity.

For three decades, record companies raised prices to their trade accounts every two to three years, making the business so predictably profitable as to attract large, multinational corporate ownership. Few noticed that these price increases weren't proportionally passed on to their proprietary record clubs. "Three for a dollar" became "three for a penny," and the first seed of the "commodification" of music was planted.

It didn't take long for a Midwest chain of electronics superstores to pick up on what many retailers had been telling the music industry: Customers don't think a CD should cost \$15 when they frequently see ads touting eight CDs for a penny.

Customer perception of value bred by the \$100 million annual advertising budgets of record clubs built demand for lower prices—a demand that was funneled toward the discount stores that sold music as a loss-leader product to stimulate traffic.

There is a concern that the present trend in music is parallel to what happened to the toy industry 15 years ago. A front-page story on the toy business in the Feb. 29 issue of The Wall Street Journal should be required read-

ing for all music executives. A once-vibrant, innovative industry is now consolidated into a few players, repackaging and remerchandising similar and derivative toys. Toy industry sales have slowed to slightly above the rate of inflation.

Robert Steiner, son of the founder of Kenner Toys, says in the Journal article, "When discounters, like Kmart and Wal-Mart, took over toy retailing in the late '70s and the '80s, they didn't employ salespeople with the time



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

John Marmaduke is president/CEO of Hastings Books, Music & Video, a 109-store chain based in Amarillo, Texas.

to demonstrate or explain toys. Instead, the cut-price [movement] first placed the responsibility of the product promotion on manufacturers—whose recourse became television."

Today, toy companies spend three to five times as much on marketing as they do on product development. Little wonder the industry is suffering from a chronic creativity shortage.

LETTERS

THE GUEST OF HONOR WAS MISSING

Thanks for the thoughtful editorial about this year's National Assn. of Recording Merchandisers convention ("Missing at NARM: Product Presentations," Billboard, April 6). It articulated my own thoughts very eloquently. While we've received lots of compliments for shifting the focus of this year's convention to the business side of the industry, it did indeed feel like "the guest of honor was missing." I extend an invitation to everyone in the industry to keep thinking about the purpose of the convention, particularly with respect to the role music and entertainment can and should play during those four days. We look forward to hearing from you now and to seeing you next year in Orlando, Fla. Thanks again, Billboard, for your support of NARM and our events.

Pam Horovitz
President
NARM
Marlton, N.J.

HAIL, KING OF CINCINNATI

I want to thank Chris Morris for a fine Declarations of Independents column concerning one of the great pioneers of R&B music, Syd Nathan (Billboard, March 9). In a business in which approximately 80% of the market is controlled by the major labels, it is refreshing to hear that a significant number of hits have been recorded, pressed, and distributed in an antiquated building on Brewster Avenue in Cincinnati. Nathan's talent for picking hits was legendary: Chubby Checker's version of "The Twist" was recorded by the King label, as was the original version of the Peggy Lee hit

"Fever," cut by Little Willie John.



NATHAN

We owe a great debt of gratitude to a truly great individual who paved the road for us to follow. We also owe a great debt of gratitude to a fine publication like Billboard for giving a voice to all aspects of the music and entertainment industry.

Dave Carmody
President
Nutfield Music
Londonderry, N.H.

CONTEMPORARY TRADITIONALISM

Congratulations on your new adult contemporary charts (Billboard, March 16). I am an avid fan of the more traditional style of adult contemporary music, which includes artists like Peter Cetera and Michael Bolton, and I was extremely pleased to see Billboard respond to the changes that have taken place with adult contemporary. Your commitment to identifying and responding to trends in music will keep me subscribing to Billboard for a long time to come.



CETERA

Derek Edmisten
Boone, N.C.

KEEP COUNTRY AUDIENCE IN THE MIX

As a club/mobile DJ, I receive many requests from people asking where they can

Record companies are being seduced by the idea of selling more tonnage of superstar product to accounts willing to sell it below cost in order to increase their store traffic and, as a result, sell other, more profitable items.

In the short term, this may be enticing. But what is the cost to the industry if music is relegated primarily to large discount chains? With the exception of superstar releases, music is not the same kind of driver for a destination shopping experience as are electronic and necessity items. Most discount stores are located in power centers and are inconvenient for short-term, impulse shopping.

Since the average consumer purchasing music within the last 30 days will have visited 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-appeal artists?
- What happens to the phenomenon of people hearing music on radio or MTV and going out to purchase it the same day?
- What happens to emerging artists as the "impulse" factor breaks down?
- What happens to artist development as music increasingly becomes more marketing-driven?
- What happens as a result of the increasing correlation between purchasers paying only \$10.99 for a CD and forgoing any purchase once an item is off sale?

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

purchase Country Club remix selections from such artists as John Michael Montgomery, Shania Twain, and the Bellamy Brothers. I found it really foolish that the folks at Mercury Nashville released a CD single of



TWAIN

Twain's "(If You're Not In It For Love) I'm Outta Here!" and didn't bother with the remix. Most of these requests come from 20- to 35-year-olds, who not only spend the most money on music but represent the future of country.

Mark Cosenza
Lakewood, Colo.

GEORGE: WITHIN HIM, WITHOUT HIM

Just a note to say how much I enjoyed Timothy White's interview with George Harrison (The White Paper: "Magical History Tour," Billboard, March 9). White's questions showed great skill and knowledge, and I was just fascinated by all Harrison had to say about the Beatles and the creative process.

George has always been on my list of people I'd like to speak with for a few hours, and your interview moved him up even higher on that list. But since I'm not likely to ever have the pleasure, you've given me the next best thing. Thanks for a great article!



HARRISON

Michael C. Austin
Utica, N.Y.

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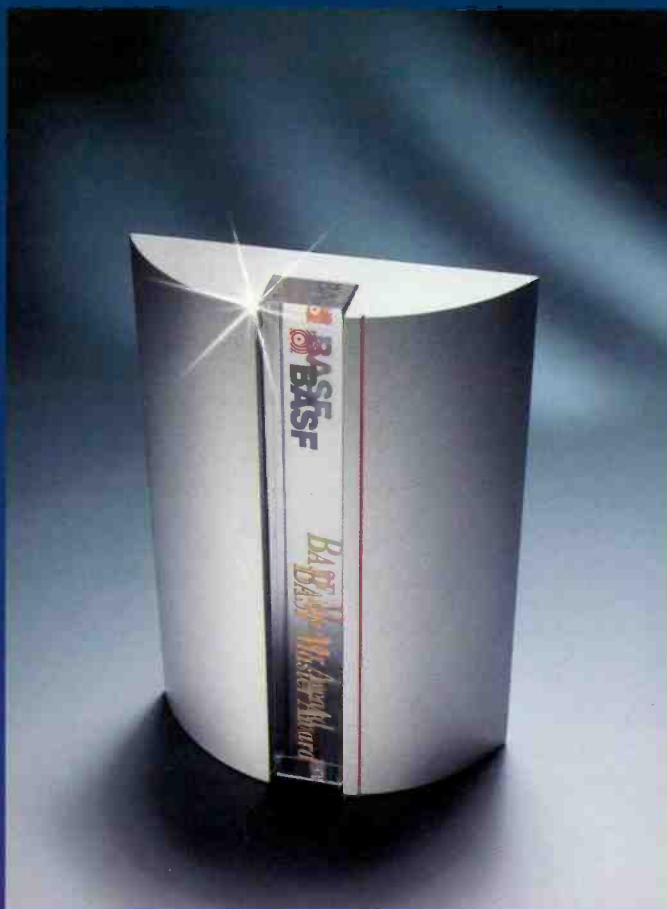
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Soundgarden Digs Down To Its Roots

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 Upside."

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 3 million copies in the U.S. On it, the hard-rocking yet artsy Seattle four-some 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 a safe bet they'll come back to the fold upon hearing "Down On The Upside." Its 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-kilter time signatures that are the band's trademarks.

In other words, anyone expecting the



SOUNDGARDEN

new album to be "Son Of Superunknown" 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 future. Smart players don't 'follow up' a hit record in the literal sense [by recording a like-sounding sequel]."

"Those who've followed Soundgarden's career from the beginning," Cafaro continues, "will find that 'Down On The Upside' fits in powerfully 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

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 it did, getting 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 one less opinion to go through if you want to freak out and just do something."

Not surprisingly, A&M was "initially concerned" about Soundgarden's desire to produce itself, says Cafaro: "Labels are 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)



Praise For Almighty. Spoken-word label Mouth Almighty Records celebrates its launch at a New York party heralding the imprint's first release, "The United States Of Poetry," the soundtrack to the PBS series of the same name. Standing, from left, are attorney Elliot Groffman, Mercury Records' Jeff Brody and Celia Hirshman, Mouth Almighty's Bill Adler, Mercury's David Leach, Mouth Almighty's Bob Holman, Mercury's Danny Goldberg, Mouth Almighty's Sekou Sundiata, poet Tracie Morris, and Mouth Almighty's Jim Coffman. Kneeling in front are novelist Darius James and guitarist Vernon Reid.

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

■ BY JIM BESSMAN

NEW YORK—Bo Diddley's Code Blue/Atlantic debut, "A Man Among Men," is being heralded as his first major-label release since RCA's "20th Anniversary" album in 1976, as well as a celebration of the legendary guitarist's 40th anniversary in the music business.

Actually, Diddley's self-titled first single—for Chicago's famed Checker label—came out in 1955, but who's counting? Not 67-year-old Diddley, 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,



BO DIDDLEY

as Diddley remains a consistent road warrior. But Atlantic product manager Pat Creed feels that with "A Man Among Men," Diddley 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 U.K.-based Code Blue label, notes that Atlantic's VP of tour marketing Steve Davis and Diddley's manager Margo Lewis are seeking hip opening slots "to try to educate. The average college kid has no clue that Bo wrote many 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 whole world for them."

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

(Continued on page 16)

Caroline Opens London Office, Shifts European, Canadian Distribution

CAROLINE SPROUTS WINGS: Caroline Records has opened a London office effective April 1. The move will become official with a May 1 launch party featuring Caroline acts Ben Folds Five, Sinicola, and Engine 88. Helming the office is John Paveley, who holds the title of sales and marketing director. He will report to New York-based Matt Voss, Caroline's VP of international and VP of marketing and promotion.

"Previous to now, Caroline has been released through Virgin internationally. Obviously, there's a pecking order, and Caroline, for the most part, has not been featured very high up on the priority sheets," says Voss. Caroline will now be distributed in the U.K. by Vital, one of Great Britain's largest indie distributors. The first albums running through the new pipeline are releases by Ben Folds Five, Sinicola, Engine 88, Lida Husik, and Idaho.

Given that Caroline is owned by Virgin, such a move may have caused a little friction, but Voss says he held multiple meetings with Virgin U.K. head Paul Conroy, "who understands Caroline's role in the Virgin world. We're looking to develop new blood, and the way to do it is on our own. Virgin's priorities have to be the Janet Jacksons and Smashing Pumpkins of the world, whereas ours are very different." Virgin will continue to distribute Caroline in France and Germany, and Vital will export to the rest of continental Europe.

Caroline is also making moves in North America. In Mexico, the label has hired Jorge Alvarez as sales and promotion manager. Based in Mexico City, Alvarez will sell to the 20 key Mexican accounts. While distribution will continue to be filled by EMI Mexico, previously Caroline had no one soliciting Mexican retailers on its behalf. In Canada, Caroline has switched its distribution from Virgin Canada to independent Page Distribution. Within the next 18 months, Caroline also hopes to set up distribution in Japan and South America.

MAKING MOVES: Harry Palmer, GM of Relativity Records, has left the company. Look for him to resurface as GM of BMG Classics, replacing Steve Vining, who is slated to become president of Windham Hill this summer (The Beat, Billboard, March 23)... Robb Moore leaves

4AD in Los Angeles to move to New York to become director of publicity for Mercury Records... Gina Orr goes from Elektra's publicity department to RCA in New York... Revolution has added a slew of A&R execs to its staff: Cliff Canter, formerly with Chrysalis Music Publishing; Geoff Siegel, previously with Columbia Records; and Berko, who was with Warner/Chappell Music.

BANQUET TABLE: Beggars Banquet becomes the second label, following Matador, to part ways this year with Atlantic Records for distribution and marketing of selected acts. Outside of a handful of prior licensing agreements, Beggars Banquet will now funnel its U.S. releases through the Alternative Distribution Alliance, which was already handling a fair portion of Beggars' records. The move should have little impact on either party, since very few Beggars' acts, among them Peter Murphy, the Charlatans U.K., and Grant McLennan, went through Atlantic. An Atlantic representative confirms that the labels have split.

AND THEN THERE WERE

TWO: First, Peter Gabriel leaves in 1975, and drummer Phil Collins steps into the dual role of vocalist and drummer of Genesis, reducing the band to a quartet. Then in 1978, guitarist Steve Hackett leaves and is not replaced, giving way to the band's "And Then There Were Three" album. Now, Collins has announced that he is quitting Genesis, leaving Mike Rutherford and Tony Banks. They are auditioning for a new singer, so don't look for them to remain a duo for long.

THIS AND THAT: Johnny Cash has recorded a cover of Spain's "Spiritual" for his upcoming American Recordings album. No word yet if the track, which features Flea on bass, will make the final cut... Annie Lennox... In The Park will debut on the Disney Channel Sunday (14)... A Shane MacGowan-less version of the Pogues is on its first U.S. tour since 1991.

Assistance in preparing this column was provided by Carrie Borzillo in Los Angeles.

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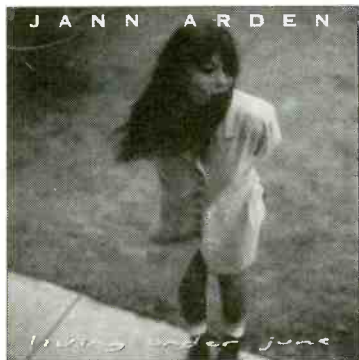
■ BY LARRY LeBLANC

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 breakout 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 for

five years on this record," says Arden. "I've hardly been home in three



years."

Produced by Ed Cherney (Eric Clapton, Bonnie Raitt, Jackson

(Continued on page 20)



Curb Merges Markets With Patty Cabrera Singer's Label Debut Seeks Christian, Latin Crossover

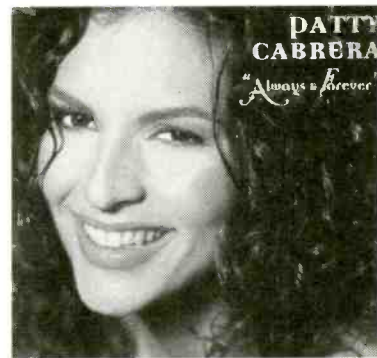
■ BY DEBORAH EVANS PRICE

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 Parr, 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 to

the Christian market in March, distributed by Warner Christian Distribution. The Spanish version will be released in May internationally



through WEA.

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

stream 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

(Continued on page 18)



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 "Yolanda" 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



PLANET SOUL

style that lead the listener through Latin-freestyle, hip-hop, and electro-disco sounds in approximately four

(Continued on page 104)



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."



Private Music

Askew, who is best known as a keyboard player and background singer for a diverse group of artists



ASKEW

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

(Continued on page 95)

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.

(Continued on page 105)

DOUGLAS SPOTTED EAGLE

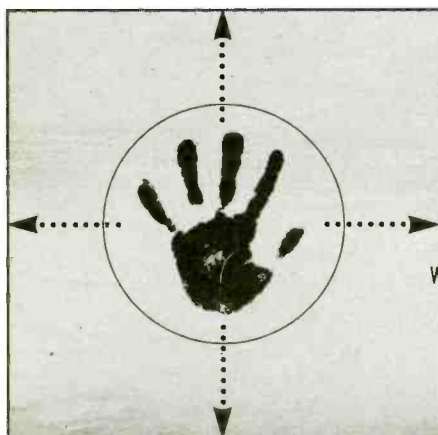
closer to far away

Douglas Spotted Eagle's mastery of the Native American flute is revealed on *Closer to Far Away*, his compelling Windham 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 TBS 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 "Circles And Seasons."

The 18-track Living Music set, co-produced by Winter and veteran engineer Tom Bates, contains Seeger staples, such as "My Rainbow Race" and "Kisses Sweeter Than Wine"; traditional ballads, such as "The Water Is Wide"; the Leroy Carr blues number "In The Evening"; activist rap "Garbage"; and three songs he had not recorded before, "Huddie Ledbetter Was A Helluva Man," "Natural History (The Spider's Web)," and "Russian Song/Ode To Joy."

It features Seeger on banjo and 12-string, aided by Winter on soprano sax; harmonica ace Howard Levy; Paul Prestopino on banjo, mandolin, and

guitar; Joanie Madden on pennywhistle; bassist David Finck; and percussionist Gordon Gottlieb. Backing Seeger vocally are three choral groups: the 30-piece Connecticut community chorus Gaudeamus, 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 by Winter jazz sextet producer and Columbia Records A&R legend John Hammond—as a



SEEVER

"major revelation."

"Besides 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 reunion 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)

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 impressive new Nonesuch record, "Quartet."

Hitting streets Tuesday (9), "Quartet" adds an edition to the diverse contexts in which the jazz guitarist operates. Gone is his longstanding rhythm section of bassist Kermit Driscoll and drummer Joey Baron; in its place is a brass and strings foursome that nudges Frisell's music toward the realm of the orchestral.

"It's kind of scary," admits the gui-

tarist/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."



FRISELL

That part feels real good. With this new group, there's a whole different set of musical circumstances."

And perhaps an update of commercial maneu-

vers 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)

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 refreshing lack of the 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 folk/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 hon- (Continued on page 18)



Bipartisan Affair. U.S. Sens. Nancy Kassebaum, R-Kan., and Edward Kennedy, D-Mass., recently hosted a reception at which renowned opera bass Samuel Ramey was honored by the Recording Industry Assn. of America. Ramey, the most recorded opera bass in history, was presented with a plaque in recognition of "a consummate artistry which has conquered audiences throughout the world." Pictured celebrating, from left, are Joel Flatow, RIAA director of government affairs; Hilary Rosen, RIAA president; Kennedy; Ramey; Kassebaum; and Jay Berman, RIAA chairman.

Hootie, Marley Rack Up New Certs In March

■ BY CHRIS MORRIS

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

Hootie's indefatigable "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 bow on Epic, which is certified at 15 million.

(Continued on page 95)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kevin Gasser is named senior VP at Hollywood Records in Burbank, Calif. He was an agent at Creative Artists Agency.

Jason Linn is named VP of alternative marketing at Mercury Records in New York. He was director of college marketing at Atlantic Records.

Relativity Records in New York appoints Tommy Thompson VP of urban music promotion. He was national field director at RCA.

Julie Ballweg is promoted to senior director of A&R administration for MCA Records/Nashville. She was director of A&R administration.

Polydor USA appoints Jeff Davis and Bruce McDonald national promotion directors in Chicago and New York, respectively. They were, respectively, director of regional promotion at Interscope Records and PD at WHTG Monmouth County, N.J.

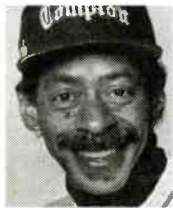
David Agnew is promoted to director of business affairs for Sony Music



GASSER



LINN



THOMPSON



BALLWEG



DAVIS



MCDONALD



ZALAZNICK



AGNOTTI

in Santa Monica, Calif. He was counsel in the law department.

Revolution Records in Beverly Hills, Calif. appoints Missy Worth senior creative executive, Julie Farman head of media and artist relations, and Cliff Canter, Berko, and Geoff Siegel to the A&R staff. They were, respectively, senior VP at Columbia Records, senior director of media and artist relations at Epic Records, director of A&R at Chrysalis Music Publishing, A&R manager at Warner/Chappell Music, and A&R manager at Columbia.

Geffen Records in Los Angeles promotes Deborah Davis-Bonk to domestic tour and marketing manager and Derek Phillips to regional video promotion manager. They were, respectively, A&R liaison and assistant in the video department.

Darren Higman is named VP/GM at TAG Recordings in New York. He was director of product development for Atlantic Records.

Darren Eggleston is named head of rock promotion at Maverick Recording in Los Angeles. He was local promotions manager for Epic Records.

American Recordings in Burbank names Jen Garber tour publicist. She was a freelancer for the media relations department.

PUBLISHING. Don Kennedy is promoted to director of music clearance at MCA Music Publishing in Los Angeles. He was associate director.

RELATED FIELDS. VH1 in New York promotes Lauren Zalaznick to VP of original programming and development and Mark Agnotti to VP of production and names George Moll

director of West Coast production and development in Los Angeles. They were, respectively, VP of on-air promotions; VP of news, studios, and specials; and an independent TV producer.

Jon Podell is named acting head of the music department of International Creative Management in New York. He is senior VP.

Norman Schoenfeld is named VP of programming and media for the Left Bank Organization in New York. He was VP of original programming and artist relations for VH1.

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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.

"In 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 bravado of Wolf's past work.

"I'm not one to slip on the glasses and wax pseudo-intellectual, but I needed to redefine myself and do something that's relevant to who I am now," 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 albatross: I don't feel like I'm a gerbil in a cage anymore."

On "Long Line," Wolf addresses those feelings on such songs as "Riverside Drive" and the introspective "Starving To Death"—one of two tracks co-written by Aimee Mann, who, the singer acknowledges, "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 a lot like the one Bonnie Raitt had."

The album's first single is the reflec-

tive title track, which will be sent to rock and triple-A radio April 23. At WBCN Boston, where Wolf began his career as a DJ in the late '60s, initial reaction to "Long Line" has been extremely positive.

"It's a very impressive, very contemporary-sounding album," says Oedipus, VP/PD at WBCN. "It doesn't sound retro in the least—it's more an evolution in Peter's career. We'll definitely [play it] and let the listeners decide where we take it from there."



WOLF

Wolf is in the process of deciding on a director to shoot the accompanying videoclip, but Briggs says the priority for artist and label will be touring.

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

Briggs says that Wolf will embark on a club tour that will kick off later this spring, leading into a spot on a larger package tour that's being negotiated. Wolf, who is currently without management, is booked by Premier Talent.

For nearly 15 years, Bronx, N.Y., native Wolf fronted the Boston-based J. Geils Band, which racked up a handful of top 40 hits (including "Centerfold," which

went to No. 1 in 1981) and established itself as one of the leading draws on the concert circuit.

Following an acrimonious 1983 split, Wolf embarked on a solo career that started out successfully enough with 1984's "Lights Out," an album that spawned two hit singles. That momentum was derailed when the EMI America imprint ceased operations on the heels of the release of Wolf's follow-up, "Come As You Are." His career was further hurt when he followed Irving Azoff to MCA, only to see the executive leave that label shortly after the 1990 release of "Up To No Good."

"It took a while to get through what—and I'm being polite here—were some major philosophical differences with [MCA]," says Wolf. "Between the contractual morass and other things, it was a scrambled-egg time in my life."

After a period in which he retreated to painting—a longtime love that he studied extensively in his teens and 20s—Wolf began playing isolated dates in 1993. He was signed to Reprise not long after that return and began recording "Long Line" in early '95.

"I've always looked at performing as having a sacred quality," says Wolf. "So if I wasn't completely prepared to make an appropriate offering, I wasn't about to go on tour. I know that I'm ready, willing, and able to do that now, and I can't wait to get out there."

CODE BLUE SET REAFFIRMS DIDDLEY'S LEGEND

(Continued from page 14)

prises new Diddley originals, it features such marquee musical guests as Keith Richards, Ron Wood, Richie Sambora, the Shirelles, Jimmy Vaughan, and Johnny "Guitar" Watson, along with Chuck Berry's pianist Johnnie Johnson, Diddley's original harmonica player Billy Boy Arnold, Muddy Waters and Eric Clapton harpman Jerry Portnoy, and Diddley's regular touring band led by bassist Debby Hastings. Despite the star power, this is not a tribute album.

"It's not a 'Bo Aid' kind of thing, but lots of artists wanted to help him," says Shaw, noting, nevertheless, that Diddley is like many early black rock'n'rollers and R&B artists who never received the royalties due them because music publishers and labels took advantage of them.

"He's been burned so many times," says Shaw. "He deserves a lot more respect than he got from the industry, and we all have a lot to prove to him. It will be hard when he gets paid a lot of money [now] to go to [the] opening-act [pay level], so 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, too, 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 who Bo is, because everybody under 40 thinks he's covering Rolling Stones songs!"

The press angle, then, will be important and is one that Creed expects to capitalize on "right out of the box."

"How many people have a style named after him?" asks Creed, referring to the syncopated hambone "Diddley beat" that is the guitarist's musical trademark. "He's somebody with enduring interest, having had commercials over the years—including [cameos in the Bo Jackson] Bo

Knows spots—and being the genuine musical legend that people want to play with, like Bonnie Raitt just did on 'The Tonight Show.' A lot of people cite him as a formative influence, so all this should afford us mainstream press coverage."

Atlantic "will certainly go after radio," Creed adds, noting that album producer Mike Vernon, president of Code Blue and longtime British blues and rock producer, has delivered a disc worthy of airplay on several formats. "We'll go to mainstream rock, triple-A, blues specialty formats—the sky's the limit. [The album] doesn't sound dated in the least but is a very blues/rock record, so there's a number of formats to look at."

There's even rapping on "A Man Among Men," specifically, the anti-drug, anti-gang track "Kids Don't Do It," which features rapping by Diddley's grandson Philosopher G.

"I'm a great-grandfather now, and I'm deeply concerned about the welfare of our children," says Diddley. "This is one way to get the message out."

He adds that his music first took a political turn on his 1993 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."

"They did a jam-up job with me and were good people," Diddley says of the Triple X staff. "I didn't make a bunch of bread, but they kept my name alive, which is very important during slack years."

"When you reach my age, nobody's breaking down doors to get you, you dig?" he continues. "I'm not what you'd call a sex symbol—I'm not onstage to entice women but to play the best I can and give people their money's worth. But now I have the chance to try something with the Code Blue thing, and I hope to do everything I can to see that it works out."

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 befuddling wealth of musical influences one might expect two former members 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 everything,'" 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, it's got its own sound... They're all 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.



IMPERIAL DRAG

In that respect, Imperial Drag bears some resemblance to Jellyfish, 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.

"To make a long story short, the band broke up," Manning explains. (Continued on page 18)

SOUNDGARDEN DIGS DOWN TO ITS ROOTS

(Continued from page 14)

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

"Down On The Upside" was cut at Seattle's Studio Litho, which was built by Pearl Jam's Stone Gossard. "It used to be an engraving warehouse," says Cameron. "It had a really natural vibe, very comfortable." All four members of the band, which includes guitarist Kim Thayil and bassist Ben Sheppard, contributed to the songwriting process.

The first single, the Cornell-penned album opener "Pretty Noose," will be released to modern rock, album rock, hard rock, metal, and college radio April 30. No commercial single will be available.

"Soundgarden is a core artist for us," says Mary Shuminas, music director of modern rock WKQX Chicago. "We do plan on playing the new album—we've been running teaser promos before our old Soundgarden songs, saying 'new Soundgarden soon' to get our listeners excited."

"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 record-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 electronic press kit, which Mills describes as "more like a short film."

Mills says A&M will be doing promotional tie-ins "with retail midnight sales and the record-release parties, on a market-by-market basis." Plus, Soundgarden will hold an online press conference at the band's Internet World Wide Web site the night of the release. As for print ads, Mills says, they will include fanzines and nonmusic publications, such as skateboard magazines, in addition to the traditional outlets.

"I expect the album to be huge out of the box," says Bob Bell, new-release



buyer for the 280-unit Warehouse chain, headquartered in Torrance, Calif. "It has a good shot at debuting at No. 1. 'Superunknown' established Soundgarden as one of the biggest alternative bands in the world." Regarding the new album's divergence from the "Superunknown" sound, Bell says that, if anything, "it's good for [the band's] alternative credibility."

The band will make its first live TV appearance when it appears on the season finale of "Saturday Night Live" May 18. The show will be hosted by Jim Carrey.

As for video plans, the "Pretty Noose" clip was shot in Seattle the first week of April with first-time director Frank Kozik, a visual artist and animator. Cornell says to expect "animation, illustration, something really colorful—unlike anything we've done."

Soundgarden, which is booked by the William Morris Agency domestically and ICM internationally, starts touring June 21 as part of this year's Lollapalooza lineup. This is the band's second stint on the tour; its first was in 1992.

"One reason we wanted to go back was that Metallica is headlining," says Cornell, "so it's going to be a completely different audience than your average Lollapalooza. The other is that we're going to be playing in a lot more obscure markets." Of course, Soundgarden is much bigger now than in 1992, when its Lollapalooza set occurred in the early afternoon. Cornell quips, "Yeah, now we're late afternoon."

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WORK GROUP'S IMPERIAL DRAG DRESSES DEBUT IN '70S STYLE

(Continued from page 16)

plains. "[Bandmate] Andy [Steurmer] and I were just kind of on the outs personally. I knew that Eric had a lot of material stockpiled. I said, 'Send me out a tape; I want to check it out.' I thought the stuff he was working on at the time and the stuff I was working on at the time were comparable. I thought there was enough common ground there to start working together and start putting a group together."

Dover came to L.A. from his home of Birmingham, Ala., and Manning and Dover put together a 13-song demo. Virgin (home of Charisma) waffled on signing the band, so the musicians approached the Work Group; Harris had signed Jellyfish to Virgin when he ran the company with Ayeroff years before.

However, before a label deal was finalized, Dover got a call to work with Slash's Snakepit, the hard rock unit led by Guns N' Roses'

lead guitarist.

"I didn't have anything to offer him," Manning says of Dover. "The record deal was in limbo. You know GN'R: Slash basically told him to scream for 55 minutes. And because Eric's voice is really versatile, as you can tell from our record, he could do that also."

POP-SAVVY MATERIAL

Imperial Drag's pop-savvy original material, published by Sunshine Suicide Songs/Virgin Music (ASCAP), runs far afield from Snakepit's no-frills hard rock.

While Manning sidesteps attempts to probe specific precursors, he says of the band's music, "There was definitely a conscious effort on a lot of this material to write music that obviously had a melodic and lyrical hook. But we also really tried to go for songs that had undeniable grooves, dancy albums, in the way that Zeppelin would have done a funk song or

something. Do I dare say 'riff-rock?'"

After onetime XTC producer John Leckie bowed out of the recording project, Imperial Drag (which includes drummer Eric Skodis and bassist Joseph Karnes) entered the studio with Nashville-based producer Brad Jones, who has worked with Jill Sobule and several Music City acts.

Manning says of Jones, "He was only a few years older than us, so when we made references to stuff, he'd understand. At the same time, it was important to us that, although we were inspired by things of the past and present, we don't get trapped in this retro bag."

Ayeroff says, "The last thing that this record is is a retro record. It's a very futuristic record. I think this is a harbinger of what's going to happen."

The Work Group will kick off Imperial Drag with the April 23 release of the single "Boy Or Girl."

"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 at 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 starburst 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 'Workstock,'" Ayeroff says with a chuckle. "We're having all of our staff 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.

CURB MERGES MARKETS WITH PATTY CABRERA

(Continued from page 11)

and make a retail promotional tour this summer. "We also plan to do some retail price and positioning with the contemporary Christian accounts, as well as [with] the mainstream accounts," he says. "The whole idea is to get the image of Patty Cabrera and the music out to as many people as we can 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, Cabrera 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 A&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 1991 with an album on Word. "It's been five years since my first record, and I still get letters," Cabrera 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, Cabrera returned to college—she is pursuing her master's degree in theology—and was thinking about getting out of the music business. Then she began cutting demos with Parr, 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 urby Latin pop thing."

To help Cabrera achieve the sound they were looking for, Parr brought in the rhythm section of the Miami Sound Machine and the same horn players heard on several of Michael Jackson's albums. "They brought authenticity," Cabrera says. "You can't get any more real than Gary Grant or Jerry Hey on horns. I was honored."

Cabrera 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 one or two tracks, but it will be basically the same."

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

received in the Christian marketplace.

"If who you are and what you sing is sound enough, that's all that matters," Cabrera 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. Every culture is different, and I will be totally sensitive to whatever culture I'm in, as well as sensitive to what I know spiritually."

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

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

IRMA AWARDS HONOR IRISH ACTS

(Continued from page 12)

ored for, respectively, best new Irish act and best Irish group album ("Said And Done").

Boyzone also won an IRMA for best single, "Key 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 squeaked around the hotel gates earlier that evening.

The Corrs performed an uplifting version of their transatlantic hit single "Runaway" during the IRMA show and demonstrated their photogenic appeal the next day with splashy press coverage in leading Irish newspapers. Earlier in the week, the Corrs had helped publicize the 1996 Rhythm, Roots and Country festival, which takes place May 3-5 in Galway, Ireland. Steve Earle and k.d. lang, among others, will join them at the Budweiser-sponsored event.

The Corrs' IRMA honor was their second 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 143/Lava/Atlantic album, "Forgiven, Not Forgotten," continues to occupy slots in the Irish top 10 and, after 23 weeks, 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"); Michael Jackson, for best male artist album ("HIStory: Past, Present And Future—Book I"); Celine Dion, for best female artist album ("D'Eux"); and Oasis, for best group album ("What's The Story? Morning Glory?"). All but Jackson sent videotaped messages of appreciation.

An edited, hourlong version of the show 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 Dickins, and BMG Records U.K. chairman John Preston.

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Gund Arena Cleveland	March 20-23	\$1,572,667 Gross Record \$19.25	82,447 four sellouts	Varnell Enterprises
GARTH BROOKS	Market Square Arena Indianapolis	March 27-30	\$1,160,571 Gross Record \$17	69,653 four sellouts	Varnell Enterprises
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	March 18	\$630,685 \$45/\$29.50	15,671 sellout	Belkin Prods Cellar Door
WYNNONA BLACKHAWK	Universal Amphitheatre Universal City, Calif.	March 15-17	\$590,463 \$60/\$35/\$35/\$20	17,898 three sellouts	MCA Concerts
BOB SEGER KEVIN WELCH	Kemper Arena Kansas City, Mo.	March 21	\$416,441 \$24/\$23	14,674 sellout	Contemporary Prods New West Presentations
BOB SEGER	Kiel Center St. Louis	March 19	\$436,466 \$24/\$23	15,752 sellout	Contemporary Prods
TIM MCGRAW FAITH HILL	Bryce Jordan Center, Penn State University University Park, Pa.	March 31	\$280,263 \$23.50/\$22.50	11,506 sellout	Show Productions Inc.
GEORGE STRAIT DAVID LEE MURPHY	Tingley Coliseum Albuquerque, N.M.	March 29	\$257,090 \$21.50	11,602 sellout	Varnell Enterprises
BUSH GOO GOO DOLLS NO DOUBT	Cajundome Lafayette, La.	March 29	\$292,256 \$28	12,016 sellout	Beaver Prods
GEORGE STRAIT DAVID LEE MURPHY	Pan American Center New Mexico State University, Las Cruces, N.M.	March 30	\$250,545 \$21	11,590 sellout	Varnell Enterprises

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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.



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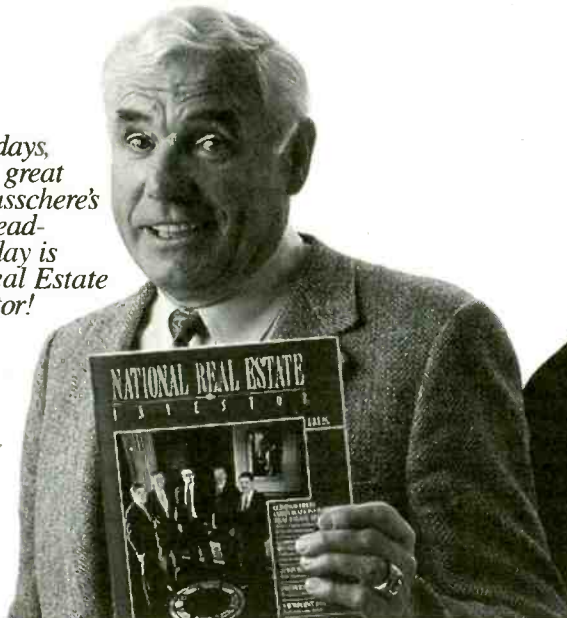
*Wherever
she's singing,
country wide,
Naomi Judd's
first-read-
of-the-day is
Billboard!*



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



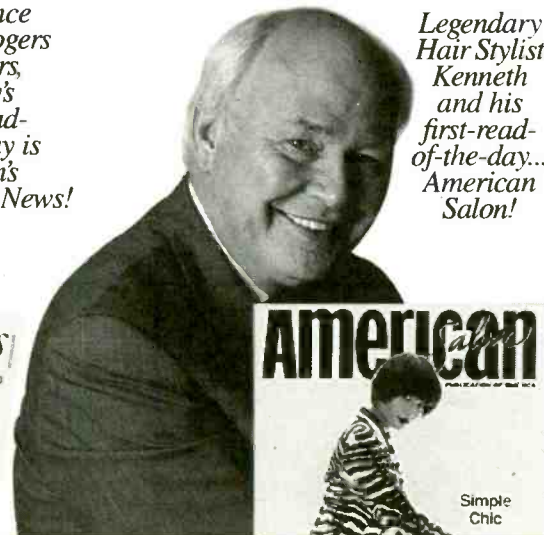
*These days,
ex-NBA great
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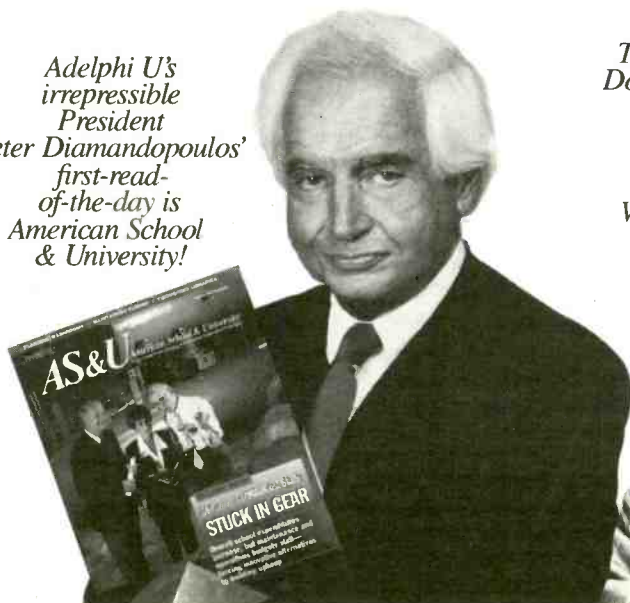
*Ever since
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irrepressible
President
Peter Diamandopoulos'
first-read-
of-the-day is
American School
& University!*



*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!*



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

(Continued from page 11)

Browne), "Living Under June" was released in the U.S. Feb. 28, 1995. According to SoundScan, the album has sold 78,000 units in the States. "Insensitive," currently at No. 38 on Billboard's Hot 100 chart, has sold 47,000 units.

"We've got a hit," says Al Cafaro, chairman/CEO of A&M Records. "In a time when the [radio] slots for ballads are few and far between, this record is carving out an audience for itself. We're getting heavy requests, and the phones are incredible."

"We're coming home," says Rick Stone, senior VP of promotion for A&M in Los Angeles. "Last week, we got [top 40/adult] WPLJ [New York] and top 40s WSTR [Atlanta], WAPE [Jacksonville, Fla.], WFBC [Greenville, S.C.], and WSNX [Grand Rapids, Mich.]. The record could be a six-month hit on the airwaves. It has minimum burn and a high audience involvement."

"The reaction to 'Insensitive' has been marvelous here," says Gary Miller, music director of hot AC WKEE Huntington, W. Va. "[Response has] been incredible since day one. We added it Aug. 9, and it's still a power [track] for us almost eight months later."

"People really identify with the song," says Stone. "It breaks the stereotype of soft records being perceived as adult-leaning, not requesting immediately, and not selling singles to a younger audience. When the record went on the air, audiences said they wanted to hear it again, and they went out and bought it."

Adds Beth Tallman, director of product development for A&M, "Markets where we've taken substantial [sales] leaps and had real 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 Artale, buyer for the Pittsburgh-based National Record Mart. "In March, it had its best month so far here. It quadrupled its sales from February. It's safe to say it's happening."

"It's building here," says Tom Hauserman, buying assistant for Philadelphia-based retail chain the Wall. "It's not in our top 50, but there's certainly strong movement."

"The record is starting to happen in our area," agrees Eric Keil, buyer with the nine-store Compact 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 artists like this with a folk/pop bluesy type of thing, like Joan Osborne."

Although Arden's first release, the 1993 Cherney-produced "Time For Mercy," earned critical acclaim for Arden and platinum status [100,000 sales] in Canada, it failed to get significant recognition in the U.S.

Arden's manager (with Rudi LeValley), Neil MacGonigill of Music Works Inc. in Calgary, Alberta, says, "A&M shipped 6,000 units of the album and took 4,000 back." With the success of "Insensitive," A&M relaunched "Time For Mercy" last October. According to SoundScan, the album has sold 7,000 units.

"Living Under June" was released in Canada Aug. 5, 1994, and, boosted by five top-charting singles—"Could I Be Your Girl," "Insensitive," "Wonder

Drug," "Unloved" (featuring Jackson Browne), and "Good Mother"—has sold 400,000 units there, according to Bill Ott, executive VP/GM of PolyGram Group Sales.

The album has been on The Record's retail chart for 84 weeks, peaking twice at No. 10 (March 13 and April 17, 1995), and was No. 57 on the trade publication's April 8 retail chart.

"Almost all her [Canadian] singles are in recurrent [rotation] here," says Wayne Webster, music director of AC CKFM (Mix 99.9) Toronto. " 'Insensitive' is in gold rotation; it's been a really good female record."

"The legs on this album are excellent," says Stewart Duncan, manager of product support group for HMV Canada. "After 18 months, it's still in the top 50 at our [Toronto] Yonge Street store."

SLOW BUILD

Arden's legs have also been up to the demands of nonstop promotion behind the album and single—promotion that won't end any time soon.

"The U.K. is rereleasing 'Insensitive' in May, and I'm going back [May 13-22] for 10 days of promotion," she says. "It almost makes my heart sink, because you do get to a point where you're sick of working a record. You don't want to eat KFC every day. But this kind of break may never come again."

Arden first heard "Insensitive" in a Calgary club five years ago, when its writer, Anne Moree, performed it. Arden says she would have liked to have recorded it for her debut album but had enough of her own songs.

"I don't know what it is about 'Insensitive,' but people do respond to it," Arden says. "I remember when I heard Anne do it, and I probably felt the same way that people do about it now."

" 'Insensitive' didn't make the cut on the first album, and then we spent a lot of time pitching that song to other people," recalls MacGonigill.

From early on, "Insensitive" was earmarked as the second single from "Living Under June." Released in October 1994 in Canada, the single peaked at No. 9 on The Record's retail single chart (Jan. 27, 1995), No. 2 on its contemporary hit radio chart (Jan. 6, 1995), No. 1 on its pop adult chart (Dec. 16, 1994), and No. 68 on its album rock chart (Nov. 2, 1994).

GLOBAL INTEREST

Unexpectedly, "Insensitive" became an early chart hit in Italy in October 1994, after Claudia Cevenini, A&M product manager for Polydor Italy, pitched it as a theme for a provocative TV spot for Coin, Italy's leading retail clothing chain.

Viewer response was so intense that Italian national radio added the track, and Polydor moved up the album's release in Italy to November 1994. The album has sold 25,000 copies in Italy, "mostly driven by that commercial," says Martin Kierszenbaum, international marketing director for A&M.

"Insensitive" also became a No. 1 single last August in Australia, reaching platinum status (75,000 units) and pushing sales of the album to 15,000 units, according to Kierszenbaum.

"During our annual roadshow to retail and radio presenting upcoming releases, people started clamoring for

the 'Insensitive' video," says Kierszenbaum. "They said, 'Put this out here as a single, and we'll support it.' We put it out; they supported it. It was a complete reaction to that song. She went down there when the single was peaking and did a promo tour. Everybody loved her."

"Australia was great," says Arden. " 'Insensitive' had been No. 1 two weeks before I arrived. I sang in malls, though, with a microphone and a PA, and with an MC in a tuxedo announcing every five minutes, 'This is your last chance to meet Jann Arden, the singer of "Insensitive." She's here now.' That's what [Australians] call in-stores. It was a bit unnerving."

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, "Could I Be Your Girl." With fourth-quarter label-priority releases by Del Amitri, Janet Jackson, and Solo, A&M's promotion department, cognizant of early reaction to the track in the U.S., insisted on waiting for an opportune window to launch the single. Last November, it began to aggressively work the song at U.S. radio.

Cafaro says, "The Canadian and Australian successes on 'Insensitive,' coupled with the passion that many people at A&M in America had for Jann as an artist, made it plausible for us to start 1996 with Jann Arden as one of the first records we were going to go after."

"[Billboard editor in chief Timothy White's Aug. 13, 1994] piece was also a very significant part of the puzzle early on," continues Cafaro. "To see that that kind of enthusiasm existed apart from us hardened and focused our own resolve about Jann."

"We knew 'Insensitive' was a hit because it had already been a hit elsewhere, and we'd seen Jann perform it," says A&M's Stone. "We went to hot AC last November, and then we swung over to [top 40] in mid-January. AC led the way, and a couple of top 40s who wanted to play it early on. Since then, we've been slowly inching our way back into triple-A stations."

According to Stone, early stations playing "Insensitive" were ACs WKEE Huntington and WLZW Utica, N.Y.; top 40s WAYV Atlantic City, N.J., and KKLQ San Diego; and hot ACs KDMX Dallas, WBMX Boston, KHMV Houston, and WKTI Milwaukee.

Stone says, "Programmers kept telling us, 'This song is a hit' and saying, 'That's my wife's favorite song' or 'That's my girlfriend's favorite song.' What stood out about this song was that where it got played, the audience spoke, and they spoke quick. When it went on the radio, it requested big."

"It started off as a heavy female record, but it spread to guys quickly, which surprised us," says WKEE's Miller. "Perhaps there are guys who recognize themselves as being insensitive or have been in relationships with insensitive women."

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 re-

leased in January. "That film certainly helped in cross-promoting the record," says A&M's Tallman. "Then, as we started building 'Insensitive' at radio, television started to come into play."

Tallman cites Arden's March 5 appearance on "Late Show With David Letterman" and her March 7 date on "Good Morning America" as being key to significantly raising awareness of Arden and "Insensitive" in the U.S.

"Sales went up significantly the week after those shows," she says. "We went from selling 3,000 copies to 5,000 copies of the album [per week]. We're now looking to get a couple more major TV shows in April. They're not confirmed, but it looks as if we'll get in."

"My only experience of recognition in the United States has come from television," says Arden. "A woman on a plane asked, 'Were you on "Good Morning America" yesterday?' I said I had been, and she said, 'You look better now.' That's my experience of the recognition factor in America. Without MTV or VH1 airplay, Americans may not know me, but they know 'Insensitive.'"

She adds, "The people supporting my music are a very diverse bunch. I don't think my demographic is 18-25 or 25-55. [At concerts], I'm getting young girls, families, grandparents with grandkids, housewives, and single mothers with their newest boyfriends coming out. It's just so crazy. Go figure. I never thought my music would appeal to younger people, ever. I thought it was too sad."

To set up "Living Under June" in the U.S., the album and an electronic press kit were first sent to the staff of PolyGram Group Distribution in December 1994. Also, A&M's account development, account service, and college reps were sent the Canadian version of the album, along with press kits and a video of the first Canadian single, "Could I Be Your Girl," to service to retail, radio, and press.

In October 1994, Arden went to Europe on a promotional swing that included Sweden, Denmark, Holland, Germany, Italy, and England. This was followed by a 10-city Canadian promotional tour and a 20-date Canadian concert tour in November. She returned to Europe in February and March 1995 for a 15-date tour that included shows in Sweden, Denmark, Belgium, Holland, Italy, Germany, and England.

Following a 12-date Western Canada tour, several one-off showcases, and shows with Del Amitri and Steve Forbert in the U.S. in April and May '95, Arden began an eight-week U.S. club tour in early June.

Released in Canada on July 5, 1994, the edgy "Could I Be Your Girl" reached No. 1 on The Record's pop adult chart, No. 5 on its contemporary hit radio chart, and No. 27 on its album rock radio chart.

As in Canada, "Could I Be Your Girl," marked by a hip-hop-style drum loop, was the first single in the U.S. A&M serviced the track to triple-A radio in February of last year, followed by hot AC, mainstream AC, and top 40—with moderate results.

A&M executives, however, are insistent that the groundwork laid by "Could I Be Your Girl" was pivotal to the strong reception later accorded

"Insensitive" by U.S. radio programmers.

"With 'Could I Be Your Girl,' we had a lot of radio, but we didn't have a [success] story," says Stone. "However, [in touring and doing promotional appearances] Jann made a lot of friends. Everywhere she went, she was spectacular. Her personality got out there. As a result, nobody came back to me saying, 'You put me on that Jann Arden record, and it didn't work.'"

" 'Could I Be Your Girl' was a mid-chart record, but [U.S.] radio programmers really got to know her," says Tallman. "Jann made a lot of friends who were willing to give her the benefit of the doubt for the second track because of that."

"['Could I Be Your Girl'] had some success, particularly in San Francisco, where KFOG played the daylights out of it," says MacGonigill. "We sold about 25,000 albums by the end of the single's radio run. The peak was 1,600 albums a week. Then we went down to 300 albums a week until 'Insensitive' broke."

After Arden's U.S. tour came the aforementioned 12-day promotional tour of Australia, with six days in Melbourne and six days in Sydney. "Jann did between 90 and 105 interviews in that two-week period," recalls MacGonigill. "From Sydney, we returned to North America through Los Angeles and Chicago, arriving in Toronto at 2 a.m. That night, she performed at an outdoor show in London, Ontario, before 8,000 people."

The next morning, Arden left for Europe to open a 15-date Chris Isaak tour Sept. 11-30 with shows in Italy, Sweden, Denmark, Holland, and England. This was followed by a 26-date Canadian tour from Nov. 9 to Dec. 12.

EUROPEAN RELAUNCH

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

"In the U.K., we're going to go to radio, as hopefully, 'Insensitive' is peaking 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. radio, Arden had planned to be writing songs for a follow-up album during this time. It was slated to be recorded in June. She still wants to release an album in Canada as soon as possible.

"If it kills me, I'll have an album up and running [in Canada] in the next six months," says Arden. "The U.S. will wait, and I'm hoping they go with ['Living Under June' track] 'Good Mother' after 'Insensitive.' I have April off. I'm going to spend a week in Vancouver and then 10 days in Nashville working. Then it takes Eddie and I two weeks to track. I can still keep doing [promotional work] in the States."

MacGonigill adds, "For the rest of the year, we're committed to being anywhere A&M wants us to be, anytime."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

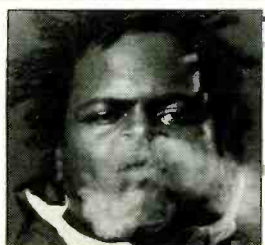
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			FOR WEEK ENDING APRIL 13, 1996	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	1	1	MARK KNOPFLER	GOLDEN HEART
2	3	11	LONESTAR	LONESTAR
3	2	3	CHANTAY SAVAGE	I WILL SURVIVE (DOIN' IT MY WAY)
4	6	21	KENNY WAYNE SHEPHERD	LEDBETTER HEIGHTS
5	10	33	TERRI CLARK	TERRI CLARK
6	14	5	JANN ARDEN	LIVING UNDER JUNE
7	5	7	2 UNLIMITED	HITS UNLIMITED
8	11	8	THE NIXONS	FOMA
9	7	21	3T	BROTHERHOOD
10	—	1	CELLA DWELLAS	REALMS 'N REALITY
11	12	25	DEBORAH COX	DEBORAH COX
12	15	4	GRAVITY KILLS	GRAVITY KILLS
13	4	2	BARENAKED LADIES	BORN ON A PIRATE SHIP
14	—	1	THE VERVE PIPE	VILLIANS
15	13	4	CASSANDRA WILSON	NEW MOON DAUGHTER
16	18	15	LEE ROY PARNELL	WE ALL GET LUCKY SOMETIMES
17	—	1	MARIA MCKEE	LIFE IS SWEET
18	8	24	THE CORRS	FORGIVEN, NOT FORGOTTEN
19	—	1	GUIDED BY VOICES	UNDER THE BUSHES, UNDER THE STARS
20	19	27	JIM BRICKMAN	BY HEART
21	17	14	SON VOLT	TRACE
22	16	12	RUBY	SALT PETER
23	20	5	THE SUBDUDES	PRIMITIVE STREAK
24	21	11	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS
25	35	2	TRACY BONHAM	THE BURDENS OF BEING UPRIGHT

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

26	23	25	MYSTIKAL	BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
27	—	1	ART N' SOUL	NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
28	22	5	GEORGE HOWARD	GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
29	27	16	JERALD DAEMYON	GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
30	25	9	LINDA DAVIS	ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
31	26	6	STEVE GREEN	SPARROW 51490 (9.98/13.98)	THE LETTER
32	30	20	DARYLE SINGLETARY	GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
33	24	3	SMOKIN' ARMADILLOS	MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
34	44	5	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR	VERITY 43014/JIVE (10.98/15.98)	STAND!
35	40	2	DJ KOOL	CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
36	33	2	DJ SCREW	BIG Tyme 1130 (10.98/15.98)	3 N THE MORNIN'
37	31	5	GARY CHAPMAN	REUNION 16200/ARISTA (9.98/15.98)	SHELTER
38	36	10	JUNIOR BROWN	MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
39	28	23	FROST	RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
40	38	32	POINT OF GRACE	WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
41	45	7	KILO	WRAP 8147/CHIBAN (10.98/15.98)	GET THIS PARTY STARTED
42	37	7	RICOCHET	COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
43	47	4	LUSH	4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
44	32	2	JESSE POWELL	SILAS 11287/MCA (9.98/15.98)	JESSE POWELL
45	42	20	MANDY PATINKIN	NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE
46	29	7	MAD SKILLZ	BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98)	FROM WHERE???
47	—	1	GOLDFINGER	MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
48	—	22	RAY BOLTZ	WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
49	—	42	RHETT AKINS	DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
50	—	15	BONEY JAMES	WARNER BROS. 45913 (10.98/15.98)	SEDUCTION

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

DINNER MUSIC: Robert Earl Keen's sixth album, the rockin' live set "No. 2 Live Dinner" on Sugar Hill Records, is starting to show some healthy sales. The album, released March 19, clocked in at No. 6 on the South Central Regional



Real Deal. Rapper Jackal The Bear is beginning to make waves with his debut single, "For Real," from his forthcoming Union/Warlock self-titled full-length set. The track, which has been a top 20 seller at Tower in Philadelphia since September, is No. 83 on Hot R&B Singles this week. KPWR (Power 106) L.A.'s Baka Boys did the remixes. Jackal will perform at Freaknic Weekend in Atlanta April 19-21.

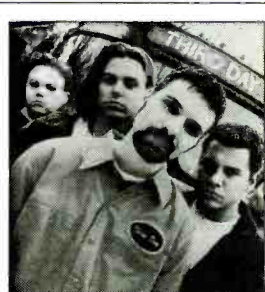
ous recordings and amazing live shows, sales of this album are being fueled by Americana radio and a bigger push at retail. "The cosmic forces came together on this release for us," says Bev Paul, director of sales and marketing at the Durham, N.C.-based label. "We tailor-made a marketing campaign around Americana radio and the syndicated 'John Boy & Billy' radio show."

The "John Boy & Billy" show, syndicated on more than 30 stations nationwide, had Keen perform a 90-minute unplugged set last fall in support of his 1994 release, "Gringo Honeymoon."

For "No. 2 Live Dinner," the label provided a bunch of CDs for the show to give away. Keen will be an on-air guest Sunday (7).

Sugar Hill also did a postcard mailing tied in with Blockbuster stores in the "John Boy & Billy" airplay markets. In late March, 300 postcards went to listeners of the radio show, encouraging them to go to Blockbuster for the specially priced "No. 2 Live Dinner" and discounts on Keen's other albums.

The ever-touring Keen will appear on syndicated radio show "Mountain Stage" May 19 and at Willie Nelson's annual July 4 picnic in Texas.



Day Break. Reunion's Third Day delivers Southern rock with vocals reminiscent of Dave Matthews'. The band's self-titled debut set is No. 23 on Top Contemporary Christian Albums and is due in the mainstream market June 18. Third Day will hit the road with Newsboys in May.

"It has been eight years since his last live record," says Paul, who dubs the new set "the Robert Earl Keen show to go." "We wanted to get this one as close to going to his live show as we could, so there's a lot of crowd singing in the background. This is also a way to shine a light on his new band."

SELF PROMOTION: With the release of Self's second single, "So Low," Zoo has embarked on the next phase of its marketing efforts for the band and its Spongebath/Zoo debut, "Subliminal Plastic Motives." In March, Self, along with the Gin Blossoms, was promoted by the Indie Retailers Coalition at more than 60 retail outlets. The stores offered counter-top, interior, and window displays; in-store play; and listening-booth exposure.

In April, 30-second spots will air on MTV in 10 key markets, and the band will play several festivals sponsored by modern rock radio stations.

Self, which is led by singer/songwriter Matt Mahaffey, is booked for shows sponsored by WAAF Boston, WCHZ Augusta, Ga., and WBZU Richmond, Va. The band recently signed for booking with Scott Clayton at PGA in Nashville.

Features in Musician, B-Side,

Guitar, Kulture Deluxe, and Rip magazines are slated to run this month.

Jesse Peretz—who directed the Foo Fighters' "Big Me" clip and Self's first clip, "Cannon"—will direct the video for "So Low" in New York April 27-29.

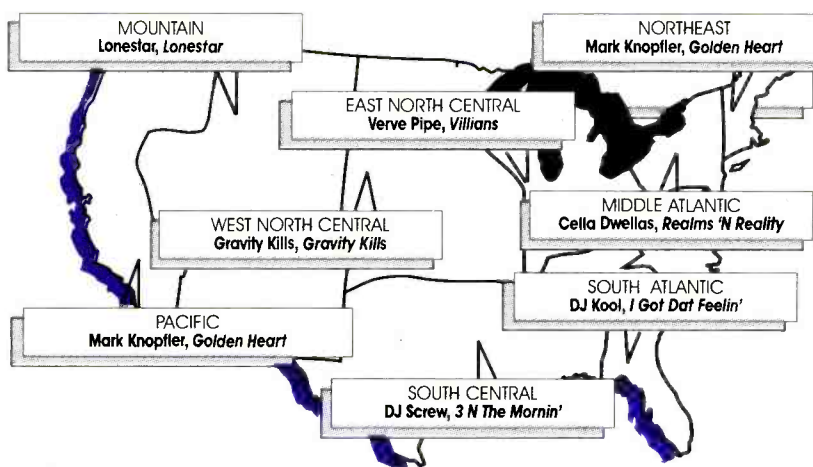
B RIDES SING ANTHEM: Zero Hour's 22 Brides have been asked by the Houston Rockets to sing the national anthem at the team's game April



Worth A Look. Pop/alternative rock act Plank Eye is the recipient of Tooth & Nail's biggest marketing budget ever. The band's third album, "Commonwealth," is No. 18 on Top Contemporary Christian Albums. A large shipment goes to Best Buy and other mainstream retailers this month. Album rock and modern rock should take note of "B.C." The Southern California band goes out on a 49-date tour this summer.

18. The Rockets' management apparently heard the band's song "Lullabye" on local station KTBZ. The New York-based band will perform at the station's huge Buzz Fest on April 20.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Lonestar Lonestar	1. Mark Knopfler Golden Heart
2. Mark Knopfler Golden Heart	2. Tracy Bonham Burdens Of Being Upright
3. The Refreshments Fuzzy Fuzzy Big & Buzzy	3. Jann Arden Living Under June
4. Terri Clark Terri Clark	4. The Nixons Foma
5. Frost Smile Now, Die Later	5. Cella Dwellas Realms 'N Reality
6. Jann Arden Living Under June	6. Ruby Salt Peter
7. Smokin' Armadillos Smokin' Armadillos	7. Barenaked Ladies Born On A Pirate Ship
8. Rhett Akins A Thousand Memories	8. 2 Unlimited Hits Unlimited
9. Kenny Wayne Shepherd Ledbetter Heights	9. The Corrs Forgiven, Not Forgotten
10. 2 Unlimited Hits Unlimited	10. Cassandra Wilson New Moon Daughter

Roundup, which includes Keen's homebase of Texas.

This week, the album is No. 12 on South Central and bows at No. 23 on the Mountain Regional Roundup. According to SoundScan, the album has sold more than 5,100 units to date.

While Keen's fan base has grown steadily from his previ-

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L.V. Making It On His Own

Tommy Boy Pushing Rapper's Debut Abroad

BY J.R. REYNOLDS

LOS ANGELES—Because of the worldwide success that L.V. has experienced as co-writer and guest vocalist on labelmate Coolio'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 soul artists," says L.V.'s product manager 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 9, Doug Rasheed, Prode'je, and Treyvon Potts.

The set features gritty R&B ballads

that draw from classic soul influences—a result of the vocalist's passion for old-school sounds.

L.V. says, "Growing up, I listened to the Dramatics, the Stylistics, Bloodstone, Marvin Gaye, Leroy Hudson... but I don't pattern myself after anyone. I also appreciate the work of some of today's artists like R. Kelly and Aaron



L.V.

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'je 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 raps."

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

Says L.V., whose songs are licensed by T-Boy Music, "I heard the track and started singing and writing over it. Then Coolio [also managed by Stewart] heard it and wanted to rap over it."

The track, renamed "Gangsta's Paradise," was eventually placed on MCA's 1995 "Dangerous Minds" soundtrack and became a hit, peaking at No. 1 on the Hot 100 and No. 2 on the Hot R&B Singles charts. The record went on to be win best solo rap performance at this year's Grammy Awards.

(Continued on page 29)



Rollin' With A New Crew. R&B vocalist Joe kicks it with his new label posse after signing a recording deal with Jive Records. Pictured, from left, are Joe's manager, Michelle Williams; Jive president Barry Weiss; Joe; and Zomba Recording Corp. chairman/CEO Clive Calder.

New Label, Lineup Mark Release

By Critique's Digital Underground

BY HAVELOCK NELSON

NEW YORK—After a three-year hiatus, hip-hop funk collective Digital Underground will release "Future Rhythm," its fourth full-length album, June 4.

Group leader Shock-G says the act's latest long-player attempts to break new musical ground. "It's just us tryin' to step off into some places hip-hop



drome," peaked at No. 16 on Top R&B Albums in 1993.

The group spent six years on Tommy Boy before signing with Winchester, Mass.-based Critique Records. "This company sees us differently than our last one did," says Shock-G, who doubles as Humpty Hump in the group. "I think Tommy Boy just saw our momentary worth; Critique sees our long-term value."

Shock-G says he became aware of Critique when an associate of Poppa Doo, an act on the label, told him about the company. According to president/CEO Carl Strube, the act inked with Critique in 1995 because of the label's A&R philosophy.

Strube says, "We sign performers we feel have the talent and creativity to come up with successful product, and we give them room to fully exercise their craft."

In the past, Digital Underground has spawned such successful spinoff acts as 2Pac and Raw Fusion. On "Future Rhythm," new members Erika "Shay" Sulpacal (vocals) and Eric Baker (guitar) join Shock-G and group mainstays Money B and DJ Fuze. The latter two formed Raw Fusion.

Performing cameos on "Future Rhythm" are the Luniz, Black Spooks, Del Tha Funké Homosapien, Sophia, and Parlay.

Citing "solo careers, production, and wood-shedding" as the reasons for Digital Underground's extended absence from recording, Shock-G says that in an effort to "make the new album decent and different," he "reflected and thought about the road ahead" before re-entering the studio.

(Continued on page 29)

Fugees Shine At Rap-Stravaganza; Yeofi Brings 'Necessary Madness' To Black Alternative

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 Fugees. Each act brought its unique personality to the stage and left the spirited audience howling for more.

LaFace act the Goodie Mob opened the evening with hard-edged rap that was driven by deep, rumbling electric basslines and a growling urban vibe.

Next came the Roots, whose way-out performance bordering on hip-hop alternative was packed with dope rhythms and rhymes. The Geffen band made optimum use of its live-band format, with drummer B.R.O. THE R.2 deftly styling his size XL 'fro between skin beats and rim shots.

Headlining the evening was the much-anticipated Fugees, who did Columbia proud with their incredible high-energy show. Unlike many acts today, the Fugees deliver a well-orchestrated concert, one that combines diverse musicality with keenly crafted showmanship and spontaneity.

A true mark of a good performer is the ability to invoke a spellbinding will on an audience. The Fugees incited the sell-out crowd to vocal frenzy, then reeled it back in to near silence as the hip-hop trio delivered serious, introspective, lyrical passages. Not since the heydays of Parliament and Earth, Wind & Fire have I witnessed such emotional control over an audience. And the Fugees 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/creative affairs senior 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 should 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 alternative artists stepping to the plate. Atlantic is still fine-tuning its marketing strategy, and Johnson says, "We're going to market him to R&B, alternative, and rock, because his music crosses through all of those genres."

POWER MOVE: Veteran entertainment attorneys Leroy Bobbitt and Virgil Roberts have paired to form the Santa Monica, Calif.-based, full-service entertainment law firm Bobbitt & Roberts. Bobbitt was a 16-year partner with

prestigious firm Loeb & Loeb; Roberts was president/general counsel of Solar Records.

CORRECT MOVE: Jamaican reggae singer George Nooks—who won two Tamika Awards last year for his song "Guilty"—and dancehall artist Lupa are the latest artists to join L.A.-based Correct Records. Nooks' untitled album, due this summer, features several track collaborations with Lupa, including "Real Man," the first single, which is produced by P.K. and the Beatnuts' Psycho Les. The single is scheduled for release April 30. Lupa's solo set has yet to be scheduled.

DIVA ALERT: "Divas: Simply Singing" will return for its seventh annual benefit performance May 11 at the Wilshire Ebell Theatre in Los Angeles.

Hosting once again will be Sheryl Lee Ralph, who diva-tizes several artists for the evening's musical exhibition. Among the chosen ones are Terry Ellis, Oleta Adams, Deborah Cox, Valerie Simpson, Vesta, Rachelle Farrell, Mona Lisa, Loni Anderson, Diana King, Jennifer Holiday, and Monifah.

"Divas: Simply Singing," which benefits AIDS research, has earned a reputation as one of the best showcases in town.

CLARIFICATION: A headline in last week's Color Me Badd story in this section misidentified the group's label affiliation. The act is signed to Revolution, which was formerly known as Giant.

HIP BOP ESSENCE has delivered two new sets worthy of listening consideration. "Hub Art" by Freddie Hubbard features the brassy sonics of trumpeters Marcus Belgrave, Eddie Henderson, and Wallace Roney and includes the deep vibes of bassist Ron Carter, the soaring saxophone play of Javon Jackson, and the ivory strokes of pianist Cedar Walton.

The label has also released "Afro Cubano Chant," a collection of tracks that expertly weave sassy, 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 nationally known blues acts but established a considerable following around Youngstown, Ohio, where he resided for 25 years. Mitchell was born in Mobile, Ala.



by J. R. Reynolds



Hot R&B Airplay

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

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

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

HOT R&B RECURRENT AIRPLAY

1	—	1	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
2	1	2	WHERE EVER YOU ARE	TERRY ELLIS (EASTWEST/VEEG)
3	2	4	FANTASY	MARIAH CAREY (COLUMBIA)
4	3	3	YOU PUT A MOVE ON MY HEART	Q JONES INTRODUCING TAMIA (QWEST/WB)
5	5	17	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	8	25	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
7	7	6	CRUISIN'	D'ANGELO (EMI)
8	12	24	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
9	4	7	ALREADY MISSING YOU	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
10	23	31	THIS IS HOW WE DO IT	MONTELL HORDEN (PMP/RAL/ISLAND)
11	10	19	WATERFALLS	TLC (LAFACE/ARISTA)
12	22	40	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
13	6	2	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
14	9	2	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)
15	11	10	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
16	15	26	BEST FRIEND	BRANDY (ATLANTIC)
17	19	45	CREEP	TLC (LAFACE/ARISTA)
18	18	7	BROKENHEARTED	BRANDY (ATLANTIC)
19	13	16	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
20	—	1	YOU WANT THIS PARTY STARTED	SOMETHING FOR THE PEOPLE (WARNER BROS.)
21	14	19	BROWN SUGAR	D'ANGELO (EMI)
22	16	42	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
23	20	6	GANGSTA'S PARADISE	COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
24	25	20	BOOMBASTIC	SHAGGY (VIRGIN)
25	21	39	I WANNA BE DOWN	BRANDY (ATLANTIC)

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

R&B SINGLES A-Z

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

25	1,2,3,4 (SUMPIN' NEW) (T-Boy, ASCAP/Bro Daddy, ASCAP/Sony Gems-EMI, BMJ/HL)
11	5 O'CLOCK (ARALC, ASCAP/Dazz Nite, ASCAP)
26	AIN'T NOBODY/ASSING YOU (Chyna Baby, BMJ/Vance Combs, BMJ/EMI Blackwood, BMJ/Ninth Street Tunnel, BMJ/Justin Combs, ASCAP/Arista, ASCAP)
100	AIN'T NOBODY (Copyright Control)
80	AIN'T NO LOVE AND HAPPINESS (A Green, BMJ/Wing, BMJ/UD, BMJ/Sweetness, BMJ)
38	AIN'T NO NIGGA/DEAD PRESIDENTS (J. LuLu, BMJ/Biggie, BMJ)
58	AIN'T NO PLAYA (First A Way, ASCAP/Rag Top, BMJ/Warner- Tamela, BMJ/Warner-Peart, BMJ/Anthony Forte, BMJ) WB
34	ALL I NEED (Copyright Control)
2	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Fade 2 Black, ASCAP/Talset Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP) HL
3	ALWAYS BE MY BABY (Sony/ATV/LRC, BMJ/Rye, BMJ/So Def, ASCAP/EMI, ASCAP/Full Heat, ASCAP/Air Control, ASCAP/OB/Oreal, ASCAP/Flyte, ASCAP) WB/HL
22	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI/Arista, ASCAP/DARP, ASCAP/Nutcase, ASCAP/Salandra, ASCAP/EMI Casadea, BMJ/EMI Blackwood, BMJ/Almo, ASCAP/WB, ASCAP) HL, WB
76	BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE) (Duggy Style, BMJ/Sage, BMJ/Songs Of Lastada, BMJ/WB, ASCAP/Sage, ASCAP/Snoop Duggy Dogg, ASCAP) WB
24	CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...) (Moby, BMJ/Mess Avenue, BMJ/PolyGram Int'l, BMJ/Warner, ASCAP/Mly Two Sides, ASCAP/Cycle One, ASCAP/M Sex, ASCAP/EMI/Arista, ASCAP) HL, WB
91	CHILDREN OF THE WORLD (FROM PEOPLE) (Art Fast, BMJ/Songs Of PolyGram, BMJ/Mess Day, BMJ)
60	C'MON N' RIDE IT (THE TRAIN) (Cappi, BMJ/Sa-Jette, BMJ/Unchained, BMJ) HL
99	COLD WORLD (Carrers, BMG, BMJ/Ranessa, BMG/GZA, ASCAP/Island, ASCAP/Black Bull, ASCAP) WB
9	COUNT ON ME (FROM WAITING TO EXHALE) (Ecat, BMJ/Sony/ATV/Songs, BMJ/For Him, BMJ/Nappy, ASCAP/Aventura, ASCAP) WB
85	DOE OR DIE (Life Is A Bitch, ASCAP)
7	DOIN IT (LL Cool J, ASCAP/Def Jam, ASCAP/Sage, BMJ/EMI Blackwood, BMJ/Vance Combs, BMJ)
71	DON'T CRY (SFZ, BMJ)
62	DON'T GIVE UP (FROM DON'T BE A MENACE...) (Star Brown, BMJ/Lawrence, ASCAP/Crystal Ave, ASCAP)
43	DON'T RUSH (Moke, ASCAP/Genius, ASCAP/Warner Chappell, BMJ)
19	DON'T WANNA LOSE YOU (EMI/Arista, ASCAP/Flyte, ASCAP/New Perspective, ASCAP/LBR, ASCAP)
87	DON'T WASTE MY TIME (Max & Ru, ASCAP/Bloodline, ASCAP/Baby Big, ASCAP)
1	DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BMJ/RKelly, BMJ) WB
16	DO YOU WANT TO/CAN'T HANG (Warner-Tamela, BMJ/Bobbie- Lee, BMJ/So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP/Top Billin', ASCAP/Brooklyn Based, ASCAP) WB
73	DROP (Bedstuyke, BMJ/EMI/Blackwood, BMJ/Ephry, ASCAP)
44	ENVY/FIREWATER (Joseph Cartagena, ASCAP/Maurice, ASCAP/EMI Arista, BMJ/Wu-Tang, BMJ/Soul Clap, ASCAP/EMI Blackwood, BMJ/Biggie, ASCAP/Ric Wilson, ASCAP) HL
21	EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad, BMJ/Beautiful Mess, BMJ/Fat, BMJ)
54	EVERYDAY & EVERYNIGHT (Funkmaster Flex, BMJ/M. Bryant, BMJ)
46	EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE) (Ecat, BMJ/Sony/ATV/Songs, BMJ/For Him, BMJ) WB/HL
70	FEELS LIKE THE FIRST TIME (Frabersha, ASCAP/Mess, Nity & Capone, ASCAP/WB, ASCAP)
63	FEELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia, ASCAP/Fatso, ASCAP/WB, ASCAP)
83	FOR REAL (Dink, BMJ/Swing T, ASCAP/Steaz, BMJ)
31	FU-GEE-LA (Sony/ATV/Tunes, ASCAP/Tate San Jo, ASCAP/Diverse Creation, ASCAP/Michela, ASCAP/Midnight Magnet, ASCAP/EMI/Arista, ASCAP/Salem Penn, ASCAP) HL
66	FUNKORAMA (Zomba, ASCAP) WB
72	GAMERS (Steady Mobbin', BMJ/EMI Blackwood, BMJ/Beautiful Mess, BMJ/2 Daughters Only Dicks, ASCAP/337, ASCAP)
20	GET MONEY (Big Poppa, ASCAP/Undeas'G, BMJ/Ebony, ASCAP/AFL, ASCAP/EMI/Arista, ASCAP/Justin Combs, ASCAP/WB, ASCAP) HL, WB
78	GIRL 6 (MFG, ASCAP) WB, ASCAP
58	GIVE ME THE NIGHT (Rodriguez, ASCAP/Almo, ASCAP) WB
74	GOIN' UP YONDER (Bud John, BMJ/EMI/Christian, BMJ)
32	HAVE I NEVER (Ecat, BMJ/Sony/ATV/Songs, BMJ) HL
93	HEATHEN RAGE (Star Of Africa, BMJ/Warner-Tamela, BMJ/Sky & Robbie, BMJ)
47	HEY LOVER (Rodriguez, ASCAP/Almo, ASCAP) WB
81	HOOP IN YO FACE (FROM SUNSET PARK) (Cappi, BMJ)
77	HUSTLER'S THEME (Phonons, ASCAP/Next Level Groove, ASCAP/H Playaz, ASCAP/Warner-Tamela, BMJ)
88	I AM L.V. (T-Boy, BMJ/Sky & Robbie, BMJ/Mo'Nique, ASCAP/Shep And Shep, ASCAP)
79	IF YOU'RE NOT GONNA LOVE ME RIGHT (Dacara, ASCAP/Groove Sky, ASCAP/Warner Chappell, ASCAP) WB
90	ILLUSIONS (MCA, ASCAP/Soul Assassins, ASCAP/EMG, ASCAP/Hits From Da Bong, ASCAP/Bopper Spook Surr's, BMJ)
35	I MISS YOU (COME BACK HOME) (FROM NEW YORK UNDER- COVER) (EMI/Arista, ASCAPE-2, Que it, ASCAP) WB, ASCAP/Ecile, ASCAP) HL, WB
5	I WILL SURVIVE (PolyGram Int'l, ASCAP/Paren-Vibes, ASCAP) HL
75	JESUS TO A CHILD (Dick Lushy, ASCAP/Chappell, ASCAP) WB
94	KEEP IT REAL (Blackstick, ASCAP/Beane Tribe, ASCAP/Grand Royal, ASCAP)
14	KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EMI/Arista, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Mic, BMJ/Warner-Tamela, BMJ) HL, WB
30	KEEP TRYIN' (Ella's Voice, ASCAP/Groove 78, ASCAP) Almo, ASCAP/Incip, BMJ/Sony/ATV/Songs, BMJ) HL, WB
4	LADY (Ari-chor, ASCAP/1200 AM, ASCAP/Rhythm, ASCAP/PolyGram Int'l, ASCAP)
86	LEFLAUR LEFLAH ESHKUSHA (Baby Paul, BMJ/M. Malik, ASCAP/Dougout, ASCAP/Strangemart, ASCAP)
57	LET ME CLEAR MY THROAT (CLR, ASCAP)
28	LET'S LAY TOGETHER (FROM DON'T BE A MENACE...) (Zomba, BMJ/RKelly, BMJ)
84	LET'S PLAY HOUSE (Suge, ASCAP/Emron's, ASCAP) WB
48	LOVE U 4 LIFE (EMI/Arista, ASCAP/DeWing Mob, ASCAP) HL
97	MISSING (Sony/ATV Tree, BMJ)
51	MOVE YA BODY (Forever People, ASCAP/Zomba, ASCAP/Bany L. Eastmond, ASCAP) Almo, ASCAP/March 9, ASCAP/Clark's True Funk, BMJ) WB
65	MR. ICE CREAM MAN (Burn Ave, BMJ/Biggie, BMJ)
96	MUST STAY PAID (Miami, ASCAP)
69	NASTY DANCER/WHITE HORSE (Oik, BMJ/Kole, Moke & Nite, BMJ/Santini, BMJ/WB, ASCAP) WB
17	NOBODY KNOWS (Joe Shade, BMJ/Shift Shift, BMJ/Jon, BMJ) CLM
51	NO MORE GAMES (PolyGram Int'l, ASCAP/Free Smoke Gangsta's, ASCAP/Undeas'G, BMJ/Clark's True Funk, BMJ/Music Corp. Of America, BMJ/Four Knights, BMJ)
18	NO ONE ELSE (Jumping Bean, BMJ/Justin Combs, ASCAP/EMI/Arista)

Billboard

Hot R&B Singles Sales

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

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	7	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEAT. RONALD ISLEY (JIVE) 6 wks at No. 1
2	2	2	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
3	4	10	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
4	3	6	WOO-HAH!! EVERYTHING REMAINS RAW	BUSTA RHYMES (ELEKTRA/VEEG)
5	5	6	DOIN IT	LL COOL J (DEF JAM/RAL/ISLAND)
6	6	7	LADY	D'ANGELO (EMI)
7	7	9	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
8	18	3	RENEE	LOST BOYZ (ISLAND)
9	12	8	5 O'CLOCK	NONCHALANT (MCA)
10	14	5	KEEP ON, KEEPIN' ON	MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)
11	15	11	A THIN LINE BETWEEN LOVE & HATE	H-TOWN (JAC-MAC/WARNER BROS.)
12	8	18	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
13	11	4	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
14	16	11	WHO DO U LOVE	DEBORAH COX (ARISTA)
15	9	18	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
16	10	16	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
17	19	6	1,2,3,4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
18	13	12	NOT GON' CRY	MARY J. BLIGE (ARISTA)
19	17	16	FU-GEE-LA	FUGEES (RUFFHOUSE/COLUMBIA)
20	20	10	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS'G BIG BEAT/ATLANTIC)
21	—	1	DON'T WANNA LOSE YOU	LIONEL RICHIE (MERCURY)
22	—	1	ONE FOR THE MONEY	HORACE BROWN (MOTOWN)
23	29	5	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z (R.O.C.-A-FELLA/FREEZE/PRIORITY)
24	23	7	STAIRWAY TO HEAVEN	PURE SOUL (STEP SUN/INTERSCOPE)
25	21	6	DO YOU WANT TO/CAN'T HANG	XSCAPE (SO SO DEF/COLUMBIA)
26	22	16	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)
27	28	5	HAVE I NEVER	A FEW GOOD MEN (LAFACE/ARISTA)
28	40	4	SHADOWBOXIN'	GENIUS/GZA FEAT. METHOD MAN (Geffen)
29	26	10	CAN'T BE WASTING MY TIME	MONA LISA FEATURING LOST BOYZ (ISLAND)
30	37	7	ALL I NEED	JESSE POWELL (SILAS/MCA)
31	38	2	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
32	25	19	TONITE'S THA NIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
33	—	1	AIN'T NOBODY/KISSING YOU	FAITH EVANS (BAD BOY/ARISTA)
34	30	26	BEFORE YOU WALK... LIKE THIS AND...	MONICA (ROWDY/ARISTA)
35	24	20	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
36	32	6	SOUL FOOD	GOODIE MOB (LAFACE/ARISTA)
37	35	5	ENVY/FIREWATER	FAT JOE (VIOLATOR/RELATIVITY)
38	33	5	SCENT OF ATTRACTION	PATRA DUET WITH AARON HALL (550 MUSIC)
39	31	27	ANYTHING	3T (MJJ/550 MUSIC)
40	42	3	MR. ICE CREAM MAN	MASTER P (NO LIMIT)
41	36	35	GANGSTA'S PARADISE	COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
42	34	25	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
43	27	19	SOON AS I GET HOME	FAITH EVANS (BAD BOY/ARISTA)
44	46	5	EVER SINCE YOU WENT AWAY	ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
45	50	4	FEELS SO GOOD (SHOW ME YOUR LOVE)	LINA SANTIAGO (GROOVE NATION/UNIVERSAL)
46	66	4	SLOW JAMS	QUINCY JONES (QWEST/WARNER BROS.)
47	43	8	PHYSICAL FUNK	DOMINO (OUTBURST/RAL/ISLAND)
48	47	6	SET U FREE	PLANET SOUL (STRICTLY RHYTHM)
49	52	10	UKNOWHOWWEDU	BAHAMADIA (CHRYSALIS/EMI)
50	61	7	AIN'T NO PLAYA	RAPPIN' 4-TAY (CHRYSALIS/EMI)
51	45	10	KEEP TRYIN'	GROOVE THEORY (EPIC)
52	53	11	NASTY DANCER/WHITE HORSE	K

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APRIL 13, 1996

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

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/HOT SHOT DEBUT ***						
1	NEW		1	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98) 1 week at No. 1	THE COMING	1
2	1	1	7	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	1
3	2	2	8	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
4	3	4	20	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
5	5	5	39	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
6	4	3	20	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
*** GREATEST GAINER ***						
7	8	8	7	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	7
8	6	6	26	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
9	9	9	19	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
10	7	7	7	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
11	10	—	2	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	10
12	NEW		1	VARIOUS ARTISTS PRIORITY 50556 (10.98/16.98)	CELL BLOCK COMPIATION	12
13	16	13	21	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
14	11	10	12	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
15	13	11	29	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
16	12	12	23	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
17	14	14	3	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
18	17	16	21	COOLIO ● TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
19	15	—	2	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	15
20	20	17	21	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
21	NEW		1	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) HS	REALMS 'N REALITY	21
22	18	18	11	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
23	NEW		1	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98)	ONE MO NIGGA TA GO	23
24	19	15	12	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
25	21	19	37	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
26	22	22	37	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
27	28	26	37	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
28	23	21	32	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
29	27	25	22	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
30	24	20	9	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
31	25	23	27	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
32	30	28	21	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
33	32	31	17	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
34	26	29	21	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
35	33	—	2	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	33
36	NEW		1	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98) HS	TOUCH OF SOUL	36
37	31	27	31	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
38	29	24	72	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
39	37	37	22	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
40	34	32	23	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
41	38	34	56	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
42	45	36	69	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
43	42	50	21	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
44	50	41	22	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
45	46	43	35	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
46	35	51	3	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
47	NEW		1	PHYLLIS HYMAN RCA 66838 (10.98/15.98)	LOVING YOU, LOSING YOU	47
48	39	33	25	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25

49	44	55	5	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
50	43	40	22	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
51	40	30	4	THE CONSCIOUS DAUGHTERS PRIORITY 53994 (10.98/16.98)	GAMERS	29
52	52	46	37	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
53	56	42	14	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
54	48	49	73	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
55	57	—	2	DJ SCREW BIG Tyme 1130 (10.98/15.98) HS	3 N THE MORNIN'	55
56	36	48	7	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
*** PACESETTER ***						
57	70	58	114	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
58	51	44	79	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
59	55	65	24	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
60	41	35	20	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
61	60	54	70	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
62	47	56	23	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
63	59	53	34	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
64	53	45	36	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
65	64	59	55	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
66	58	69	10	MAZE FEAT. FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
67	61	39	10	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
68	65	64	35	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LIX...	2
69	62	67	51	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
70	82	72	12	KILO WRAP 8147/CHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
71	49	38	6	LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
72	68	70	35	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
73	69	66	19	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
74	93	91	20	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
75	66	61	81	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
76	67	62	21	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
77	79	68	24	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
78	81	—	96	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
79	NEW		1	SA-DEUCE MECCA DON/EASTWEST 61891/EEG (10.98/15.98)	SA-DEUCE	79
80	77	94	70	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
81	54	47	11	GHETTO TWINZ BIG BOY 0020 (9.98/14.98) HS	SURROUNDED BY CRIMINALS	37
82	73	63	83	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
83	83	78	20	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
84	RE-ENTRY		34	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	'TIL SHILOH	27
85	76	86	34	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
86	80	57	24	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
87	74	75	42	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOND (9.98/13.98) HS	BROKEN	25
88	NEW		1	GETO BOYS RAP-A-LOT 41555*/NOO TRYBE (10.98/16.98)	THE RESURRECTION	88
89	96	93	27	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
90	RE-ENTRY		54	BARRY WHITE MERCURY 522459 (10.98/16.98)	ALL TIME GREATEST HITS	70
91	RE-ENTRY		20	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
92	72	79	21	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
93	98	84	36	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
94	84	—	99	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
95	78	74	25	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
96	90	80	19	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
97	85	73	20	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
98	75	60	20	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
99	RE-ENTRY		175	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
100	89	100	89	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2

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

Despite Violence, Soul Train Awards Upbeat; TLC, 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 L.L. Cool J, each of whom performed during the evening—was taped live for Fox Television on March 29 at the Shrine Auditorium in Los Angeles.

MCA diva Patti LaBelle, honored with the Heritage Award for career achievement, received a musical salute by Ronald Isley, Peabo Bryson, Rachelle Farrell,

and new Qwest female vocalist Tamia, 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.

Unknown to the enthusiastic audience, the show's upbeat presentation was marred when an incident erupted in the backstage parking lot between factions of Death Row Records and Bad Boy Entertainment. The altercation was

reportedly instigated by Death Row rapper 2Pac, who won a Soul Train Award for best rap album.



CORNELIUS

The Soul Train Music Awards show was produced by Don Cornelius and

directed by Ron DeMoraes. Geovanni Brewer was supervising producer, and George Duke was the show's musical director.

Following is a complete list of winners: R&B/soul single—female: Whitney Houston, "Exhale (Shoop Shoop)."

R&B/soul single—male: D'Angelo, "Brown Sugar."

R&B/soul single—group, band, or duo: TLC, "Waterfalls."

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

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

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., "One More Chance."

R&B/soul or rap new artist: D'Angelo.

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

Jazz album: Fourplay, "Elixir."

Gospel album: the New Life Community Choir Featuring John P. Kee, "Show Up!"

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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 has been wide-reaching.

"He's been on 'The Tonight Show With Jay Leno,' 'Late Night With Conan O'Brien,' 'Late Show 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 Naughty By Nature's Treach. The single was backed with L.V.'s solo version of "Gangsta's Paradise."

"On the strength of that single, plus all the attention 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 title track, was serviced to retail as well as crossover, mainstream, and adult R&B radio stations March 19. It was concurrently serviced to record pools and club DJs. The clip 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 24)

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—complete a connection between ragtime, blues, doo-wop, jazz, funk, rock'n'roll, and hip-hop in a way that doesn't sacrifice the hip-hop."

"Oregano Flow," the flavorful first single, shipped to mix shows and college and urban radio stations March 29.

Critique's strategy for marketing "Future Rhythm" is based on heavy consumer exposure. Strube says, "In addition to [releasing] the single, we prepared a five-track prerelease sampler and are going to put it into listening [posts] at 150 independent retail accounts 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 Strube.

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

				FOR WEEK ENDING		MORE SALES REPORTS		ARTIST	
				SoundScan®					
				1 ★ ★ ★		THING REMAINS RAW		◆ BUSTA RHYMES 5 weeks at No. 1	
				COMPILED BY ISLAND				◆ LL COOL J	
				LATEST GAINER ★ ★ ★				◆ LOST BOYZ	
				"BE A MENACE...")					
								◆ NONCHALANT	
				ON (FROM "SUNSET PARK")				◆ MC LYTE FEAT. XSCAPE	
				T/EASTWEST 64302/EEG				◆ COOLIO	
				JMPIN' NEW)				◆ FUGEES	
				JIMMY BOY 7721					
				LA					
				(X) RUFFHOUSE 78195/COLUMBIA					
				MONEY				◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.	
				UNDEAS/BIG BEAT 98087/AG					
				N'T NO NIGGA/DEAD PRESIDENTS				◆ JAY-Z	
				(M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY					
				SHADOWBOXIN'				◆ GENIUS/GZA FEATURING METHOD MAN	
				(C) (T) GEFEN 19396					
11	9	9	19	TONITE'S THA NIGHT ●				◆ KRIS KROSS	
				(C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA					
12	11	11	6	SOUL FOOD				◆ GOODIE MOB	
				(C) (D) (T) (V) LAFACE 2-4145/ARISTA					
13	12	13	5	ENVY/FIREWATER				◆ FAT JOE	
				(C) (D) (T) VIOLATOR 1546/RELATIVITY					
14	15	22	3	MR. ICE CREAM MAN				◆ MASTER P	
				(C) (T) (X) NO LIMIT 53213/PRIORITY					
15	13	10	35	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ ³				◆ COOLIO FEAT. L.V.	
				(C) (D) (V) MCA SOUNDTRACKS 55104/MCA					
16	16	14	8	PHYSICAL FUNK				◆ DOMINO	
				(C) (D) (M) (T) OUTBURST/RAL 577794/ISLAND					
17	18	27	12	UKNOWHOWWEDU				◆ BAHAMADIA	
				(C) (M) (T) (X) CHRYSALIS 58517/EMI					
18	25	21	7	AIN'T NO PLAYA				◆ RAPPIN' 4-TAY	
				(C) (M) (T) (X) CHRYSALIS 58528/EMI					
19	19	17	13	NASTY DANCE/WHITE HORSE				◆ KILO	
				(C) (T) WRAP 349/ICHI BAY					
20	17	12	15	FUNKORAMA				◆ REDMAN	
				(C) (M) (T) INTERSCOPE 98084/AG					
21	26	20	5	C'MON N' RIDE IT (THE TRAIN)				◆ QUAD CITY DJ'S	
				(C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG					
22	22	16	18	BEWARE OF MY CREW				◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL	
				(C) (D) (T) JAC-MAC 17722/WARNER BROS.					
23	20	23	3	SCANDALOUS				◆ THE CLICK	
				(C) (D) (T) SICK WID' IT 42366/JIVE					
24	23	29	9	WHY YOU TREAT ME SO BAD				◆ SHAGGY FEAT. GRAND PUBA	
				(C) (D) (T) VIRGIN 38529					
25	32	—	23	DROP/RUNNIN'				◆ THE PHARCYDE	
				(C) (T) (X) DELICIOUS VINYL 58483/CAPITOL					
26	33	—	2	HOOP IN YO FACE (FROM "SUNSET PARK")				◆ 69 BOYZ	
				(C) (T) FLAVOR UNIT/EASTWEST 64312/EEG					
27	21	—	2	HUSTLER'S THEME				◆ SMOOTHE DA HUSTLER	
				(C) (T) PROFILE 5449					
28	31	28	9	SPACE AGE				◆ EIGHTBALL & MJG	
				(C) (D) (T) SUAVE 1545/RELATIVITY					
29	24	15	22	HEY LOVER ▲				◆ LL COOL J	
				(C) (D) (M) (T) (V) DEF JAM/RAL 577494/ISLAND					
30	27	31	8	GAMERS				◆ THE CONSCIOUS DAUGHTERS	
				(C) (T) PRIORITY 53216					
31	28	25	27	CELL THERAPY				◆ GOODIE MOB	
				(C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA					
32	38	—	2	LET ME CLEAR MY THROAT				DJ KOOL	
				(C) (X) CLR 5218*					
33	34	36	18	GOIN' UP YONDER				◆ M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR	
				(C) (D) GIANT 17717/WARNER BROS.					
34	NEW ►	1		SUSPENDED IN TIME				◆ GROUP HOME	
				(C) (D) (T) PAYDAY/LONDON 127051/ISLAND					
35	39	39	6	ILLUSIONS				◆ CYPRESS HILL	
				(C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA					
36	36	26	28	DANGER				◆ BLAHZAY BLAHZAY	
				(C) (T) (X) FADER 127049/MERCURY					
37	30	30	21	LEFLAUR LEFLAH ESKHUSKA				◆ HELTAH SKELTAH AND O.G.C. AS THE FAB 5	
				(C) (T) DUCK DOWN 53223/PRIORITY					
38	29	24	7	KEEP IT REAL				◆ JAMAL	
				(C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA					
39	35	32	15	LET'S PLAY HOUSE				◆ THA DOGG POUND FEAT. MICHEL'LE	
				(C) (D) DEATH ROW/INTERSCOPE 53230/PRIORITY					
40	37	38	35	JEEPS, LEX COUPS, BIMAZ & BENZ				◆ LOST BOYZ	
				(C) (M) (T) UPTOWN 55062/MCA					
41	49	—	2	AIN'T NO LOVE & HAPPINESS				◆ KAWZ	
				(C) BUST IT 74003					
42	42	35	12	REAL LIVE SH*T				◆ REAL LIVE FEAT. K-DEF & LARRY-O	
				(C) (T) (X) PIRATE/BIG BEAT 98113/AG					
43	47	—	2	DOE OR DIE				◆ AZ	
				(C) (T) (X) EMI 58398					
44	46	—	2	NO COMPLEX				◆ CHINO XL	
				(C) (T) PREMEDITATED 17851/WARNER BROS.					
45	44	37	10	MICROPHONE MASTER				◆ DAS EFX (FEAT. MOBB DEEP)	
				(C) (T) (X) EASTWEST 64309/EEG					
46	41	34	18	COLD WORLD				◆ GENIUS/GZA FEAT. INSPEKTAH DECK	
				(C) (T) GEFEN 19391					
47	NEW ►	1		IF HEADZ ONLY KNEW...				◆ HEATHER B.	
				(C) (T) (X) PENDULUM 58549/EMI					
48	RE-ENTRY	6		FOR REAL				◆ JACKAL THE BEAR	
				(C) (T) (X) UNION 189/WARLOCK					
49	RE-ENTRY	16		I NEED YOU TONIGHT				◆ JUNIOR M.A.F.I.A. FEAT. AALIYAH	
				(C) (T) UNDEAS/BIG BEAT 98097/AG					
50	48	33	10	WELCOME				◆ ERICK SERMON	
				(C) (D) (T) DEF JAM/RAL 577791/ISLAND					

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

Sub-Urban Records Never Misses

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 thumpa-thumpa dubs 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 **Federal Hill** more than lives up to Sub-Urban's creative standards.

Musto teamed up with longtime collaborator **Victor Simonelli** and Gary

With nary a dud 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 double-pack sampler that has import hounds gleefully dipping 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



by Larry Flick

Inner Faith represent the album well, displaying Simonelli's knack for soul-soaked house grooves and inspirational lyrics.

Industry veteran **Larry Yaggar** shows his time-tested savvy by picking up "Sound Of Simonelli, Volume One" for his own B-Streetsmart 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 Watford** 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 To Me," a spare but spiritually charged houser produced by **DJ Fresh** and **M.A.T.E.** The song is sweet, but the performance is better. The truth is that Watford 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 his behalf. We have faith that his perseverance will pay off.

IN THE MIX: It is hard to believe that two whole years have gone by since **Gillette** had every jock-grabbin' boy on the street fearfully cupping himself with the withering "Short Dick Man." Well, just when it seemed safe for lads to stroll without protection, the sassy Chicago siren is back with "Shake Your Money Maker," an album designed to lead the girlies through another round of tooth-suckin' emancipation.

Produced by the S.O.S. Productions clique, this Zoo Entertainment project is rife with tongue-lashing giggles and hearty dance/pop grooves aimed directly at urban teens. "2 Minute Brother" is a fitting sequel to "Short Dick Man," while "Do Fries Go With That Shake?" and "Underwater Boogie" are just plain funny. Listening to these jams, we wonder how long it will be before Gillette is fronting a sitcom. Couldn't ya just see her throwing down à la **Brandy's** "Moesha" on either the WB or Fox television networks? She certainly has the sharp delivery and camera-ready image to make it work.

News from the ever-active Def Mix Productions posse: **David Morales** has been tapped to host a weekly mix-show on much-ballyhooed radio station WKTU New York. Due to begin airing

later this month, "Midnight With Morales" will see the legendary producer/DJ reaching beyond the typical mix-show format by dabbling in on-air chatting with guest artists between the grooves. Morales also joins Def Mix mates **Frankie Knuckles** and **Satoshi Tomiie** in providing original music and turntable 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 nightclubs. We can see the tide turning in a more positive direction every day.

Keeping Tomiie 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 stateside labels will pick up this project—which we would love to see blossom into an album, à la **Cerrone's** vintage long-players. Are we alone in seeing the stylistic kinship between these two talents?

Add Nervous Records to the long list of labels harking back to yesteryear for compilation inspiration. "Nervous Does Disco" plumbs through the archives of its parent company, Sam Records, for material, unearthing such rarities as "Wilka Wrap" by **the Evasions**, "Just How Sweet Is Your Love" by **Rhyze**, and "Just A Groove" by **the Glenn Adams Affair**. Quite cute, but we are far more challenged and charmed by "The Big Nervous Chill," an acid-funk odyssey largely concocted by the band **Cueball**. Our imagination tells us that "Jazbah Sceneries" and "Nocturnal Potation" would be dope in a live setting.

BETWEEN THE BEATS: Though singer/composer **Dana McCoy** is perhaps best known to clubheads as a 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 Featherweight 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 spare, acoustic-rooted confessionals, like "Just Beyond Words" and "Hard To Believe." At all times, 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.

Whilst in a chilled state of mind, we recommend reaching for the long-promised domestic version of "No Protection," the red-hot 1995 U.K. album by **Massive Attack Vs. The Mad Professor**. Available here on Gyroscope/Caroline, this tripped-out journey into futuristic dub features eight



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 bows 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**. Pictured, from left, are **Claudia Cusetta**, Maxi; **Los Angeles club DJ Eddie X.**; and **Kevin McHugh**, Maxi.

tracks from **Massive Attack's** recent Virgin album, "Protection," completely reconstructed 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 against the grain, the fact that the **Mad Professor** was actually capable of rendering the original versions of "Karmacoma" and "Spying Glass" safe is downright astounding. Novices should consider this an essential primer on how dub is done properly—as well as an important lesson in how far the parameters of dance can truly be stretched.

ON THE MOVE: Clubland compatriot **Ricardo Companioni**, 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. Companioni can be reached at 713-864-8409.

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 music of 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 "Silk" Hurley's** famed I.D. Productions posse, with whom he record-

ed the house classic "Symphony" for RCA 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 MAW Records under the group name **Lood**.

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

Billboard. HOT Dance Breakouts

FOR WEEK ENDING APRIL 13, 1996
CLUB PLAY

1. DIRTY LOVE LONNIE GORDON
REPUBLIC
2. THE CAPTAIN OF THE SHIP RATPACK
LOGIC
3. NEVER STOP REFLEXION FEAT.
LAURA ALFORD SUB-URBAN
4. REACH HIGHER UNKNOWN SOCIETY
CUTTING
5. I CRY BASS IS BASE ISLAND

MAXI-SINGLES SALES

1. I'M GETTING USED TO YOU SELENA
EMI LATIN
2. DO WHAT'S GOOD FOR ME 2
UNLIMITED CRITIQUE
3. EVERYBODY GET YOUNG ZEE PERSPECTIVE
4. ONE WC & THE MAAD CIRCLE LONDON
5. LA MORENA ILEGALES ARIOLA

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



Ragin' In Sacramento. DJ Michael "Emeric" Hayes is bringing the flavor of the worldwide dance music scene, with a specific slant toward hi-NRG grooves, to Sacramento, Calif.'s Rage nightclub with his popular "Eurobeat Thursday." Playing to several thousand people each week, Hayes and co-host David-X 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 KSFM.

Tutalo on the production of this vigorous houser, 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 punter onto the floor first. After about a minute, a rush of bright piano rolls and fleshy harmonies ushers in the hook and Alford's lead performance. By the time the chorus breaks in, you're humming in mid-shimmy—the mark of a potential smash.

Adding glitter to the track is **DJ Disciple**, who roughs it up with a pair of mixes that will heat up a few festive disco memories. If Sub-Urban 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, Simonelli also takes center stage with "Sound Of Simonelli, Volume One," an album largely composed of previously available singles and rare remixes.

Billboard's 3rd Annual **DANCE** Music Summit

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CONTACT INFORMATION

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

Larry Flick, Dance Music Editor
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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	4	7	6	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
2	7	10	6	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
3	3	5	11	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
4	12	25	4	THE SOUND LOGIC 59039	X-PRESS 2
5	11	14	5	SWEET DREAMS RCA 64504	◆ LA BOUCHE
6	16	30	3	MAKE THE WORLD GO ROUND CHAMPION IMPORT	SANDY B.
7	6	6	10	LIGHT YEARS WORK 78077/COLUMBIA	◆ JAMIROQUAI
8	1	2	10	TRES DESEOS (THREE WISHES) EPIC 78286	◆ GLORIA ESTEFAN
9	10	11	7	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
10	2	1	9	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	◆ FAITHLESS
11	14	18	6	STRANGE WORLD RCA 64371	◆ KE
12	8	3	9	LUCKY LOVE ARISTA 1-2980	◆ ACE OF BASE
13	17	21	5	LOVE HAS NO NAME REPRISE 43644	BABBLE
14	5	4	10	AIN'T NOBODY WORK 78229/COLUMBIA	◆ DIANA KING
15	9	8	9	RUMOUR LAVA 95649/ATLANTIC	◆ BEL CANTO
16	23	31	4	SUNDAY AFTERNOONS KRASNOW 55184/MCA	VANESSA DAOU
17	22	23	6	REACHIN' JELLYBEAN 2508	INSTINCT
18	26	32	4	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
19	21	28	5	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
20	32	43	3	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
21	28	29	6	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
22	20	19	7	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
★★★ Power Pick ★★★					
23	33	38	15	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
24	15	16	8	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
25	34	41	4	OOH BOY ARISTA 1-2983	REAL MCCOY
26	24	22	8	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	◆ THE OUTHERE BROTHERS
27	13	9	12	THE NEW ANTHEM LOGIC 59034	N-JOI FEAT. MARK FRANKLIN AND NIGEL CHAMPION
28	19	15	11	SET ME FREE ICHIBAN 24880	MIISA
29	18	13	12	THE WINDING SONG SIRE 66019/EEG	DOUBLEPLUSGOOD
30	41	46	3	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
31	29	26	7	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
32	35	37	5	FIND OUR WAY (BREAKAWAY) SUB-URBAN 21	KEY TO LIFE FEAT. KATHLEEN MURPHY
★★★ Hot Shot Debut ★★★					
33	NEW		1	ONE MORE TRY CHAMPION PROMO/RCA	KRISTINE W.
34	42	47	3	VICIOSA ZYX 8078	SUENO LATINO FEAT. VALERIA VIX
35	31	24	10	IMITATION OF LIFE SIRE 66049/EEG	BILLIE RAY MARTIN
36	39	39	7	LIFT ME UP EIGHT BALL 88	CONNIE & JUNIOR
37	43	49	3	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
38	NEW		1	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEEEO JOHN
39	44	—	2	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
40	27	12	12	WHO DO U LOVE ARISTA 1-2943	◆ DEBORAH COX
41	NEW		1	MOVIN' STRICTLY RHYTHM 027	MONE
42	40	33	8	UNTIL WE MEET AGAIN KING STREET 1036	URBAN SOUL
43	25	20	11	MUSICA ES MI VIDA (ROBI-ROB'S BORRIQUA ANTHEM PT.II) MCA IMPORT	C+C MUSIC FACTORY
44	49	—	2	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
45	50	—	2	I WILL SURVIVE EMI IMPORT	◆ DIANA ROSS
46	37	36	7	GIVE ME THE NIGHT BLUEMOON 95660/ATLANTIC	◆ RANDY CRAWFORD
47	NEW		1	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
48	48	48	3	2 LUVS GROOVE ON 36/STRICTLY RHYTHM	LIFE LINE
49	47	45	4	WALK! TRIBAL AMERICA 58520/I.R.S.	SIZE QUEEN FEAT. PAUL ALEXANDER
50	NEW		1	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	CANDY GIRLS

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	6	WOO-HAH!! GOT YOU ALL IN CHECK (M) (T) (X) ELEKTRA 66050/EEG	5 weeks at No. 1 ◆ BUSTA RHYMES
★★★ Greatest Gainer ★★★					
2	5	15	5	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	◆ JAY-Z
3	3	5	3	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
4	2	3	4	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
5	6	4	4	DOIN IT/I SHOT YA (T) DEF JAM/RAL 576121/ISLAND	◆ LL COOL J
6	11	31	5	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
7	4	—	2	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78277	◆ MARIAH CAREY
8	8	6	4	RELEASE ME (T) UPSTAIRS 0115	ANGELINA
9	7	2	7	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
★★★ Hot Shot Debut ★★★					
10	NEW		1	SUSPENDED IN TIME (T) LONDON 120078/ISLAND	◆ GROUP HOME
11	10	8	11	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
12	17	9	7	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
13	42	42	3	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
14	41	—	17	DROP/RUNNIN' (T) (X) DELICIOUS VINYL 58551/CAPITOL	◆ THE PHARCYDE
15	9	24	6	1,2,3,4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO
16	24	16	4	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
17	13	10	7	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
18	27	28	6	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
19	12	13	16	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
20	NEW		1	IF HEADZ ONLY KNEW... (T) (X) PENDULUM 58549/EMI	◆ HEATHER B.
21	14	7	18	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	◆ TOTAL
22	15	12	23	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
23	25	17	4	SHADOWBOXIN'/4TH CHAMBER (T) GEFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
24	19	29	3	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEAT. BRENDA DEE
25	16	20	29	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
26	21	14	12	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
27	29	34	7	NO REASON TO CRY (T) (X) QPM 2502/PROFILE	JUDY TORRES
28	20	21	9	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	◆ BRANDY
29	32	—	2	HUSTLER'S THEME (T) PROFILE 7449	◆ SMOOTHIE DA HUSTLER
30	23	19	4	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
31	34	27	5	KEEP ON, KEEPIN' ON (T) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XScape
32	18	11	3	HYPER-BALLAD (T) (X) ELEKTRA 66043/EEG	◆ BJORK
33	31	22	28	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN
34	36	30	8	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
35	30	18	19	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVANS
36	26	26	31	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
37	NEW		1	LOVE, LOVE, LOVE (T) BASEMENT BOYS 006	THOSE GUYS
38	49	—	17	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS'BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
39	28	—	2	DOE OR DIE (T) (X) EMI 58398	◆ AZ
40	35	40	9	CAN'T BE WASTING MY TIME (T) ISLAND 854539	◆ MONA LISA FEAT. LOST BOYZ
41	48	—	10	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
42	NEW		1	YOU DON'T HAVE TO WORRY (T) (X) METROPOLITAN 8011	RHYTHMCENTRIC
43	43	25	5	ENVY/FIREWATER (T) VIOLATOR 1546/RELATIVITY	◆ FAT JOE
44	RE-ENTRY		2	TAKE ME HIGHER (T) UPSTAIRS 0114	ENERGY
45	40	—	4	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527/EMI	◆ RAPPIN' 4-TAY
46	33	33	4	RITMO LATINO (T) (X) THUMP 2226	LAURA MARTINEZ
47	37	36	6	DO YOU WANT TO (T) (X) SO SO DEF 78052/COLUMBIA	◆ XScape
48	39	37	6	ILLUSIONS (M) (T) (X) RUFFHOUSE 78223/COLUMBIA	◆ CYPRESS HILL
49	RE-ENTRY		15	STAYIN' ALIVE (T) (X) RADIKAL 15562/AVEX-CRITIQUE	◆ N-TRANCE
50	47	—	7	GIVE ME THE NIGHT (T) (X) BLUEMOON 95660/AG	◆ RANDY CRAWFORD

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

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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 Diffie.

David Lee Murphy's Top-Shelf Set MCA Artist Benefits From NASCAR Tie-In

■ 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 sophomore jinx 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. 43 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



MURPHY

being his sophomore album, that experience brings even more to the table and the songs just ratchet it 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 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 "Fish Ain't Bitin'" —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 better and a lot longer. I'm always 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 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 real good kind of 'do the right thing' song, which, for me, is different from the last record. And we have a couple of songs that have a little romantic flavor to them [including] 'She's Really Something To See.' Player-wise, we have most 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 5' or 'Top 8 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 rowdy, and have a good time, but there is more to me than that, and I want people to know that... I'm ready to have a ballad out there."

Murphy is managed by Doug Casmus 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)



Stars At The ACM Awards. Three country artists who collectively have eight nominations will host the Academy of Country Music awards special, which airs live on NBC-TV April 24 at 8 p.m. ET. Shown, from left, are hosts Ronnie Dunn, Faith Hill, and Kix Brooks.

It Was Kitty Who Almost Didn't Make 'Honky Tonk Angels'; Hamlin Exits Asylum

IT WAS 44 YEARS AGO in May that Kitty Wells changed the face and future of country when she recorded the epochal "It Wasn't God Who Made Honky Tonk Angels" on Decca. It marked the first time that a female artist in country music—the business then referred to them as "girl singers"—took a woman's strong stand in a country song. It paid off quickly, holding the No. 1 spot on Billboard's Best Seller chart for six weeks in 1952 and eventually passing the million-sales mark. More important, it turned out to be a historical watershed moment when female solo artists began to establish themselves.

The song's composer, J.D. Miller, died recently. Services were held for him March 25 in Crowley, La. He was 73 and is survived by his wife, Georgia Sonnier Miller. Chiefly known for the Wells song, he also produced a number of acts, including Jimmy C. Newman, Clifton Chenier, Nathan Abshire, and Lefty Frizzell.

Following Miller's death, Wells talked with Nashville Scene about how the recording of "Honky Tonk Angels" came about.

"We were in Shreveport, La.," Wells says, "and had sent [Decca's] Paul Cohen a [demo] record to see if he'd be interested in recording me. We didn't hear from him, so we moved back to Nashville in December of '51. Johnnie [husband Johnnie Wright] & Jack were playing the Record Shop, and Paul Cohen 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 in and recorded 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, we'll go in and record this song. At least we'll make union scale on it.'"

After the song was released in July 1952, Wells says that was the last she heard of it until she got a phone call from Hank Williams' wife, Audrey, who had just driven 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, be a housewife. 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.



by Chet Flippo

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 Skoal Music and Texaco report that they have received about 280,000 requests for tickets for the 10-hour show featuring Travis Tritt, 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 CountryFest '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, W.Va., is set for July 18-21. The self-proclaimed "Super Bowl of Country Music" features Williams, Confederate Railroad, 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,

(Continued on page 35)

Nashville
Scene

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FOR WEEK ENDING APRIL 13, 1996

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
①	5	8	14	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	1
②	3	6	14	HYPNOTIZE THE MOON J. STROUD (S. DORF, E. KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	2
3	2	3	18	WALKIN' AWAY M. D. CLUTE, T. DUBOIS, DIAMOND RIO (A. ROBOFF, C. WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 1-2934	2
④	6	7	15	YOU GOTTA LOVE THAT B. BECKETT (J. BROWN, B. JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	4
⑤	9	12	19	WHAT DO I KNOW R. CHANCEY, E. SEAY (S. RUSS, C. MAJESKI, S. SMITH)	RICOCHET (C) (V) COLUMBIA 78088	5
⑥	8	9	8	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	6
⑦	10	11	13	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	7
8	4	4	19	TOO MUCH FUN J. STROUD, R. TRAVIS, D. MALLOY (C. WRIGHT, T. J. KNIGHT)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	4
9	1	2	15	TO BE LOVED BY YOU T. BROWN (G. BURR, M. REID)	WYNNONNA (V) CURB 55084/MCA	1
⑩	11	13	16	IT WOULDN'T HURT TO HAVE WINGS T. BROWN (J. FOSTER, R. LAVOIE, J. MORRIS)	MARK CHESNUTT (V) DECCA 55164	10
⑪	12	16	14	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)	◆ TIM MCGRAW CURB ALBUM CUT	11
12	7	1	16	YOU CAN FEEL BAD E. GORDY, JR. (M. BERG, T. KRÉKEL)	PATTY LOVELESS (C) (V) EPIC 78209	1
⑬	15	21	7	LONG AS I LIVE S. HENDRICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	13
⑭	16	19	8	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	14
				★★★ AIRPOWER ★★★		
⑮	30	—	2	MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	15
⑯	18	25	12	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)	◆ JODEE MESSINA (C) (D) (V) CURB 76982	16
17	14	17	11	HEAVEN IN MY WOMAN'S EYES T. BROWN (M. NESLER)	TRACY BYRD (V) MCA 55155	14
				★★★ AIRPOWER ★★★		
⑰	21	24	12	THE RIVER AND THE HIGHWAY P. TILLIS (G. HOUSE, D. SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	18
				★★★ AIRPOWER ★★★		
⑱	20	28	11	IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)	◆ BILLY DEAN (C) CAPITOL NASHVILLE 58526	19
⑳	22	22	18	READY, WILLING AND ABLE J. LEO, L. WHITE (J. LEARY, J. A. SWEET)	LARI WHITE (C) (V) RCA 64455	20
㉑	24	27	13	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	21
㉒	41	—	2	BLUE CLEAR SKY T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	22
23	19	20	14	IT WORKS E. GORDY, JR., ALABAMA (M. CATES, A. SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	19
㉔	28	30	8	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	24
㉕	33	36	7	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. J. WALKER, JR., K. LEHNING (S. EWING, D. KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	25
26	17	10	19	THE BEACHES OF CHEYENNE A. REYNOLDS (D. ROBERTS, B. KENNEDY, G. BROOKS)	◆ GARTH BROOKS (V) CAPITOL NASHVILLE 19022	1
㉗	35	39	6	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	27
㉘	31	35	6	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	28
29	13	5	18	IF YOU LOVED ME D. COOK (P. NELSON, T. SHAPIRO)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	4
30	25	14	16	I'LL TRY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	1
31	27	26	20	WILD ANGELS M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, G. HARRISON, H. STINSON)	◆ MARTINA MCBRIDE (C) (V) RCA 64437	1
㉚	37	40	6	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	32
33	26	29	18	SHE'S GOT A MIND OF HER OWN D. JOHNSON (B. LIVSEY, D. SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	26
㉛	38	38	11	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	34
35	23	23	11	WITHOUT YOUR LOVE S. GIBSON (A. ANDERSON, C. WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	22
㉜	34	32	20	BIGGER THAN THE BEATLES J. SLATE, J. DIFFIE (J. S. ANDERSON, S. DUKES)	◆ JOE DIFFIE (C) (V) EPIC 78202	1
㉝	47	71	5	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
③⑧	39	37	7	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	37
39	32	18	17	I KNOW SHE STILL LOVES ME T. BROWN, G. STRAIT (A. BARKER, M. HOLMES)	GEORGE STRAIT (V) MCA 55163	5
40	36	34	9	EVERY TIME MY HEART CALLS YOUR NAME J. BOWEN, C. HOWARD (G. HEYDE, J. B. RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	34
41	29	15	20	SOME THINGS ARE MEANT TO BE J. GUESS (M. GARVIN, G. PAYNE)	◆ LINDA DAVIS (C) (V) ARISTA 1-2896	13
④②	40	41	11	WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	40
④③	42	47	4	EVERY TIME I GET AROUND YOU T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA 55186	42
④④	49	69	3	STARTING OVER AGAIN T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	44
④⑤	53	57	4	TIME MARCHES ON D. COOK (B. BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT	45
④⑥	44	46	7	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCHUGH, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	44
④⑦	45	50	6	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	45
④⑧	43	45	8	ALL OVER BUT THE SHOUTIN' D. COOK (M. SMOTHERMAN, R. FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	43
④⑨	50	49	10	THE LOVE THAT WE LOST E. SEAY, H. SHEDD (G. BURR, M. POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	49
⑤0	NEW ►		1	★★★ Hot Shot Debut ★★★		
				HIGH LONESOME SOUND T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	50
⑤1	51	48	10	YEARS FROM HERE N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. MYERS, J. WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	48
52	52	51	6	LONG HARD LESSON LEARNED J. STROUD, J. ANDERSON (J. D. ANDERSON, D. ANDERSON, M. A. ANDERSON)	◆ JOHN ANDERSON (V) BNA 64498	51
⑤3	54	55	4	MEANT TO BE K. STEGALL (C. WATERS, R. BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	53
⑤4	56	61	4	TREAT HER RIGHT M. A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	54
55	55	52	6	SHE NEVER LOOKS BACK R. LANDIS (J. LAUDERDALE, F. DYCUS)	◆ DOUG SUPERNAW (C) (V) GIANT 17687/REPRISE	52
⑤6	57	65	3	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	56
⑤7	60	63	5	SOMEDAY J. THOMAS (S. AZAR, A. J. MASTERS, B. REGAN)	◆ STEVE AZAR (C) RIVER NORTH 163008	57
58	46	43	12	1969 K. STEGALL, J. KELTON, C. CHAMBERLAIN (K. STEGALL, G. HARRISON, D. HENSON)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	43
59	59	59	9	REMEMBER THE RIDE C. BROOKS (K. WILLIAMS, M. HARRELL)	◆ PERFECT STRANGER (C) (D) (V) CURB 76978	56
60	58	56	7	YOU'D THINK HE'D KNOW ME BETTER B. BECKETT, T. BROWN (B. CRYNER)	◆ BOBBIE CRYNER (V) MCA 55167	56
⑥1	62	64	3	LITTLE DROPS OF MY HEART N. WILSON (K. GATTIS)	◆ KEITH GATTIS (C) RCA 64488	61
⑥2	75	—	2	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512	62
⑥3	68	72	4	BEFORE HE KISSED ME J. LEO (L. HENGBER, M. IRWIN)	LISA BROKOP (C) CAPITOL NASHVILLE 58557	63
64	61	53	14	NOW THAT'S ALL RIGHT WITH ME B. SCHNEE, K. LEHNING (KOSTAS, T. PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM 64308	43
⑥5	NEW ►		1	A THOUSAND TIMES A DAY E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78039	65
66	71	—	2	BACK IN MY ARMS AGAIN B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	KENNY CHESNEY (C) (V) RCA 64235	66
⑥7	73	67	12	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	67
⑥8	72	—	2	PHONES ARE RINGIN' ALL OVER TOWN M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHEM)	MARTINA MCBRIDE (C) (V) RCA 64487	68
69	65	58	17	STANDING TALL J. STROUD (L. BUTLER, B. PETERS)	◆ LORRIE MORGAN (C) (V) BNA 64354	32
70	NEW ►		1	A LOVE STORY IN THE MAKING J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (D) (V) ARISTA 1-2991	70
71	70	68	19	PARADISE J. STROUD, J. ANDERSON (B. MCDILL, R. MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
㉚	NEW ►		1	THERE'S A GIRL IN TEXAS S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) CAPITOL NASHVILLE 10341	72
㉛	74	73	5	GOD'S COUNTRY, USA M. JONES (M. HUMMON, B. CURRY)	MARCUS HUMMON (C) (V) COLUMBIA 78251	73
74	64	54	13	EVEN IF I TRIED B. BECKETT (C. FAULK, N. MUSICK, B. REGAN)	◆ EMILIO (C) CAPITOL NASHVILLE 58507	41
㉝	RE-ENTRY		20	IF I HAD ANY PRIDE LEFT AT ALL J. BOWEN, C. HOWARD (J. GREENEBAUM, T. SEALS, E. SETSER)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58465	25

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

Billboard®

Top Country Singles Sales™

FOR WEEK ENDING APRIL 13, 1996

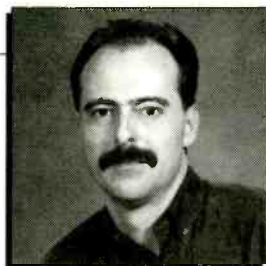
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	2	12	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
2	3	3	7	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
3	2	1	20	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
4	4	5	5	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
5	5	4	34	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
6	6	6	24	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
⑦	8	10	4	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
⑧	9	8	5	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JODEE MESSINA
⑨	10	9	5	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
10	7	7	20	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
⑪	NEW ►		1	MY MARIA ARISTA 1-2993	BROOKS & DUNN
12	11	14	42	ANGELS AMONG US RCA 62643	ALABAMA
13	13	13	10	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
⑭	25	—	2	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
15	14	12	9	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
16	12	18	10	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
⑰	20	23	3	WHAT DO I KNOW COLUMBIA 78088/SONY	RICOCHET
18	19	25	4	IT WORKS RCA 64473	ALABAMA
19	18	—	2	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN
20	17	16	22	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
21	16	17	9	WILD ANGELS RCA 64437	MARTINA MCBRIDE
22	15	11	21	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
23	24	—	11	NOT ENOUGH HOURS IN THE NIGHT GIANT 17764/WARNER BROS.	DOUG SUPERNAW
24	23	22	42	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
25	21	20	6	WALKIN' AWAY ARISTA 1-2934	DIAMOND RIO

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

COUNTRY CORNER



by Wade Jessen

THAT WHITE GUY: Bryan White enters Top Country Albums at No. 7 and The Billboard 200 at No. 62 with "Between Now And Forever" (Asylum), which opens with more than 15,000 units. White's self-titled debut entered the country list last summer at No. 68 with slightly more than 2,500 units and has risen as high as No. 13 on that chart, while peaking at No. 88 on The Billboard 200. This week, that set sold 6,000 units and holds at No. 26 on the country list and rises 188-185 on the big chart.

The lead single from the new album, "I'm Not Supposed To Love You Anymore," jumps 33-25 on Hot Country Singles & Tracks, increasing more than 500 spins—the second-largest hike in the top 40. Airplay leaders include WCOL Columbus, Ohio (30 spins), WODD Chattanooga, Tenn. (30 spins), WPOC Baltimore (29 spins), and WGEE Green Bay, Wis. (28 spins). Meanwhile, the cassette single holds at No. 4 on Top Country Singles Sales, moving more than 3,500 pieces.

HITTING HOME: Lonestar scores its first No. 1 on Hot Country Singles & Tracks with "No News," the second single from its self-titled debut album. Ken Van Durand, VP of promotion at BNA, says the timing of this No. 1 surprised even him. Van Durand notes this track "sneaked up from the weeds" to jump 5-1, and he cites continued support from programmers who almost unanimously chose this track as the album's standout hit. Stations airing the track in heavy rotation (more than 35 times per week) include KDDK Little Rock, Ark. (52 spins), KKBQ Houston (49 spins), WPCM Greensboro, N.C. (43 spins), and WYAY Atlanta (42 spins). The lead single, "Tequila Talkin'," peaked at No. 8 in December. Both tracks are included on the cassette single, which remains at No. 6 on Top Country Singles Sales, with more than 3,000 units.

SAY WHAT? Brooks & Dunn lead the Airpower honorees with "My Maria" (Arista), which jumps 30-15 on Hot Country Singles & Tracks with a whopping increase of more than 1,300 spins during its second chart week. Kim Leslie, music director at the venerable WSM Nashville, says her predictions for the first few weeks of this track were way off base. Leslie says she thought that the record would take longer to develop but that she is pleased with the immediate response from her station's listeners, particularly the younger end of the demographic scale. WSM played the track 38 times this week, up from 19 plays the prior week. Leslie adds that although the track is a cover of B.W. Stevenson's 1973 pop hit, it's new to younger listeners.

Meanwhile, Bobby Kraig, senior director of national promotion at Arista, says the No. 30 debut last week is the duo's strongest opening week ever, adding that feedback from programmers is unusually supportive for a cover tune. Jack Weston, senior VP of promotion and artist development at the label, says the song is so well-suited for Ronnie Dunn's vocals, it's almost as if the '70s version of the song was a demo for the duo.

WHERE THE GRASS IS BLUE: Vince Gill (MCA) swipes Hot Shot Debut honors 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 Alison 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 \$2 off David Lee's CD at participating retailers. We'll also give them to radio stations to use to promote the show and the album."

Participants may also win T-shirts, hats, and other merchandise and can mail the remainder of the ticket in order to be eligible for the grand prize, a fishing trip with Murphy.

In addition to the Brooks & Dunn tour, Murphy will be highly visible this summer on the NASCAR racing circuit. "We are sponsoring a car," he says. "We got 12th at Daytona, and we are really excited about it. It's like a red-neck dream come true to be sitting out there and watch your car go around 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-comer... It's something that I follow. We keep up with it and watch it on the bus and to be on the other side of the track is a lot of fun."

Weigand says the label will sponsor Purvis' No. 4 Chevrolet car in the remaining 20 Busch races this year and will sponsor his No. 44 car, which will run in four major Winston Cup races. "David Lee's music and image fit NASCAR perfectly," Weigand says.

Hinton agrees. "He's very much a blue-collar singer, and the core audience of the racing world is the core of his base," he says.

In addition to the NASCAR exposure, MCA plans to expand Murphy's audience by marketing his music to college fraternities. "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 their feedback on the music. We'll also 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 also putting together a postcard teaser 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."

NASHVILLE SCENE

(Continued from page 33)

Merle Haggard, Joe Diffie, Mark Collie, and Jerry Lee Lewis on day three; 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 April 28 with the 40th Anniversary Special at the Peabody Hotel in downtown Memphis. Holders of the first 200 ticket reservations are eligible to attend a private barbecue the day before at Lewis' ranch in Nesbit, Miss.

TWENTY-THREE YEARS after his brutal murder, Grand Ole Opry star Stringbean will be memorialized by the inaugural Stringbean Memorial Bluegrass Festival June 20-22 near his hometown of Annville, Ky. Performers will include Grandpa Jones, Porter Wagoner, Larry Sparks, and Ralph Stanley. A lifesize statue of "String" will be unveiled on the festival grounds.

ON THE FRONT: The Nashville music industry is gearing up to show support for U.S. troops in Bosnia. Operation Peace Endeavor will send more than 25,000 tapes, donated by major Nashville country and Christian labels, to soldiers in Bosnia. The endeavor is a continuation of Operation Desert Song, created by RCA Label Group's Renee Bell and New Haven Records' Ken

Harding, to send cassettes to U.S. troops in the Gulf War. Mark Collie, Aaron Tippin, and the Rev. Lawrence Thomason are spokesmen for the organization. Collie performs a benefit for the operation on Tuesday (9) at Green's Grocery in Leipers Fork, Tenn., outside Nashville. ... Tanya Tucker, meanwhile, is doing her part to keep the troops happy. In response to a request from Air Force troops in Bosnia for more Tanya Tucker Salsa, she's sending 50 cases of salsa and autographed photos. Her label, Capitol Nashville, is shipping copies of Tucker's CDs to the troops.

ON THE ROW: Newcomers Mindy McCready and David Kersh will perform at the Music City Tennis Invitational Live Celebrity Auction April 22 at Cool Springs Galleria in Franklin, Tenn. The auction is in conjunction with the 23rd annual Music City Invitational, set for April 27-28 at Vanderbilt University, and benefits the Child Development Center of Children's Hospital at Vanderbilt University Medical Center.

Hal Ketchum will share the stage with soprano Julie Wolf at the American Cancer Society's 21st annual Evening of Opera and Opry at Leows Vanderbilt Plaza Hotel here April 17... About 250 music industry folks are expected to tee off June 3 at Old Natchez Trace (formerly Woodmont

Country Club) here for the ninth annual Music Row Ladies Golf tournament. The event benefits United Cerebral Palsy of Middle Tennessee... Tracy Byrd, national spokesman for Special Olympics International on behalf of the Country Music Assn., is working with SOI to develop five bass-fishing tournaments this year to benefit the organization. The first will be at Dollywood 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 helped design a special fishing lure called "the Lifestyles of the Not So Rich & Famous," with 10 cents of each purchase going to SOI... Songwriters Mark Sanders and Tony Arata will host the Hats Off to High Hopes fund-raiser at the Wildhorse Saloon here May 19. Writers Matraca Berg, Gary Burr, and Bob Dipiero will perform at the event, benefiting High Hopes, a nonprofit organization serving families and their 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 MCG/Curb label.

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

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

- | | |
|--|--|
| 58 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WB | 32 Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL |
| 11 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) WB | DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI) HL |
| 48 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) HL | 56 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 21 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersons, BMI) HL | 74 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WB |
| 24 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI) HL | 43 EVERY TIME I GET AROUND YOU (IN2 D, ASCAP/Old Desperados, ASCAP) |
| 66 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) | 40 EVERY TIME MY HEART CALLS YOUR NAME (EMI Tower Street, BMI/EMI Blackwood, BMI) HL |
| 26 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Daily, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WB | 73 GOD'S COUNTRY USA (Careers-BMG, BMI/Floyd's Dream, ASCAP/BMG, ASCAP) HL |
| 63 BEFORE HE KISSED ME (Starstruck Writers Group, ASCAP/EMI April, ASCAP) | 16 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 36 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Roan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WB | 7 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL |
| 22 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Byass, ASCAP) WB | 17 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad, BMI) |
| 62 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WB | 50 HIGH LONESOME SOUND (Benefit, BMI) |
| 37 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL | 46 HOLD ON TO SOMETHING (Kicking Bird, BMI/Thornhawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WB |
| 38 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty | 2 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WB |
| | 75 IF I HAD ANY PRIDE LEFT AT ALL (WB, ASCAP/East 64 th Street, ASCAP/Warner-Tamerlane, BMI/Yasa, BMI/Major Bob, |

- | | | |
|--|---|--|
| ASCAP) WB | ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WB | 34 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Per Five, BMI) HL |
| 28 IF I WERE YOU (Sony/ATV Tree, BMI) HL | 15 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) | 72 THERE'S A GIRL IN TEXAS (Sawing Cumpny, ASCAP/Nip Vipperman, ASCAP) |
| 29 IF YOU LOVED ME (Sony/ATV Tree, BMI/Terilee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WB | 1 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL | 65 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) |
| 39 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Ht Street, BMI/Malaco, BMI) HL | 64 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 45 TIME MARCHES ON (Sony/ATV Tree, BMI) |
| 30 I'LL TRY (WB, ASCAP/Yee Haw, ASCAP) WB | 71 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murrah, BMI) WB | 9 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WB |
| 25 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WB | 68 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) | 8 TOO MUCH FUN (Hamstein Stroudacaster, ASCAP/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WB |
| 27 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WB | 20 READY WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) WB | 54 TREAT HER RIGHT (Integrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI) |
| 67 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WB | 59 REMEMBER THE RIDE (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP) WB | 3 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WB |
| 19 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WB | 18 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP) | 5 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WB |
| 23 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mike Alan Springer, BMI) WB | 55 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Laudersongs, BMI/Major Source, SESAC/Dynda Jam, SESAC) WB | 42 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WB |
| 10 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WB | 33 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WB | 31 WIND ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WB |
| 61 LITTLE DROPS OF MY HEART (Hornbill, BMI) | 57 SOMEDAY (Murrah, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) | 35 WITHOUT YOUR LOVE (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Almo, ASCAP) WB |
| 13 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Cheyves, BMI/Wonderland, BMI/Will Robinsons, BMI) HL | 14 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP) WB | 51 YEARS FROM HERE (Zomba, BMI/August Stars, BMI) WB |
| 52 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI) WB | 41 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL | 12 YOU CAN FEEL BAD (Longitude, BMI/Mighty Nice, BMI/Blue Water, BMI) WB |
| 70 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) | 69 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) HL | 60 YOU'D THINK HE'D KNOW ME BETTER (Lonesome Dove, BMI/Ensign, BMI) HL |
| 49 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WB | 44 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI) | 4 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Inring, BMI/Ybama, BMI) WB |
| 53 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI) Maypop, BMI/Wildcountry, BMI/Makin' Cheyves, BMI) WB | | 6 YOU WIN MY LOVE (Zomba, ASCAP) WB |
| 47 MY HEART HAS A HISTORY (Starstruck Writers Group, | | |

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★No. 1★★★		
1	1	1	60	SHANIA TWAIN ▲ ⁶ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	23 weeks at No. 1 THE WOMAN IN ME	1
				★★★GREATEST GAINER★★★		
2	4	4	19	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
3	2	2	23	ALAN JACKSON ▲ ¹ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
4	3	3	7	WYNNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
5	6	6	68	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
6	5	5	8	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
				★★★HOT SHOT DEBUT★★★		
7	NEW ►		1	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
8	8	9	28	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
9	7	8	31	FAITH HILL ▲ ¹ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
10	9	7	19	VINCE GILL ▲ ³ MCA 11394 (10.98/16.98)	SOUVENIRS	3
11	10	10	24	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
12	12	12	10	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
13	14	16	11	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	13
14	11	11	53	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
15	13	13	27	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
16	17	19	34	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	16
17	15	15	26	REBA MCENTIRE ▲ ¹ MCA 11264 (10.98/16.98)	STARTING OVER	1
18	18	17	95	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
19	19	18	29	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
20	16	14	5	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
21	20	20	37	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
22	23	22	32	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
23	25	28	106	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
24	22	23	60	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
25	24	24	46	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
26	26	27	41	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
27	21	21	10	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
28	28	26	29	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
29	30	31	29	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
30	29	30	37	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
31	27	29	23	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
32	32	35	25	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	32
				★★★PACESETTER★★★		
33	42	—	2	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	33
34	31	25	27	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
35	35	34	95	TRACY BYRD ▲ ¹ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	33	32	40	LORRIE MORGAN ▲ ¹ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
37	34	33	185	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	36	41	21	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
39	40	40	79	ALABAMA ▲ ¹ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
40	38	37	27	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
41	41	38	17	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
42	39	36	9	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
43	43	44	131	REBA MCENTIRE ▲ ¹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
44	44	48	27	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	44
45	37	43	3	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98) HS	SMOKIN' ARMADILLOS	37
46	45	42	27	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
47	47	45	113	THE MAVERICKS ▲ ¹ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
48	49	52	22	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
49	46	47	33	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
50	50	46	116	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
51	48	39	65	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
52	51	53	7	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	51
53	53	56	113	BLACKHAWK ▲ ¹ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
54	57	49	57	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
55	52	51	101	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
56	54	58	89	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
57	55	55	79	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
58	60	60	72	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
59	59	59	242	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
60	56	50	22	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
61	58	57	114	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
62	61	61	115	FAITH HILL ▲ ¹ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
63	62	54	7	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
64	64	64	55	NEAL MCCOY ▲ ¹ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
65	63	63	195	MARY CHAPIN CARPENTER ▲ ¹ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
66	67	70	85	THE TRACTORS ▲ ² ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
67	RE-ENTRY	21		SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
68	70	72	151	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
69	69	66	14	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
70	75	—	25	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
71	68	62	56	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
72	RE-ENTRY	51		SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
73	66	67	84	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
74	73	—	23	MARK CHESNUTT DECCA 11261/MCA (10.98/15.98)	WINGS	24
75	71	71	25	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41

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

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING APRIL 13, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	216 weeks at No. 1 GREATEST HITS	256
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	37
3	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	68
4	4	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	254
5	5	HANK WILLIAMS ▲ ¹ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	55
6	6	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	252
7	9	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	21
8	7	GEORGE JONES ▲ ¹ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	235
9	8	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	254
10	11	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	14
11	13	GEORGE STRAIT ▲ ⁵ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	250
12	12	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	18
13	10	KEITH WHITLEY ▲ ¹ RCA 2277 (9.98/13.98)	GREATEST HITS	102

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	14	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	46
15	15	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	81
16	16	MARTINA MCBRIDE ▲ ¹ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	20
17	17	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	119
18	19	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	18
19	20	COLLIN RAYE ▲ ² EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	4
20	18	WYNNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNNONNA	32
21	21	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	12
22	23	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	18
23	22	ALABAMA ▲ ¹ RCA 6825 (7.98/11.98)	ALABAMA LIVE	117
24	—	TOBY KEITH ▲ ¹ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	3
25	—	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	8

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

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan	
1	1	38	BOOMBASTIC ● VIRGIN 40158* 38 weeks at No. 1	SHAGGY
2	2	45	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
3	3	37	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
4	4	21	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
5	5	20	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
6	7	33	SCENT OF ATTRACTION 550 MUSIC 67094* HS	PATRA
7	6	9	RESISTANCE GIANT 24633/WARNER BROS. HS	BIG MOUNTAIN
8	8	21	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND HS	CAPLETON
9	10	115	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
10	9	41	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA HS	DIANA KING
11	11	38	FREE LIKE WE WANT 2 B ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG	
12	13	7	DANCEHALL KINGS VOLUME II BLUNT 6310/TVT	VARIOUS ARTISTS
13	14	11	STRICTLY THE BEST VOLUME 15 VP 1459*	VARIOUS ARTISTS
14	NEW		WHERE THERE IS LIFE ISLAND JAMAICA 539957/ISLAND	LUCIANO
15	12	33	REAL TING WEED 2006*/NERVOUS HS	MAD LION

TOP WORLD MUSIC ALBUMS™

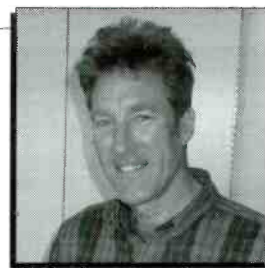
1	1	3	TIERRA GITANA NONESUCH 79399/AG 2 weeks at No. 1	GIPSY KINGS
2	4	53	BEST OF NONESUCH 79358/AG	GIPSY KINGS
3	2	5	LORE CELTIC HEARTBEAT 82753/AG	CLANNAD
4	3	7	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
5	5	8	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
6	8	72	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
7	6	62	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
8	9	6	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
9	7	3	RIVERDANCE CELTIC HEARTBEAT 82816/ATLANTIC HS	BILL WHELAN
10	10	19	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
11	11	58	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
12	NEW		FIFA MANGO 531039/ISLAND	ANGELIQUE KIDJO
13	12	29	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
14	14	27	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
15	15	33	CESARIA EVORA NONESUCH 79379/AG HS	CESARIA EVORA

TOP BLUES ALBUMS™

1	1	21	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS 5 weeks at No. 1	KENNY WAYNE SHEPHERD
2	2	22	GREATEST HITS EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	5	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
4	4	33	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
5	NEW		BLUES FOR GREENY CHARISMA 40507/VIRGIN	GARY MOORE
6	5	33	BLUES MCA 11060	JIMI HENDRIX
7	7	2	GRATEFUL HEART: BLUES & BALLADS BULLSEYE BLUES 9565/ROUNDER	RONNIE EARL & THE BROADCASTERS
8	8	33	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
9	6	23	TURN IT ON! TURN IT UP! BULLSEYE BLUES 9566/ROUNDER	ROOMFUL OF BLUES
10	10	33	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
11	11	10	DUKE'S BLUES POINTBLANK 41344/VIRGIN	THE DUKE ROBILLARD BAND
12	14	20	ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
13	9	33	KEB' MO' OKEH 57863/EPIC	KEB' MO'
14	RE-ENTRY		SAD STREET MALACO 7478	BOBBY "BLUE" BLAND
15	12	29	HANDFUL OF BLUES BLUE THUMB 7004/GRP HS	ROBBEN FORD AND THE BLUE LINE

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

Artists & Music



by Jim Macnie

EURO HERO: A promo tour of Europe that boasts 62 different interviews, including jazz mags in France, Holland, Germany, and Spain? I guess that could be deemed substantial interest, and I guess the Continental press 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 2, driven by the track "Flash In Dreamland," a collaboration between the saxophonist and crazed hip-hop poet MC 900 Ft Jesus.

Evans spent time with Miles Davis in the early '80s and did a stint in the reformed Mahavishnu Orchestra in 1984-87. His last three discs were on the Lipstick 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 Best coolly 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 it sounded like the sax players were just sitting in. They weren't really stretching and improvising. 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 Dreamland" on vinyl maxi-discs. 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 Cuscuna says facetiously in the liner notes to "Blue Spirits," the forthcoming disc by the Blue Note All Stars. The "thing" Cuscuna speaks of is a grouping of individual 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.

Trumpeter Tim Hagans, saxophonists Greg Osby and Javon Jackson, pianist Kevin Hays, and drummer Bill Stewart make up the group (with bassist Essiet Essiet helping out). Separately, they've all recorded critically acclaimed records; together, they cut "Blue Spirits" during the Blizzard of '96 in New York after testing much of the material and impressing quite a few listeners during a weeklong stint at the Sweet Basil club at the start of the year.

"Perhaps in the beginning it didn't sound like a real band," Blue Note president Bruce Lundvall says candidly. "But after the shows, and by the time they hit the studio, they sure did. The record's very strong. I can't wait to hear what they sound like after touring all summer."

The Bob Belden-produced "Blue Spirits" sounds like it was made by not only a real band, but a real hip band. "You can't be a Jazz Messenger [Jackson] or a part of Stan Kenton's group [Hagans] or part of Andrew Hill's band [Osby] without really listening and really working with other players," says Tom Evered, Blue Note's VP of marketing. "There's some real fire there."

The group is scheduled to swing through the West Coast, Canadian festival dates, and lots of European gigs. "They're going to be heard by a lot of people," says Evered. "Blue Spirits" streets May 14.

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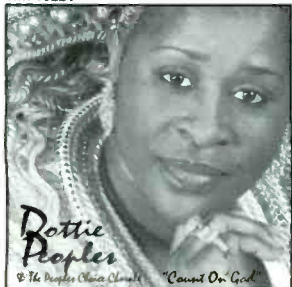
Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	6	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	★★ NO. 1 ★★ 5 weeks at No. 1 STAND!
2	2	143	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS	KIRK FRANKLIN AND THE FAMILY
3	8	12	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
4	4	77	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
5	3	25	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
6	RE-ENTRY		KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
7	17	9	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY "AMEN"
8	5	40	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
9	14	41	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
10	15	39	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
11	7	44	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND HS	BROKEN
12	11	23	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
13	10	61	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
14	9	36	SHIRLEY CAESAR WORD 67301/EPIC HS	SHIRLEY CAESAR LIVE...HE WILL COME
15	31	2	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
16	6	23	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
17	16	99	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
18	13	41	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
19	22	12	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 HS	A NEW THING-EXPERIENCE THE FULLNESS...
20	29	23	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
21	12	2	LAWRENCE MATTHEWS & FRIENDS GOSPO CENTRIC 72129	ALL I HAVE
22	21	17	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
23	RE-ENTRY		ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD
24	RE-ENTRY		KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	"EXCITED"
25	32	28	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
26	18	21	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
27	NEW►		WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10213	"LIVE"
28	19	83	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
29	20	60	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
30	RE-ENTRY		GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
31	25	11	RADICAL FOR CHRIST INTEGRITY 08792	PRaise IN THE HOUSE WITH RADICAL FOR CHRIST
32	RE-ENTRY		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
33	23	21	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
34	28	151	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
35	27	10	B. CHASE WILLIAMS & THE SHABACH CHOIR INTERSOUND 9162	TAKE A TRIP
36	35	145	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
37	RE-ENTRY		RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
38	RE-ENTRY		ISAIAH D. THOMAS AND THE CORNERSTONE PBB MASS CHOIR REDEMPTION 75003	PRAY EVERYTHING WILL BE ALRIGHT
39	26	27	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
40	RE-ENTRY		LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10212	SOMEONE TO LEAN ON

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

DOTTIE PEOPLES - "COUNT ON GOD"

AIR 10221



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ANGELLA CHRISTIE - "ETERNITY"

AIR 10218



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Artists & Music

HIGHER GROUND



by Deborah Evans Price

STUDY TOUTS GROWTH: According to a study recently released by the Gospel Music Assn., total industry sales grew 290% from 1985 to 1994, with an average growth of 22% each year since 1991. The study was conducted by Nashville accounting firm Hopper & Kinkead PC. Questionnaires were mailed to 200 record labels asking for sales data for 1985-94 and estimates for 1995. Responses were received from 76 labels—approximately 75% of the industry.

Among the other stats to emerge from the study are that in 1994, Christian bookstores represented 64% 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, general market sales were only 8% in 1991, so the 21% market share represents a 262% 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 pattern since 1991," says GMA president **Bruce Koblish**. "When you compare it to the rest of the industry, which has been pretty flat for few 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," Koblish says. "We did not do a study based on profits. This is basically a study that shows where sales are going. ... Secondly, I think a lot of the [market's] softness—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 fosters an accurate perception. "I was a little taken aback by the study because it paints a pretty glowing picture," says Reunion president Terry Hemmings. "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, at least from conversations I've had, is, 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 measureable item... it doesn't feel like we've grown that much."

Though the study is not reflective of the soft 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)

In the SPIRIT



by Lisa Collins

FAST AND FURIOUS is the pace as key releases hit the gospel marketplace over the next eight weeks, prompting a handful of executives to rethink their marketing strategies. Albums set for release from major players include **O'Landa Draper & the Associates'** "Gotta Feelin'" on Tuesday (9), **Witness'** "A Song In The Night" (April 16), **Richard Smallwood's** "Adoration" (April 30), and **Kirk Franklin & the Family's** "What Cha Lookin' 4" (April 30).

Several releases, including **Dottie Peoples'** "Count On Me," have been delayed. Others, like Savoy's already completed and much anticipated "A Wealthy Place" by **La Shun Pace**, don't have confirmed release dates, though most were originally slated for April. (Peoples' project has been pushed back to May 7.) Also unconfirmed, and perhaps the biggest threat, is the new set from **Commissioned**. Its "Irreplaceable Love" was initially due for release Wednesday (10) but has been delayed. The group enlisted the aid of **Boyz II Men's** Wanya Morris and **Shawn Stockman**; Morris co-wrote and produced the ballad "They Must Know," and Stockman wrote and produced the title cut.

Meanwhile, leading the charge of releases is **Bryan Williams'** much anticipated recording debut, "Bryan's Songs," which Malaco shipped April 2. The CD features two cuts produced by **John P. Kee** and three from **Walter Hawkins**, one of which, "Always Be With You," is a collaboration between Hawkins and his 22-year-old son, **Walter Hawkins Jr.**

Other recent releases include **Lawrence Matthews'** "All I Have" (Gospeo Centric); "Ron Winans III," featuring **Donnie McClurkin** and **CeCe Winans** (Selah); and **Willie Neal Johnson & the Gospel Keynotes'** "Feel The Vein," a reissue from Nashboro. Back in the worship and praise vein is **Patrick Hen-**

derson, whose latest release, "Patrick Henderson & Saints Praise & Worship," dropped March 22. Henderson is best known for the innovative "Saints In Praise" trilogy featuring **West Angeles Church Of God In Christ Mass Choir**.








HELPING HANDS: A benefit is being planned for **Lionel Darty** on May 20 at Christian Tabernacle Church in Philadelphia. Darty, president of Sweet Rain Records, suffered a tragic accident a year ago that has left him paralyzed from the waist down and confined to a wheelchair. Funds are being raised to offset the expensive renovations needed to make his home wheelchair-accessible.

Darty, through his label, has been instrumental in breaking some of the biggest names on the gospel choir scene, including **Hezekiah Walker & the Love Fellowship Crusade Choir**, the **Wilmington Chester Choir**, the **Bronx Mass Choir**, and **Bruce Parham**. If you'd like to help, contact **Lysle Daniels** at 908-251-7315.

BY THE WAY: Impact Super Summit's move to Nashville will bring greater involvement from the gospel community. EMI/Christian Music Group has taken the lead by co-sponsoring a combined awareness campaign from gospel labels around the country, culminating in a gospel workshop panel, buffet dinner, and showcase May 2. Featured performers will be **Kirk Franklin & the Family**, **Donald Lawrence & the Tri City Singers**, **CeCe Winans**, and **Daryl Coley**, whose next live release, "Beyond The Veil," is due to ship June 25... With the success of his debut project, "Take A Trip," which cracked the top 10 of the Top Gospel Albums chart earlier this year, Intersound signee **B. Chase Williams** is putting together a ministry and music conference April 15-20 at the Covenant Baptist Church in his home base of Atlanta. It will culminate in a free concert April 20. **Hezekiah Walker**, **Marvin Sapp**, and **Beverly Crawford** will be the headliners.

TWO ENTHUSIASTIC THUMBS UP: A much-deserved shout out to **Yolanda Adams** on her recent performance of "Open Arms," from her "More Than A Melody" LP (Tribute), on the Soul Train Music Awards. You did us all proud.

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. 	
			★ ★ NO. 1 ★ ★	
1	1	44	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD 	JARS OF CLAY
2	2	19	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
3	3	6	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
4	4	32	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
5	5	6	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
6	8	3	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
7	6	21	VARIOUS ARTISTS SPARROW 1516/CHORDANT	WOW-1996
8	7	25	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
9	9	22	CARMAN SPARROW 1422/CHORDANT	R.I.O.T.
10	10	43	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
11	12	98	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT 	KIRK FRANKLIN AND THE FAMILY
12	11	6	STEVE GREEN SPARROW 1490/CHORDANT 	THE LETTER
13	13	6	GARY CHAPMAN REUNION 0109/WORD 	SHELTER
14	14	56	POINT OF GRACE WORD 5608 	THE WHOLE TRUTH
15	18	35	RAY BOLTZ WORD 1601 	THE CONCERT OF A LIFETIME
16	21	2	SIERRA STARSONG 0083/CHORDANT	DEVOTION
17	15	53	ANOINTED WORD 0902 	THE CALL
18	20	2	PLANKEYE TOOTH & NAIL 1054/DIAMANTE	COMMONWEALTH
19	16	6	AARON JEOFFREY STARSONG 0047/CHORDANT 	AFTER THE RAIN
20	23	83	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
21	22	128	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
22	17	22	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT 	TRUST
23	19	4	THIRD DAY REUNION 0117/WORD	THIRD DAY
24	27	54	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 	SHOW UP!
25	25	39	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
26	24	26	KATHY TROCCOLI REUNION 0110/WORD 	SOUNDS OF HEAVEN
27	30	33	RON KENOLY INTEGRITY 02392 	SING OUT WITH ONE VOICE
28	NEW		GREG LONG MYRRH 3026/WORD	DAYS OF GRACE
29	28	7	CHERI KEAGGY SPARROW 1491/CHORDANT	MY FAITH WILL STAY
30	31	37	YOLANDA ADAMS TRIBUTE 5921/DIADEM 	MORE THAN A MELODY
31	26	5	VARIOUS ARTISTS VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
32	35	175	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
33	32	89	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT 	HEAVEN IN THE REAL WORLD
34	RE-ENTRY		THE WINANS QWEST 45888/WCD	HEART & SOUL
35	38	17	SHIRLEY CAESAR WORD 3602 	SHIRLEY CAESAR LIVE...HE WILL COME
36	36	32	PETRA WORD 9624 	NO DOUBT
37	29	33	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 	LIVE IN NEW YORK BY ANY MEANS NECESSARY
38	RE-ENTRY		DONALD LAWRENCE & TRI-CITY SINGERS CRYSTAL ROSE 1480/SPARROW 	BIBLE STORIES
39	37	42	CLAY CROSSE REUNION 0104/WORD 	TIME TO BELIEVE
40	34	87	NEWSBOYS STARSONG 0075/CHORDANT 	GOING PUBLIC

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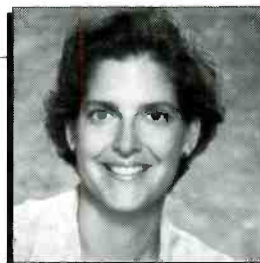
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Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

KIDS ON THE ROAD: If your fourth-grader is still scratching her way through ear-splitting violin exercises, take heart and check out the New England Conservatory Youth Philharmonic Orchestra (otherwise known as NEC YPO). Its new CD contains Tchaikovsky's Piano Concerto No. 1 with pianist HaeSun Paik and Dvořák's Symphony No. 9 (Concert Productions, 70 Lincoln St., Boston, Mass. 02111; 617-542-1880).

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 1995 tour of Chile and Argentina, at performances in Buenos Aires' celebrated Teatro Colon; the orchestra had played 11 concerts in 14 days. Concert Productions also filmed two television documentaries, to be aired on WGBH Boston on Wednesday (10), about the orchestra's tour, which offer a look at the touring life from the teenagers' point of view: 17-hour bus rides, staying with host families in one Chilean town, timpani with holes in them, and tears of emotion at the end of the



Teatro Colon concert.

For these young musicians, the personal and professional attitudes toward music were mixed in equal parts: The idea of making music with friends (many of whom played with the orchestra for the last time on the tour) coexisted with a need every adult musician understands: "to re-create spontaneity every night," as one young violinist put it.

"Children are a wonderful vehicle," Zander says. "They pour so much passion into the music. They don't hold anything back. And the audience gets the message."

SINGER NOTES: Harmonia Mundi's new recording of Handel's "Ariodante," the 1995 Göttingen Handel Festival production conducted by Nicholas McGegan, was released March 12 and boasts an embarrassment of mezzo-soprano riches. In the title role, there's the extraordinary Lorraine Hunt, whose velvet sound and dramatic intensity make her the dynamo of Handel opera everywhere (she was dazzling in a staged production of "Xerxes" in Boston last month). We also

get the gorgeous sound of Jennifer Lane as Polinesso. Also in that "Xerxes" was the still unrecorded David Daniels, a 30-year-old countertenor with a voice of remarkable power and beauty of line. Who will snap him up? ... The dynamic duo (onstage and off) of tenor Roberto Alagna and soprano Angela Gheorghiu is making its New York debut in Puccini's "La Bohème" at the Metropolitan Opera Wednesday (10). With any luck, the performance will be less pressured than the pair's new EMI Classics CD "Duets And Arias," due April 23, in which the duo powers its way through selections from "Bohème," "Faust," "Manon," and others. They even essay "Tonight" from "West Side Story," showing that just being young and in love doesn't qualify you to sing American musical theater. ... Renée Fleming is the first recipient of the Solti Prize, for an outstanding singer of the younger generation. It is given by L'Académie du Disque Lyrique.

NEWS FROM THE YELLOW LABEL: Deutsche Grammophon has put a contemporary music maven in charge of the candy store. Karsten Witt becomes president of the company, succeeding Gianfranco Robulla, as of July 1. Witt's new music credentials include founding the renowned Ensemble Modern in 1980, running the German branch of the International Society for Contemporary Music from 1986 to 1990, and, most recently, serving simultaneously as president of the Wien Modern festival and managing director of the Vienna Konzerthaus. Witt, who has studied violin and has a degree in philosophy of science, also founded the Junge Deutsche Philharmonie and teaches cultural arts management at the Vienna Musikhochschule.

DG's "Originals" series of rereleases is currently getting some hefty radio play with monthlong promotions on stations in major markets, including New York, Chicago, St. Louis, Washington, D.C., Philadelphia, Minneapolis, Cleveland, and Detroit. Stations play one "Original" each day and give away individual CDs or "Originals" boxed sets. Ad buys go with the promos. Five more "Originals" are being released in April; they include Seiji Ozawa and Itzhak Perlman performing Alban Berg's Violin Concerto.

WILD SCOTS: Not enough medieval Scots mayhem in "Braveheart"? Now James MacMillan has written a piano concerto, "The Berserker" (RCA Red Seal), about Viking and Celtic warriors who worked themselves into suicidal frenzies before battle. The work's rhythmic and almost comic opening escalates into sonic violence, and the three other pieces on the disc are even noisier.

HIGHER GROUND

(Continued from preceding page)

this study every year," says Word president Roland Lundy. "Then you'll have a rolling two- or three-year study that says in 1995 it was this way, in 1996 it was that way, and 1997 was this way rather than going back and picking up 1986, '87, '88, and so on ... 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 the 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 BOUND: Questar/Mission Records 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 Chessir.

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 Chessir's involvement. In 1993, Willet became director of marketing and sales for national accounts for Star Song Distribution Group. When Star Song was merged with Sparrow to form Chordant Distribution, Willet remained at Star Song as director of sales and retail development. Chessir is a songwriter/artist/producer who has worked with a variety of artists, and his songs have been cut by Margaret Becker, Kenny Marks, and Glen Campbell, among others. Chessir produced the label's debut album by Thom Shumate as well as the new Jackson Finch album for Warner Alliance. Questar/Mission's new offices are located at Cummins Station, 209 10th Ave. S., Suite

507, Nashville, Tenn. 37203.

IN THE WORKS: Look for Gotee act Johnny 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.X. 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/GM Mark Funderburg will handle the transition as Word's field sales team begins handling Integrity product April 15. Word's telemarketing department will add Integrity product to its line May 1. Word Distribution will begin shipping Integrity product Sept. 1. Until then, Spring Arbor will continue filling orders.

Weak Retail Forces Sony Makeover

SONY'S SPRING MAKEOVER: Citing a weakened U.S. retail market, which has adversely affected its business, Sony Discos VP/GM George Zamora says his company has "restructured" its operations.

Sony has shuttered SDI, a boutique label established in 1993 primarily to expose alternative acts. Zamora says that three of the seven-person staff—Rafael Cuevas, Diana Alvarez, and Constanza García—will be reassigned within the Sony organization. All of the former SDI artists, including such prominent acts as Giro, Grupo Niche, and Rosario, will shift to the Sony roster.

Concurrently, Sony has laid off 10 staffers, most of whom were holding warehouse jobs. Zamora says no further cuts are expected.

Zamora notes that the label's previously burgeoning sales with U.S. retail chains have been curtailed severely in the past year by the financial strains experienced by the retailers.

"When 50% of your sales are coming from the mainstream accounts, and there is diminishing business with those accounts, you have to trim the company," Zamora says.

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



by John Lannert

will address concerns pertinent to the U.S. Hispanic music industry.

In related news, the RIAA is formulating a plan to publish sales statistics of the U.S. Latino record business.

CRISTIAN SETS RECORD: Melody/Fonovisa star Cristian makes chart history this week, as his rhythmic love song "Amor" remains atop Hot Latin Tracks for the 11th consecutive week. The old record of 10 successive weeks is shared by six artists.

"Amor," Cristian's third chart-topper, is taken from the Mexican native's latest album, "El Deseo De Oír Tu Voz," which slides 7-10 on this week's Billboard Latin 50. Cristian 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 Millón 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 Cristian's new single, "Amarte 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 sin-

gles since Hot Latin Tracks was converted to Broadcast Data Systems in November 1994.

ADEUS AXÉ? Judging from this year's Carnival celebrations in Brazil, it appears that Bahia's axé sounds are on the wane. A blend of Afro-rooted rhythms and pop-flavored melodies that swept Carnival happenings in the late '80s, axé seems to have been displaced by *pagode baiano*, an ancient samba from Bahia, and traditional *carrioca* samba sounds from Rio de Janeiro.

In a year without a record from axé's foremost proponent, Daniela Mercury, *pagode* albums by PolyGram's Gerasamba ("E O Tehan") and Cia. do Pagode ("Na Boquinha Da Garrafa") are filling the breach for samba fans. Cia. do Pagode invented the wildly popular *dança da garrafa*, or "bottle dance," which features a woman seductively shaking her hips while lowering herself toward the neck of a bottle.

Conventional axé or samba/reggae acts have enjoyed less success lately. Olodum's live album "Sol E Mar" (Continental/Warner), recorded at last year's Montreux (Switzerland) Jazz Festival, demonstrates that the famed band's vaunted percussion does not translate well outside of a studio. Also, Olodum lost its lead singer, Pierre Onassis, who cut a pleasant solo album on Continental, "E De Apaixonar," which was released too late to take advantage of the Carnival season.

(Continued on page 42)

Hot Latin Tracks™



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	1	13	CRISTIAN MELODY/FONOVISA	AMOR D.FREIBERG (C.CASTRO)
2	2	2	13	LA MAFIA SONY	UN MILLÓN DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA B.LARRINAGA)
3	3	3	10	ENRIQUE IGLESIAS FONOVISA	EXPERIENCIA RELIGIOSA R.PEREZ-BOTIJA (C.GARCIA ALONSO)
4	7	8	5	SHAKIRA SONY	ESTOY AQUÍ L.F.OCHOA, S.MEBARAK (L.F.OCHOA, S.MEBARAK)
5	4	4	8	BRONCO FONOVISA	ANIMAL BRONCO (J.GUADALUPE ESPARZA)
6	21	—	2	SORAYA POLYGRAM LATINO	DE REPENTE R.ARGENT, P.VAN HOOKE (SORAYA)
7	6	5	11	LA TROPA F EMI LATIN	JUAN SABOR J.FARIAS, J.FARIAS (J.FARIAS)
8	5	13	3	LIBERACION FONOVISA	UNA NOCHE MAS LIBERACION (R.DAMIAN)
9	9	6	10	ANA BARBARA FONOVISA	ME ASUSTA PERO ME GUSTA A.PASTOR (J.NAZAR)
				*** AIRPOWER ***	
10	27	33	6	LA DIFERENCIA ARISTA-TEXAS/BMG	TU NO TIENES CORAZON R.MORALES, M.MORALES (R.CASTILLO, M.C.SPINDOLA)
11	11	11	4	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (MASSIAS)
12	20	18	10	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	MUNDO DE AMOR G.FELIX (M.QUINTERO LARA)
13	16	26	7	DOMINGO QUINONES RMM	TU COMO ESTAS C.SOTO, D.QUINONES (G.MARQUEZ)
14	15	25	11	BOBBY PULIDO EMI LATIN	DESVELADO E.ELIZONDO (J.AVENA)
15	8	7	9	VICTOR MANUELLE SONY	HAY QUE PONER EL ALMA S.GEORGE (O.ALFANNO)
16	10	10	7	LOS TIRANOS DEL NORTE FONOVISA	NADA CONTIGO (LA BANQUETA) J.MARTINEZ (F.CORCHADO, F.BRAMBILA)
17	18	24	4	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H.PATRON (M.ZAN, P.ALMEDRA, PAVILA)
18	NEW	—	1	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J.ALEJANDRO)
19	13	19	4	POLO URIAS FONOVISA	QUE ME RECOMIENDAS PURIAS (J.ARMENIA)
20	24	16	26	PETE ASTUDILLO EMI LATIN	COMO TE EXTRANO A.B.QUINTANILLA III (A.B.QUINTANILLA III, PASTIDILLO J.QUEDA)
21	17	15	12	M. A. SOLIS Y LOS BUKIS FONOVISA	POR AMOR A MI PUEBLO M.A.SOLIS (M.A.SOLIS, M.MARRQUIN)
22	NEW	—	1	DLG SIR GEORGE/SONY	NO MORIRA S.GEORGE (A.GODWIN, L.LANGE)
23	22	20	6	LOS DINNOS AURIOS FONOVISA	NO LLORARE POR TI A.MITCHELL (A.SOLIS)
24	39	38	3	LOS FUGITIVOS POLYGRAM RODVEN	CORAZON MAGICO P.MOTTA (H.HERRERO, J.SELIAS, L.GOMEZ ESCOLAR)
25	NEW	—	1	OLGA TANON WEA LATINA	BASTA YA M.A.SOLIS (M.A.SOLIS)
26	12	12	6	FITO OLIVARES FONOVISA	LA ZAMBITA F.OLIVARES (R.OLIVARES)
27	38	—	2	MARC ANTHONY RMM	LLEGASTE A MI S.GEORGE, M.ANTHONY (O.ALFANNO)
28	14	14	7	MANDINGO FONOVISA	VAMOS AMARLA LOS DOS J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
29	28	27	4	MILLY Y LOS VECINOS TROPIC SUN/RTI/SONY	ENTRE TU CUERPO Y EL MIO R.VAZQUEZ (G.MARQUEZ)
30	31	35	3	LOS CAMINANTES LUNA/FONOVISA	POBRE MILLONARIO A.DE LUNA (L.PEREZ)
31	19	29	4	EXTERMINADOR FONOVISA	EL TIBURON U.VALENZA (J.WILSON, N.ZAPATA, PDE. JESUS)
32	37	—	2	LOS TEMERARIOS AFG SIGMA	UNA GUITARRA LLORA A.ANGEL ALBA (A.ANGEL ALBA)
33	25	30	5	BANDA PACHUCO LUNA/FONOVISA	ME ENAMORE A.DE LUNA (J.CORRAL)
34	26	31	4	EZEQUIEL PENA FONOVISA	DOS TRAICIONES M.A.SOLIS (M.A.SOLIS)
35	36	—	2	FAMA SONY	CORAZON CORAZON O.GALVAN, J.GALVAN (G.VALENZUELA)
36	NEW	—	1	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E.ESTEFAN JR. (E.ESTEFAN, D.WARRIN)
37	RE-ENTRY	18	18	LOS TIGRES DEL NORTE FONOVISA	NO PUEDO MAS TN INC. (T.BELLO)
38	NEW	—	1	FAMILIA RMM RMM	COME TOGETHER (VENIR JUNTOS) O.GOMEZ (J.LENNON, P.MCCARTNEY)
39	RE-ENTRY	2	2	RICKY MARTIN SONY	A MEDIO VIVIR K.C.PORTER, I.BLAKE (F.DE VITA)
40	40	—	2	GRUPO MOJADO FONOVISA	DULE DULE L.LOZANO (F.BARRIENTOS)

LATIN TRACKS A-Z

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

- AMOR (Fonometric, SESAC)
- ANIMAL (Vander, ASCAP)
- BASTA YA (Mas Latin, SESAC)
- COME TOGETHER (VENIR JUNTOS) (EMI Blackwood, BMI)
- COMO TE EXTRANO (A.Q.III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
- CORAZON CORAZON (Famuz, BMI)
- CORAZON MAGICO (Sila, ASCAP/EMAA, ASCAP)
- DE REPENTE (Yami, BMI)
- DESVELADO (Bebito Music, BMI)
- DOS TRAICIONES (Mas Latin, SESAC)
- DULE DULE (Fonometric, SESAC)
- EL TIBURON (Juan Y Nelson, ASCAP)
- ENTRE TU CUERPO Y EL MIO (Nueva Era, ASCAP)
- ESTOY AQUÍ (Copyright Control)
- EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fonometric, SESAC)
- HAY QUE PONER EL ALMA (EMOA, ASCAP)
- JUAN SABOR (J.Farias, BMI)
- LA ZAMBITA (Fonometric, SESAC)
- LLEGASTE A MI (EMOA, ASCAP)
- LOS HOMBRES NO DEBEN LLORAR (Vander, ASCAP)
- ME ASUSTA PERO ME GUSTA (Fonometric, SESAC)
- A MEDIO VIVIR (Sony Music, ASCAP)
- ME ENAMORE (De Luna, BMI)
- MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
- NO LLORARE POR TI (Solmar, SESAC)
- NO MORIRA (NO MATTER WHAT) (Hit And Run, ASCAP/Jabete, ASCAP)
- NO PUEDO MAS (Jain Entertainment, BMI)
- POBRE MILLONARIO (Luedi, BMI)
- POR AMOR A MI PUEBLO (Mas Latin, SESAC)
- PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)
- QUE ME RECOMIENDAS (El Camino, BMI)
- SIN ELLA (Eliaz, BMI)
- TE APROVECHAS (Copyright Control)
- TU COMO ESTAS (Nueva Era, ASCAP/Latin Trademark, ASCAP)
- TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)
- UNA GUITARRA LLORA (Editoria Angel Musical, SESAC)
- UNA NOCHE MAS (Vander, ASCAP)
- UN MILLON DE ROSAS (Mafiosa, ASCAP/Larrinaga, ASCAP)
- VAMOS AMARLA LOS DOS (Vander, ASCAP)

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3 CRISTIAN MELODY/FONOVISA AMOR	3 DLG SIR GEORGE/SONY NO MORIRA	3 LA TROPA F EMI LATIN JUAN SABOR
4 ENRIQUE IGLESIAS FONOVISA EXPERIENCIA...	4 MILLY Y LOS VECINOS TROPIC SUN/RTI/SONY ENTRE TU CUERPO Y EL MIO	4 LIBERACION FONOVISA UNA NOCHE MAS
5 DIEGO TORRES ARIOLA/BMG PENELOPE	5 MARC ANTHONY RMM LLEGASTE A MI	5 CRISTIAN MELODY/FONOVISA AMOR
6 LOURDES ROBLES SONY ME DEJARE LLEVAR	6 FAMILIA RMM RMM COME TOGETHER	6 LA DIFERENCIA ARISTA-TEXAS/BMG TU NO TIENES CORAZON
7 MANA WEA LATINA EL RELOJ CUJCU	7 ALEX D'CASTRO POLYGRAM RODVEN DISCULPAME	7 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN
8 RICKY MARTIN SONY A MEDIO VIVIR	8 SHAKIRA SONY ESTOY AQUÍ	8 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
9 MENUENO MUSICA FUTURAR/RTI/SONY DONDE...	9 GIRO SONY ARRIBA CORAZONES	9 ANA BARBARA FONOVISA ME ASUSTA PERO ME...
10 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	10 LOS SABROSOS DEL MERENGUE M.P. QUIEREME	10 BOBBY PULIDO EMI LATIN DESVELADO
11 OLGA TANON WEA LATINA BASTA YA	11 REY RUIZ SONY EL HOMBRE DE TU VIDA	11 LOS TIRANOS DEL NORTE FONOVISA NADA
12 JON SECADA SBK/EMI/LATIN ES POR TI	12 GISELLE RCA/BMG PESADILLA	12 MICHAEL SALGADO JOEY SIN ELLA
13 ROCIO DURCAL ARIOLA/BMG QUE DE MI	13 ILEGALES ARIOLA/BMG LA MORENA	13 POLO URIAS FONOVISA QUE ME RECOMIENDAS
14 MILLIE EMI LATIN DONDE TE HAS IDO AMOR	14 KAOS SONY AMOR TRAICIONERO	14 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
15 LOS BARRIO BOYZ SBK/EMI LATIN ERES ASI	15 SORAYA POLYGRAM LATINO DE REPENTE	15 LOS FUGITIVOS POLYGRAM RODVEN CORAZON...

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

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Artists & Music

LATIN NOTAS

(Continued from page 40)

Other struggling samba acts are Ara Ketu, whose pop-slanted "Dez" (Sony) has failed to ring registers. Ditto Zé Paulo's "Luz" (Continental/Warner) and Tonho Matéria's "Rum Bragadá" (Continental/Warner),

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each of which made no impact outside of the Bahian capital of Salvador.

By contrast, **Timbalada's** new effort, "Undei Road" (PolyGram), has caused a stir, as has **Margareth 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 redoubtable **Caetano Veloso** and his equally famous sister, EMI's **Maria Bethânia**.

COSME'S COSMIC TOUCH: Café Tacuba, whose music, attire, and attitude repudiate conformity, drew more than 6,500 screaming fans to each of two shows March 14 and 16 at the Luis Muñoz Marín Amphitheatre in San Juan, Puerto Rico.

Cosme, the exuberant lead singer of the Mexican rock band, weathered a pulled back muscle and twice dove from the stage into the crowd during the band's two-hour set March 16. Cosme injured his back at a show four nights earlier after plunging 15 feet off of two speakers onto the crowd.

Security guards struggled with fans to allow Cosme back onstage toward the end of the concert, when the band performed "El Borrego," an electrifying hardcore 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 **Joselo Rangel**, keyboardist **Emmanuel del Real**, and double bassist **Quique Rangel**.

A lackluster mix blemished Café Tacuba's performance. But the group's singular mélange of rock, hardcore, boleros, rancheras, and ballads, which constitutes its latest WEA Latina album, "Re," captivated the youthful fans.

Café Tacuba 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 smiling front man, nursing his sore 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 lauding her."

MISCELLANEA: Singer/song-writer luminary **Juan Gabriel** sang his signature evergreen "Amor Eterno" on March 27 at the burial service for Mexican diva **Lola Beltrán**, who was interred in her hometown of El Rosario . . . CBS Radio Networks will cease operation of its Spanish-language network CBS Americas on Friday (12). **Robert P. Kipperman**, VP/GM of CBS, says the 6-year old Latino network had "been unprofitable and has fallen far below our expectations" . . . Sincere condolences go to Voltage Entertainment Agency owner **Henry Gonzales**, whose wife, **Olga**, died March 30 several hours after being involved in an auto accident.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, and Pedro Ruz Gutiérrez in San Juan, Puerto Rico.

FOR WEEK ENDING APRIL 13, 1996

THE Billboard® Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ No. 1 ★ ★ ★		
1	1	37	SELENA ▲ EMI 34123/EMI LATIN	37 weeks at No. 1	DREAMING OF YOU
2	2	3	GIPSY KINGS NONESUCH 79399/AG		TIERRA GITANA
3	3	22	ENRIQUE IGLESIAS FONOVISA 0506 HS		ENRIQUE IGLESIAS
4	4	53	GIPSY KINGS NONESUCH 79358/AG		THE BEST OF GIPSY KINGS
5	6	27	GLORIA ESTEFAN EPIC 67284/SONY		ABRIENDO PUERTAS
6	8	39	VARIOUS ARTISTS ARIOLA 29136/BMG		MACARENA MIX
7	9	106	SELENA ▲ EMI LATIN 28803 HS		AMOR PROHIBIDO
8	5	9	LA MAFIA SONY 81722 HS		UN MILLON DE ROSAS
			★ ★ ★ GREATEST GAINER ★ ★ ★		
9	11	11	BOBBY PULIDO EMI LATIN 34166		DESVELADO
10	7	10	CRISTIAN MELODY 0510/FONOVISA HS		EL DESEO DE OIR TU VOZ
11	10	12	LA TROPA F EMI LATIN 36463		A UN NUEVO NIVEL
12	13	28	RICKY MARTIN SONY 81651		A MEDIO VIVIR
13	14	24	LUIS MIGUEL ● WEA LATINA 11212		EL CONCIERTO
14	15	40	JULIO IGLESIAS SONY 81604		LA CARRETERA
15	16	21	PETE ASTUDILLO EMI LATIN 32263 HS		COMO TE EXTRANO
16	12	5	LA DIFERENZIA ARISTA-TEXAS 18811/BMG		FUE MUCHO MAS QUE AMOR
17	18	29	MAZZ EMI LATIN 30913 HS		SOLO PARA TI
18	19	44	INTOCABLE EMI LATIN 32632		OTRO MUNDO
19	21	16	PEDRO FERNANDEZ POLYGRAM LATINO 528 671		PEDRO FERNANDEZ
20	20	15	MICHAEL SALGADO JOEY 3427		EN CONCIERTO
21	36	49	MANA WEA LATINA 99707 HS		CUANDO LOS ANGELES LLORAN
22	30	4	SHAKIRA SONY 81795		PIES DESCALZOS
23	27	49	LOS TIGRES DEL NORTE FONOVISA 6030		EL EJEMPLO
24	26	29	KINITO MENDEZ J&N 35164/EMI LATIN		EL HOMBRE MERENGUE
25	17	29	THALIA EMI LATIN 35217		EN EXTASIS
26	RE-ENTRY		LOS TUCANES DE TI JUANA ALACRAN 34975/EMI LATIN 14		TUCANAZOS BIEN PESADOS
27	22	145	GLORIA ESTEFAN ▲ EPIC 53807/SONY		MI TIERRA
28	23	84	LUIS MIGUEL ▲ WEA LATINA 97234		SEGUNDO ROMANCE
29	RE-ENTRY		LOS TUCANES DE TI JUANA ALACRAN 36384/EMI LATIN		MUNDO DE AMOR
30	28	66	SELENA EMI LATIN 30907		12 SUPER EXITOS
31	33	4	VARIOUS ARTISTS RMM 82011		TROPICAL TRIBUTE TO THE BEATLES
32	29	145	SOUNDTRACK ● ELEKTRA 961240/EEG		THE MAMBO KINGS
33	38	124	SELENA ● EMI LATIN 42770		LIVE!
34	31	11	PROYECTO 1 J&N 28857/EMI LATIN		IN DA HOUSE
35	32	145	LUIS MIGUEL ▲ WEA LATINA 75805		ROMANCE
36	RE-ENTRY		JOSE JOSE ARIOLA 30422/BMG		MUJERIEGO
			★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
37	NEW►		JESUS ALEMANY HANNIBAL 1390/RVKODISC		CUBANISMO
38	44	9	VARIOUS ARTISTS NELSON/RTP 7001/SONY		FIESTA MIX USA
39	25	25	JON SECADA SBK 35468/EMI LATIN		AMOR
40	RE-ENTRY		LOS TEMERARIOS AFG SIGMA 3014		CAMINO DEL AMOR
41	RE-ENTRY		CARLOS VIVES POLYGRAM LATINO 528531		LA TIERRA DEL OLVIDO
42	34	144	LINDA RONSTADT ▲ ELEKTRA 60765/EEG		CANCIONES DE MI PADRE
43	37	18	FAMA SONY 81718		LAGRIMAS DE ALEGRIA
44	41	17	BRONCO FONOVISA 0509		ANIMAL
45	42	16	EL GENERAL RCA 31522/BMG		CLUB 555
46	47	139	MANA ● WEA LATINA 90818		DONDE JUGARAN LOS NINOS
47	35	3	VARIOUS ARTISTS PROTEL/RTP 7008/SONY		SALSA EN LA CALLE 8 '96
48	24	21	DI BLASIO ARIOLA 31945/BMG		LATINO
49	40	2	VARIOUS ARTISTS POLYGRAM RODVEN 531 196		CARNAVAL DE LA SALSA '96
50	39	39	JUAN LUIS GUERRA 440 KAREN 29418/BMG		GRANDES EXITOS

POP

- SELENA EMI/EMI LATIN DREAMING OF YOU
- GIPSY KINGS NONESUCH/AG TIERRA GITANA
- ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS
- GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS
- VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX
- CRISTIAN MELODY/FONOVISA EL DESEO DE OIR TU VOZ
- RICKY MARTIN SONY A MEDIO VIVIR
- LUIS MIGUEL WEA LATINA EL CONCIERTO
- JULIO IGLESIAS SONY LA CARRETERA
- MANA WEA LATINA CUANDO LOS ANGELES LLORAN
- SHAKIRA SONY PIES DESCALZOS
- THALIA EMI LATIN EN EXTASIS
- LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE
- PROYECTO 1 EMI LATIN IN DA HOUSE
- LUIS MIGUEL WEA LATINA ROMANCE

TROPICAL/SALSA

- GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS
- KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE
- GLORIA ESTEFAN EPIC/SONY MI TIERRA
- VARIOUS ARTISTS RMM TROPICAL TRIBUTE TO THE BEATLES
- SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS
- JESUS ALEMANY HANNIBAL/RVKODISC CUBANISMO
- VARIOUS ARTISTS NELSON/RTP/SONY FIESTA MIX USA
- CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO
- VARIOUS ARTISTS PROTEL/RTP/SONY SALSA EN LA CALLE 8 '96
- VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DE LA SALSA '96
- JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS
- VARIOUS ARTISTS RMM/AG SALSA FRESCA DANCE HITS OF THE 90S
- OLGA TANON WEA LATINA EXITOS Y MAS
- EL GENERAL ROM/AGS MUNDAL
- VICTOR MANUELLE SONY VICTOR MANUELLE

REGIONAL MEXICAN

- SELENA EMI LATIN AMOR PROHIBIDO
- LA MAFIA SONY UN MILLON DE ROSAS
- BOBBY PULIDO EMI LATIN DESVELADO
- LA TROPA F EMI LATIN A UN NUEVO NIVEL
- PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
- LA DIFERENZIA ARISTA-TEXAS/BMG FUE MUCHO MAS QUE AMOR
- MAZZ EMI LATIN SOLO PARA TI
- INTOCABLE EMI LATIN OTRO MUNDO
- PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
- MICHAEL SALGADO JOEY EN CONCIERTO
- LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
- LOS TUCANES DE TIJUANA ALACRAN/LATINO 14 TUCANAZOS BIEN PESADOS
- LOS TUCANES DE TIJUANA ALACRAN/LATINO MUNDO DE AMOR
- SELENA EMI LATIN 12 SUPER EXITOS
- SELENA EMI LATIN LIVE!

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

Songwriters & Publishers

ARTISTS & MUSIC

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 "Back Room Blood," Goffin's second solo album ever and his first since his 1973 two-LP debut, "It Ain't Exactly Entertainment."

GOFFIN

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 "Entertainment," the new record may come as a shock, since Goffin is best-known as the author of a remarkable run of tuneful '60s pop hits, many of which were penned with ex-wife Carole King. These include "The Loco-Motion," "Up On The Roof," "One Fine Day," "Just Once In My Life," "Goin' Back," "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."

But he adds, "After I completed working on this album, I was relieved to go back to writing pop lyrics, 'cause that's what comes easiest to me."

Two songs on the new set, "Tragedy Of The Trade" and "Masquerade," were co-written with Bob Dylan, who

Goffin says is "sort of like a god to me."

In the case of the former song, which catalogs a variety of social ills, Goffin says, "When [Dylan] came over, he gave me 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 up to do the music on it, he said, 'I haven't got enough time to write the music, I'm going on the road with my band, but get someone else.' So I got [keyboardist and longtime collaborator] Barry Goldberg to write the music."

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 bassist Tim Drummond, and onetime Band producer Ralph Schuckett. Goffin's songs are published by Lauren-Wesley Music/Rondor Music (BMI).

Most of the tracks on the album feature Goldberg's band: former Red Hot Chili Peppers guitarist Jack Sherman, former Cruzados bassist Tony Marsico, and longtime Van Morrison drummer Gary Mallebar. Keyboard programmer Ted Perleman and saxophonist Gerald Albright appear on the track "Elysian Fields."

The album-closing wild card is the

22-year-old demo for "I've Got To Use My Imagination." The Goffin/Goldberg song, first cut at Muscle Shoals Sound with such house players as Pete Carr and the late Eddie Hinton, was left off "It Ain't Exactly Entertainment"; it became 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 Christmases.' I have a Diana Ross cut on her present album right now, 'I Never Loved A Man.' I'm beginning to branch out and write with more 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 "Forrest Gump" soundtrack.

"I depend mostly on my back catalog," Goffin says. He adds with a laugh, "Actually, I could afford to retire, but I would go crazy. What am I gonna do, take up a hobby? I'm probably gonna be writing until I develop a permanent illness, most likely from smoking."



Cash Signs On The Line. Bug Music has inked a deal with performer/writer Johnny Cash to administrate his compositions. Shown at the signing ceremony at the House of Blues in Los Angeles, from left, are Eddie Gomez, creative director; Fred Bourgoise, president; Cash; June Carter Cash; Dan Bourgoise, chairman/CEO; Garry Velletri, senior VP; and David Hirshland, VP of business and legal affairs.

NO. 1 SONG CREDITS

HOT 100 SINGLES
BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") • Diane Warren • Real-songs/ASCAP

HOT COUNTRY SINGLES & TRACKS
NO NEWS • Sam Hogin, Phil Barnhart, Mark D. Sanders • Sony/ATV Tree/BMI, Katy's Rainbow/BMI, Simply Irresistible/BMI, Starstruck Writers Group/ASCAP, Mark D./ASCAP

HOT R&B SINGLES
DOWN LOW (NOBODY HAS TO KNOW) • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES
WOO-HAH!! GOT YOU ALL IN CHECK • T. Smith, R. Smith • T'Ziah's/BMI, Sadiyabs/BMI

HOT LATIN TRACKS
AMOR • Cristian Castro • Fonomusic/SESAC

Hal Leonard's CD-ROM Deal; Analyzing The Art Of Ira Gershwin

PLAY, COMPUTER, PLAY: Hal Leonard Corp., the music print giant, has taken further steps in creating consumer-oriented new-media presentations of its catalog in a deal with the Digital Entertainment unit of Navarre Corp., a publisher and distributor of music, computer software, and CD-ROMs.

Under the agreement, Digital Entertainment will exclusively distribute music concepts created and produced by Hal Leonard into software retail and wholesale channels. 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. Goode" and "Back In The U.S.S.R.," among others. List price is \$30.

Chris Albano, VP of new technology at Hal Leonard, says, "Our ties with Navarre give us tremendous exposure in the lower-priced consumer markets, where it has excellent distribution. Of course, we'll continue to develop higher-priced products for the educational market."

Albano says that royalty arrangements with music publishers are based on negotiated multimedia rights for synchronization, mechanical reproduction, and on-screen display. He adds that CD-ROMs have the potential to make a little more money than a music book.

"Between our various distribution deals, co-productions, and our own development," says Albano, "we hope to have around 20 titles by the end of '96. Our general strategy is to have a wide range of price points and content from very consumer-oriented to more professional."

By far the world's biggest music print company, Hal Leonard can turn to its own music copyrights, as well to works it has licensed from such companies as ATV Music, Irving Berlin Music, Walt Disney Music, MPL Communications, BMG Music Publishing, EMI Entertainment World, and Andrew Lloyd Webber's Really Useful Music.

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 placing lyrics on the "higher plain" of poetry. In his new book, "Ira Gershwin: The Art Of The Lyricist" (Oxford University Press, \$25), he has done infinitely better by demonstrating that Ira Gershwin is one of musical theater and film's great wordsmiths.

Although Furia at times sees poetry in Gershwin's techniques, he has much more to say about meaning—whether Gershwin was being inventive or just gathering clichés. One of the most interesting sections is on the

writing of "Porgy And Bess." Furia discusses Gershwin's use of black dialect (which enhances the emotional power of such lyrics as those to "Bess, You Is My Woman

Now") while putting it in historical context. Other uses of black dialect in song, he writes, had the power to demean blacks.

Furia draws from many sources, and his interesting narrative is filled with tidbits that illuminate Gershwin's work and the era of his greatest triumphs, even for show-music aficionados who think they know it all. The book is a welcome addition that provides insight into both Gershwins, as George's and Ira's centennial years continue.

PUB DEAL, TOO: As part of an agreement linking Miami-based PANDISC/Streetbeat Records with Japanese indie label Avex D.D., PANDISC's music publishing operation, Whooping Crane Music, becomes associated with Avex's Prime Direction Publishing, reports **Bo Crane**, president of PANDISC/Streetbeat.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Def Leppard, "Vault" (guitar).
2. Bush, "16 Stone" (guitar).
3. Green Day, "Insomniac" (guitar).
4. Jim Brickman, "By Heart."
5. Santana, "Dance Of The Rainbow Serpent, Vol. 1: Heart (guitar).

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"STAIRWAY TO HEAVEN"
Written by Robert Page and Jimmy Plant
Published by Superhype Music (ASCAP)

On the Rounder album "Girl," Tiny Tim and Texas-based ensemble Brave Combo tackle a variety of well-known tunes, from "Hey Jude" to "Over The Rainbow." One of the most interesting cuts on the album is their jazz-flavored interpretation of the rock classic "Stairway To Heaven" by Led Zeppelin, which appeared on the British group's "Untold" album (also known as "Led Zeppelin IV") from 1971.

"I don't even know what the song is about to this day," Tiny Tim says of the lyrics, "but I loved the melody, and I thought 'Stairway To Heaven' could use a lighter jazz feel... It was a challenge, but I did have a feeling for the song, and Brave Combo helped me put it down."

Tiny Tim and Brave Combo met in Dallas through Bucks Burnette, who heads Tim's fan club, and they decided to collaborate on a project. "Girl" was produced by Burnette and Brave Combo. Saxophonist Jeffrey Barnes says they worked on the album off and on for several years. He adds that they were intrigued by Tim's vast knowledge of songs.

"Tiny Tim is a walking archive of music. He is an amazing man," Barnes says. "He knows so many of the old

songs that nobody else does, and when we don't have him around, no one will know them. There are many bright jewels amongst the songs in his memory. If you were to meet him, he would have a shopping bag with his ukulele in the top of it, and he would sit and play you songs for as long as you would listen."

Barnes says he enjoyed recording a unique version of a rock classic. "Stairway To Heaven" seemed to lend itself to a swing interpretation... If I'm not mistaken, it was Bucks' idea [to cut the song]. Mr. Tim had kind of been out of the limelight for a while, and Bucks thought it would be nice for him to record the most popular rock classic of all... Bucks says, 'It's one end of the universe reaching out to the other.'"



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 McCaw, and then he'll return to Florida to produce Aerosmith.

PROFILE

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's production credits are 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 Patti Austin, 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. [Deciding with whom I'm going to work] is really an emotional decision, not an intellectual one."



BALLARD

Working with Alanis Morissette was really an emotional, intuitive decision, not 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.], and I tried never to be a snob about it," 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 strange music out of Africa and South America, and I still love classical and jazz. I don't have a formatic musical taste. I let it all in."

It was that open attitude that helped Ballard hit it off with Morissette, a onetime 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 didn'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 Encino, 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 microphones. "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 1954. She walks up to that microphone, and she sounds fantastic . . . It captures her essence beautifully."

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 artists themselves, from their DNA, and I try to tend that 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 wit, great playing, and fire."

Ballard first hooked up with Aerosmith in April 1995. "We got together to write a song and play some music together," says Ballard. "What came out of that is that we liked playing music together . . . We made a musical

(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.

NEW PRODUCTS & SERVICES

MACKIE DESIGNS of Woodinville, 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 of 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, settable 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 BloK module, designed for use with the company's K•RoK, 6000, 7000B, and 9000B near-field monitors.

The Power BloK 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 0.5 hertz to 50 kHz, as well as extensive protection circuitry.

KrK Systems president Keith Klawitter says the module "is primarily designed to complement our line of close-field 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 walls to produce

better linearity and maximize 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)



EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

HULLABALOO STUDIOS in Manchester has bought the first Amek digital console, which will be run with Avid AudioVision and 16-track DPR digital audio workstations. "When you look at what is available currently, you quickly find out that most digital desks are linked to their hard-disc recording system and carry a high price tag," says Hullabaloo co-founder Simon Hall. "Amek has taken its own standpoint, allowing users and studio owners to choose the best editing platform themselves."

ELSTREE Film and Television Studios in Hertfordshire has been saved. Owner **Brent Walker** agreed to transfer control of the site to the local Hertsmere Borough Council less than two weeks before the facility was to be taken to High Court by the council for failing to honor the original planning agreement to rebuild the studios and keep them for TV and film production for 25 years. Hertsmere is likely to keep the lease and rent the site to a film company. The move follows years of uncertainty at Elstree, which was founded in 1924 and is regarded by many as the historical home of British cinema.

HBB COMMUNICATIONS celebrated 20 years in the business in February and marked the occasion with an even harder drive into its expanding

Advanced Media Products division. The push includes the release of an improved version of its DAT, rewritable magneto-optical disks, a 74-minute MiniDisc, and the announcement that the company has been appointed the U.K. distributor for the Pioneer CDMW74 CD-R. HBB managing director **Ian Jones** says that the company's trade has become "a truly global business" and has progressed from its original rental operation to sales, distribution, and manufacturing.

NETHERLANDS

ARTISOUND STUDIOS in Amsterdam has bought a second SSL 4048 G Plus console to complement its two ScreenSound systems in two digital editing suites. The facility also has a music recording studio for its T&F Music operation, run by Artisound founder **Elias van Tijn** and creative partner **Jochem Fluitsma**, who have written for and produced Dutch artists **Mai Tai**, **Richenel**, and **Tony Scott** and have scored more than 50 top 40 hits in the Benelux.

SWEDEN

HF MEDIA SOLUTIONS in Stockholm has developed user interfaces for TC Electronic's M5000 and TC2290 processors for use by the visually impaired. The units are fitted with Display Reader cards, which convert the information into ASCII characters that can be read with the help of a braille display. The products will soon be available worldwide.

DIVERSITY, EMOTION DEFINE BALLARD

(Continued from preceding 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 Morissette'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 vital-

ity, 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 Foster and McCaw, who is the sole shareholder of Orca Bay 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 video, but with dramatic content."

"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 be creative reasons that drive that decision."

But don't look for Ballard to give up producing records. He plans to work with Morissette 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."

NEW PRODUCTS & SERVICES

(Continued from preceding page)

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

Along with the above products, K&K 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 Klawitter.

AUDIO TECHNICA of Stow, 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-hertz, 12 dB/octave high-pass switch that is recessed to prevent accidental activation.

Audio Technica also unveils its 1100 series of VHF wireless microphones, which consists of the ATW-1127 Uni-Pak transmitter system, the ATW-1128 hand-held dynamic mike, 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-7174, a 16-channel UHF system that features a hand-held microphone/transmitter. The unit operates on UHF bands above those used by TV, cellular, and paging systems, according to Audio Technica.

Audio Technica adds the MB4000C cardioid condenser to its Midnight Blues family of affordable mikes 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 Statnam. The interface allows the mike 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 Buzz Goodwin, AT's VP, professional products division.

Producer/engineer Ed Cherney has endorsed the AT4033 studio 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 Russ Kunkel.

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley/ R. Kelly (Jive)	TO BE LOVED BY YOU Wynonna/ T. Brown (Curb)	CHAMPAGNE SUPERNOVA Oasis/ O. Morris N. Gallagher (Epic)	WOO-HAH! GOT YOU ALL IN CHECK Busta Rhymes/ R. Smith (Flipmode/Elektra)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/RECORD PLANT (Los Angeles) Felipe Elgueta	BATTERY/SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	EMERALD (Nashville) Chuck Ainlay	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./SSL 4072	SSL 4000E	Neve VR with Flying Faders and Recall Automation	SSL 4000
RECORDER(S)	Sony 3348	Otari MTR 90 II/Studer A820	Sony 3348	Studer A827	Studer A800
MASTER TAPE	Ampex 456	3M 996, Ampex 499	Ampex 456	3M 996	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	EMERALD (Nashville) Chuck Ainlay	ORINOCO (London) Owen Morris	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
CONSOLE(S)	SSL 8096	Neve VR 72	SSL 4000E	Neve VR with Flying Faders	SSL 4000
RECORDER(S)	Sony 7010	Studer A827/ Mitsubishix-850	Sony 3348	Otari MTR 90	Studer A800
MASTER TAPE	Sony DAT	3M 996	Ampex 456	Ampex 456	Ampex 467
MASTERING Engineer	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell Chuck Ainlay	ABBEY ROAD Nick Webb	MASTERDISK Tony Dawsey
CD/CASSETTE MANUFACTURER	Sony	BMG	Uni	Sony	WEA

© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.



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 DeRosa. In the front row, from left, are band member Chris Seefried, Palmer, and Qwest senior director of A&R Hugo Burnham. The band's album "Aluminum" is due this month.

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GOOD WORKS

A CLEAN F.A.C.E.: The Country Music Foundation has joined national organization Kids F.A.C.E. (Kids for a Clean Environment) to write and produce public service announcements. The PSAs were recorded March 29 at Nashville's Country Music Hall of Fame's historic Studio B. Titled "Earth Messages," they are designed to encourage listeners to meet challenges posed by environmental dangers in communities. The spots were written by members of Kids F.A.C.E. with the assistance of Nashville songwriters **Bob Ritter** and **Mary Bomar**, who also volunteer their time for the foundation's national Words and Music education program. In addition to having national radio distribution, the messages will air on Wal-Mart's radio network in time for Earth Day April 22. Kids F.A.C.E. was started in 1989 by then-9-year-old **Melissa Poe** of Nashville, who gained national prominence after writing **President Bush** and asking him to encourage people to do more to help the environment. The organization has 300,000 members worldwide. Contact: **Jason Catz** at 615-320-5727.

HONOR FOR ABRAMS: Retailer **Jeff Abrams** of Best Buy will be honored by B'nai B'rith with its International Distinguished Achievement Award April 30 at the Grand Hyatt Hotel in New York. Proceeds from the event will support the organization's youth and social activities in 55 countries. Abrams was a member of the B'nai B'rith Youth Organization when he was in high school in St. Louis. Con-

tact: **Roger Meltzer** or **Richard Goldberg** at 212-490-3290.

CHARITABLE INVITES: The 23rd annual Music City Tennis Invitational 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 Brownlee 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: **Judi Turner** at 615-327-1274 or **Caroline Newcomb** at 615-401-2000.

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 California 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: **Kerryn 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: 802-864-7123,

916-659-7453, or 415-543-2979.

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 3, benefiting Tennessee's bicentennial celebration; 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.



'Jungle' Jack's World. "Jungle" Jack Hanna, center, and friends, a hawk and a 19-foot python, celebrate the debut of "Jungle" Jack Hanna's World" on High Chief/Barb Wire Records. Virgin Records will distribute the CD. A portion of the proceeds from "Hanna's World" will benefit the Dian Fossey Gorilla Fund and Partners in Conservation. Shown, from left, are David Jackson, animal handler; Mark Frye, "Hanna's World" composer; Michael Plen, senior VP of promotion, Virgin; Joyce Castagnola, senior VP of sales, Virgin; Damnesch Alcott, president, High Chief Records; Ken Pedersen, CFO, Virgin; Perry Cooper, publicist; and Jerre Hall, VP of national accounts, Virgin.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 9-May 17, **ASCAP/Disney Musical Theater Workshop**, Disney lot, Los Angeles, 212-621-6234.

April 16-18, **Replitech Europe 1996**, Jaarbeurs Congress and Convention Centre, Utrecht, Netherlands, 914-328-9157.

April 20, **Music In Cyberspace Conference**, presented by NARAS New York Chapter, Marriott Marquis Hotel, 212-245-5440.

April 20, **"How To Make It In The Music Business,"** presented by Wallace Collins, Holiday Inn Union Square, San Francisco, 415-788-5500.

April 24, **Academy Of Country Music Awards**,

Universal Amphitheater, Los Angeles, 213-462-2351.

April 25, **Dove Awards**, Gospel Music Assn., Nashville, 615-242-0303.

April 26-28, **"Second Annual Adventures In Broadcasting Promotion Director's School,"** seminar for radio marketing professionals, Sheraton Stamford, Stamford, Conn. 203-288-2002.

April 29-May 1, **Billboard's Seventh Annual International Latin Music Conference**, Hotel Intercontinental, Miami, 212-536-5002.

MAY

May 1-5, **Impact Super Summit Conference**, Opryland Hotel, Nashville, 215-646-8001.

May 2, **Eighth Annual Tamika Reggae Awards Ceremony**, Paramount Theater, New York, 718-978-7494.

May 11, **"Music On The Internet From A Technological, Licensing And Legislative Perspective,"**

presented by the National Music Publishers' Forum, Helmsley Hotel, New York, 212-370-5330.

May 14-18, **MIDEM Asia**, Convention & Exhibition Center, Hong Kong, 212-689-4220.

May 16, **"Fantasy Vs. Reality: Recording & Publishing Deals,"** presented by Women in Music, BMI, New York, 212-459-4580.

May 16-18, **E3: Electronic Entertainment Expo**, L.A. Convention Center, Los Angeles, 800-315-1133.

May 23-25, **CES Orlando . . . Digital Destinations; CES Habitech; CES Specialty Audio & Home Theater**, various locations, Orlando, Fla., 703-907-7600.

May 31-June 2, **"Music, Money & You: Inside Songwriting And Indie Recording Conference,"** New Buffalo Marriott Hotel, Amherst, N.Y., 800-265-8481.

May 31-June 2, **Route 1 South Music Conference & Festival**, Richmond Marriott Hotel, Richmond, Va., 804-358-6296.

JUNE

June 20, **"Copyright Myths, Folklore & Mysteries,"** presented by Women in Music, BMI, New York, 212-459-4580.

June 27-29, **14th Annual Rock 'N' Charity Celebration**, presented by the TJ Martell Foundation & Neil Bogart Memorial Fund, Los Angeles area, 310-247-2980.

June 28-29, **Fourth Annual Kids' Entertainment Seminar**, Marriott Marquis, New York, 212-462-3944.

LIFELINES

BIRTHS

Boy, Nicholas Eli, to **Dick** and **Karen Rae Wingate**, March 18 in New York. Father is senior VP of marketing at Arista Records.

Boy, Christopher Taylor, to **Dave** and **Jacky 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 TVT Records. Groom is the manager of exports/purchasing for Feedback Inc.

DEATHS

Robert H. Nichols, 70, 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 Records with wife Doris; it was renamed Moulin D'Or Recordings in 1993 and is distributed by Navarre. Pianist Danny Wright is the label's best-selling artist; recent roster additions include Windborne and Fonologee. In addition to his wife, Nichols is survived by two daughters, Janet Pain and Julie Tew; two sons-in-law, Timothy Pain and Peter Tew; and granddaughter Kary 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, 12121 Wilshire Blvd., Suite 310, Los Angeles, Calif. 90025.

Jeffrey Lee Pierce, 37, following surgery for a brain hemorrhage, March 31 in Salt Lake City. Pierce was the lead singer/songwriter for L.A.-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 psychobilly codified the group's sound for years to come. The band—whose early lineups included guitarists Kid Congo Powers, later of the Cramps, and the Pontiac Brothers' Ward Dotson—subsequently cut two albums for Deborah Harry and Chris Stein's Animal Records. In the mid-'80s, Pierce relocated to England, where a later edition of the Gun Club attained cult status. Later sets by the band appeared on the foreign ABC, Lolita, 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 '85. He is survived by his parents, Bob and Margie, and sister Jackie.

FOR THE RECORD

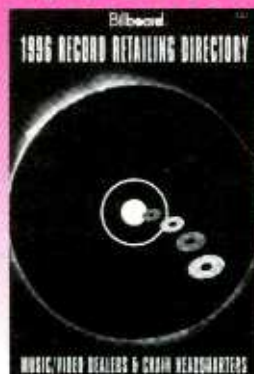
In the spotlight on Children's Entertainment, in the Feb. 24 issue, a songwriter was incorrectly credited for the theme song of "Shining Time Station." The song was written by Joe Raposo.

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THE BILLBOARD



APRIL 13, 1996

NATIONAL DISCOGRAPHIC

BILLBOARD SPOTLIGHTS
VITAL REISSUES



Digging for Gold in '96

OFFICIAL JOURNAL OF THE VITAL REISSUES SOCIETY BILLBOARD, NEW YORK
WITH APOLOGIES TO THE NATIONAL GEOGRAPHIC SOCIETY

Soul Classics

Ichiban Records' Digitally Remastered, Classic Soul and Rhythm & Blues Recording Series

New Releases



Z.Z. Hill
Love Is So Good When You're Stealing It
SCL 2112



Denise LaSalle
Before You Take It To The Streets
The ABC-MCA Years
SCL 2113



D.J. Rogers
Say You Love Me
SCL 2114



Zulema
The Best Of Zulema: The RCA Years
SCL 2115



Clarence Carter
I Got Caught Making Love
The ABC Years
SCL 2116

Other Soul Classics

**Patti LaBelle
And The Bluebelles**
Over The Rainbow/The Atlantic Years
SCL 2501

Jackie Moore
*Precious, Precious/
The Best Of Jackie Moore*
SCL 2502

Margie Joseph
*The Atlantic Sessions/
The Best Of Margie Joseph*
SCL 2503

Doris Troy
Just One Look/The Best Of Doris Troy
SCL 2504

Barbara Lynn
*The Atlantic Years/
The Best Of Barbara Lynn*
SCL 2505

The Sweet Inspirations
The Best Of The Sweet Inspirations
SCL 2506

Cheatin'
From A Woman's Point Of View
SCL 2507

Cheatin'
From A Man's Point Of View
SCL 2508

Mary Wells
Dear Lover-The Atco Sessions
SCL 2509

Lifting The Spirit
Various Artists
SCL 2510

Love, Peace & Understanding
Various Artists
SCL 2511

Soulful Love Duets Vol. 1
Various Artists
SCL 2512

Soulful Love Duets Vol. 2
Various Artists
SCL 2513

Billy Vera & Judy Clay
*Judy Clay
Featuring Storybook Children
& Greatest Love*
SCL 2514

Cissy Houston
*Midnight Train To Georgia:
The Janus Years*
SCL 2515

Peggy Scott & Jo Jo Benson
*The Best Of Peggy Scott
& Jo Jo Benson*
SCL 2516

Dionne Warwick
From The Vaults
SCL 2517

Arthur Conley
*Sweet Soul Music/
The Best Of Arthur Conley*
SCL 2518

Lorraine Ellison
*Stay With Me/
The Best Of Lorraine Ellison*
SCL 2519

Lenny Williams
*Cause I Love You:
The Best Of Lenny Williams*
SCL 2520

The Dramatics
The ABC Years 1974-1980
SCL 2521

Mary Wells
*Never, Never Leave Me/
The 20th Century Sides*
SCL 2522

The Royalettes
*It's Gonna Take A Miracle-
The MGM Sides*
SCL 2523

Dee Dee Warwick
*She Didn't Know:
The Atco Sessions*
SCL 2524

VITAL REISSUES

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 minstrel show star; in 1924, Billboard called him "a clever blackface performer with the added advantage of a trick singing stunt [his 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 drunken, 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"; Eddy 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 has remained 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-catalog foraging in the reissue business. Over a decade into the commercial history 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 the individual albums have been augmented by contemporaneous unreleased material.

ON TOP OF OFF-CATALOG

Today, with the so-called "catalog hits" well-creamed 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 Irwin has compiled a number of reissue packages for Sony Legacy—including last year's surprising retrospectives devoted to the Strangeloves and the McCoys—and also operates his own Cossackie, N.Y.-based reissue imprint Sundazed Music. 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 Erickson, the cult psycho-rockstar who fronted Texas' 13th Floor Elevators during the '60s. "I don't expect that [package] to pay all the bills here," Stewart says, "but I think one of our missions here is to put out exemplary product."

CONCERT DISCS

Some labels' probing of their catalogs' deeper recesses have been prompted by alterations in the marketplace. Adam Block, director of

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 their favorites now."

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 frontline 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 releases are due in July. At the same time, Legacy will be releasing compilations devoted to '80s new-wave bands like the Godfathers and Wire Train; R&B from Walter Jackson and Cheryl Lynn; blues from Mississippi John Hurt; and album re-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 consumers."

Adds Block, "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 palette 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. But in catalog, the mistakes have already been made for you."

So, while Chronicles will be issuing 1996 titles by such bread-and-butter acts as Eric Clapton, James Brown and that notable "mistake" the Velvet Underground, 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.

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

Rob Santos, who heads up A&R for AVI, says, "There's a lot of stuff that [the majors] own that they'll never put out, because they want 10,000 units on it...We're going to do that kind of stuff anyway. The chances of us getting a 'Best Of Bread' are pretty slim anyway."

However, even the majors can experience some surprises when they delve into the nether regions of the catalog.

Musician-archivist Billy Vera, who compiled sets from the Veejay and Specialty catalogs for independent release, recently assumed the late Pete Welding's responsibilities as producer of the Capitol Blues Collection. He notes the stunning popularity of the series' two-CD set by the highly obscure Texas bluesman Lil' Son Jackson: "It turned out to be one of the better sellers of the batch...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." ■



Irwin of Sundazed



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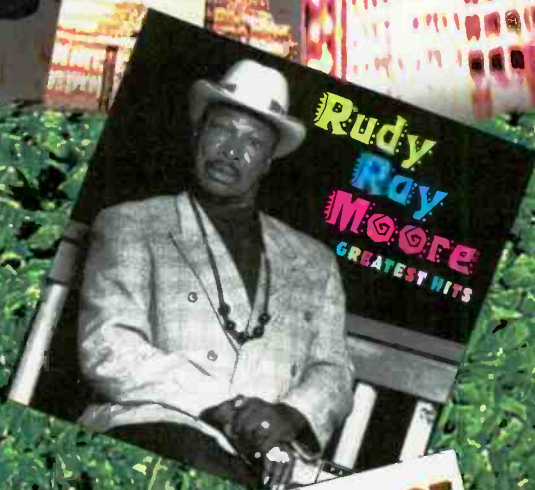
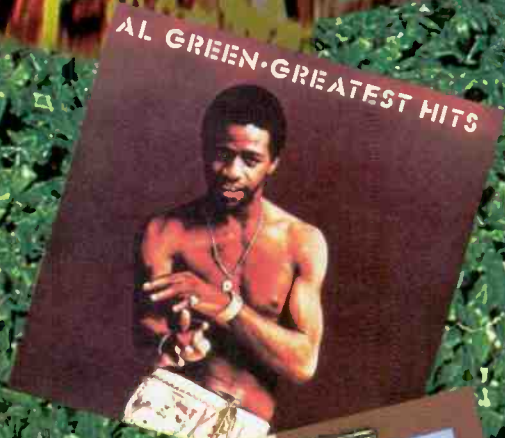
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VITAL REISSUES

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 TRAIMAN

There'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 1.0002 billion from 1.0016 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 \$11.98-\$12.98 CD and \$7.98 tape, 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 representing the major labels—have made "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 under-\$9.98 titles, and more than 100 budget CDs and tapes," observes Mickey Elfenbein, 26-year K-tel veteran and until recently the label's president. "We had 250 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 '60's 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 Mix' a recent chart-climber 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 Record Corp. in Ardmore, Penna., has made a success of midline releases since 1980, notes VP Melissa Greene Anderson, with over 800 titles in the catalog.

"As a reissue label, we've had to 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 WCBS in New York, and WOMC 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 Collectables Jazz Series will have four 'double-album' releases, among other packages."

"On the budget front," notes Essex Entertainment marketing VP Jim Chiado, "we were honored the last two years for 'Mystical Chants' 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'n 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 Warehouse Entertainment stores, and a month-long Cleveland-area promotion with the Rock & Roll Hall Of Fame and Best Buy.

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 Phonology-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."



MERCHANDISING TO THE OLDIES: A K-tel floor display promotes some 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.

ATTITUDE, BLUES AND CLASS

At the Welk 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 label, 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.

Most recently, LaserLight has expanded its offerings by introducing an affordably priced CD-ROM series of "The World's Greatest Music"; Audio Books on CD and cassette including a 10-CD set of Beatles interviews; and 1995 video productions of "The Nutcracker" and "The Mormon Tabernacle Choir."

MARKETING THE CORNERS

A&R niches and specialized repertoire can be key elements in helping modest-priced reissues connect. L.A.-based Del-Fi Records, for example, enjoyed its biggest midline success last year with '50s rocker Chan Romero's "Hippy Hippy Shake" and the Centurions' "Bullwinkle Pt. II" instrumental-surf set, with its "Pulp Fiction" featured title track, reports Bryan Thomas, VP of creative services.

Mining 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 Poet," 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.

Bob Irwin's legendary Sundazed Music in Coxsackie, N.Y., launched its ambitious "Yesterdazed" 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 Bonnie 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 52

SO FAR...

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 Manticore • 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 Slowly And See



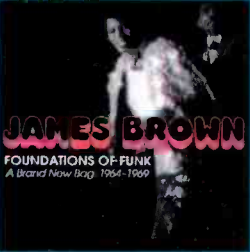
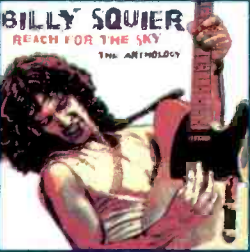



DELUXE ANTHOLOGY SERIES: THE ALLMAN BROTHERS BAND The Fillmore Concerts • ROY AYERS Evolution: The Polydor Anthology • BACHMAN-TURNER OVERDRIVE The Anthology • BLACK UHURU Liberation: The Island Anthology • JAMES BROWN Messing With The Blues • JAMES BROWN Soul Pride: The Instrumentals (1960-1969) • JAMES 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 Verve Recordings • HUMBLE PIE Hot 'N' Nasty: The Anthology • JANIS IAN 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 MARTYN Sweet Little Mysteries: The Island Anthology • HARVEY MANDEL The Mercury Years • JOHN MAYALL London Blues (1964-1969) • 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 • ROD 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 • CAMEO The Best Of • CON FUNK SHUN The Best Of • THE DELLS Passionate Breezes: 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 Funk: Best Of Funk Essentials 2 • VARIOUS ARTISTS Love's Train: Best Of Funk Essentials Ballads

SOUL ESSENTIALS SERIES: ISAAC HAYES The Best Of • PEACHES & HERB The Best Of • RAY, GOODMAN & BROWN The Best Of • VARIOUS ARTISTS The Power Of Love

COMPILATIONS: ABBA Gold • ABBA More ABBA Gold • THE ALLMAN BROTHERS BAND A Decade Of Hits • THE ALLMAN BROTHERS BAND Live At Ludlow Garage • ANGEL An Anthology • ANIMOTION 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 MAGOOS Kaleidoscope Compendium: 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 Willpower: A Twenty Year Retrospective • ERIC BURDON & THE ANIMALS The Best Of • BOBBY BYRD Bobby Byrd Got Soul: The Best Of • THE CALL The Walls Came Down - The Best Of The Mercury Years • CHER 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 Knocking At Your Back Door/The Best Of • EMERSON, LAKE & PALMER The Best Of • THE EVERLY BROTHERS The Mercury Years • WAYNE FONTANA & THE MINDBENDERS The Best Of • TIM HARDIN Live • THE HERD Featuring Peter Frampton • THE JAM Greatest Hits • JAY AND THE TECHNIQUES The Best Of • TOM JONES The Complete Tom Jones • THE LEFT BANKE There's Gonna Be A Storm: The Complete Recordings 1966-1969 • YNCWIE 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 • RIGHTEOUS BROTHERS Unchained Melody/The Very Best Of • RUSH Chronicles • SIR LORD BALTIMORE • SEA LEVEL The Best Of • SOFT CELL Memorabilia • ROD 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 GENYA RAVAN The Best Of • THIN LIZZY Dedication • PAT TRAVERS The Best Of • THE TROGGS The Very Best Of • JOHN-NY VAN 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

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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 MARTERIE 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

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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 PriceBuster midline, devaluing 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 devaluing 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."

Value Plus is the focus of The Right Stuff, notes Tom Cartwright, senior director, product development, for the Cema imprint: "The recent addition of the Solar and Salsoul labels are a perfect match for ongoing reissues from Philadelphia International and Hi Records. We're also the sole owner of [rock labels] Laurie and Shelter, the lat-

ter reactivated with the March release of Dwight Twilley's 'XXI,' a 21-year, 21-song retrospective with two new songs."

AGGRESSIVE PROMOTION: IT'S IMPERATIVE

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

Levenson and John Esposito, 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 successful promotions has been a Harley Davidson motorcycle giveaway involving 340 Wherehouse Entertainment stores.

"We shipped 500,000-plus last May on Sound Savers of the Beastie Boys' 'Licensed To Ill,'" recalls Esposito. "And it was on the Top Catalog chart for the last eight months except for the holidays. To keep the line fresh, 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 converted 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 Archives series is 'As Time Goes By, The Best Of Jimmy Durante,'" reports Warner

Bros. sales VP Charlie Springer. "It's among the top 400 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 Bootsy Collins compilation, 'Back In The Day: The Best Of Bootsy,' and the 'Allen Toussaint Collection,' while the top catalog piece overall is 'James 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 Archives 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 contributing 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 for CDs and \$3.99/\$4.99 cassettes. Tapes are losing ground significantly overall, with CD units up to 72% of Sound Buys 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 devalued 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 & 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-title '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

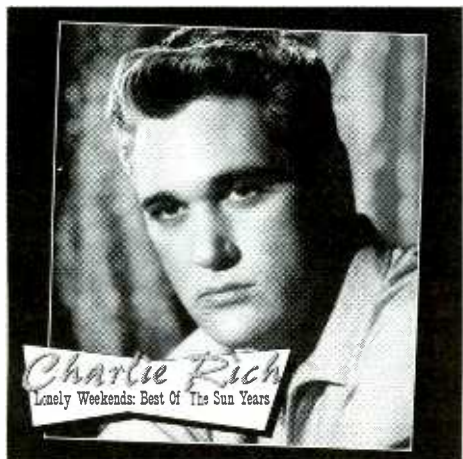
Although BMG Classics is continuing with its historically successful midline Gold Seal and Living Stereo releases, RCA Records is taking a different tack. "Our rationale for a shift from midline/budget pricing to front-line reissues is to offer added value with more tracks and previously unreleased material," explains Mike Omansky, VP, strategic marketing. "The John Denver catalog continues to sell strongly due to his touring, his TV presence and mail-order TV packages 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 promotions 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" (out last month to coincide with the Academy Awards).

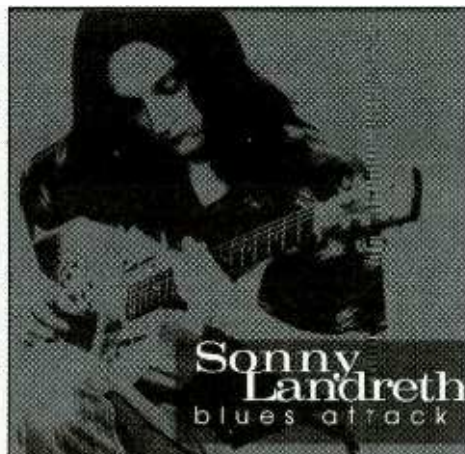
The label's Living Stereo line has been incredibly successful, culling recordings from the '50s and '60s "golden age" of stereo, reproducing original cover art and liner notes. A recent hit for the label success was Arthur Fiedler, whose centennial last year produced single, three-pack and boxed-set 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 competition. In today's marketplace, that's really throwing money—and business—away. ■

→ QUESTION: What Do These Four Releases Have In Common?



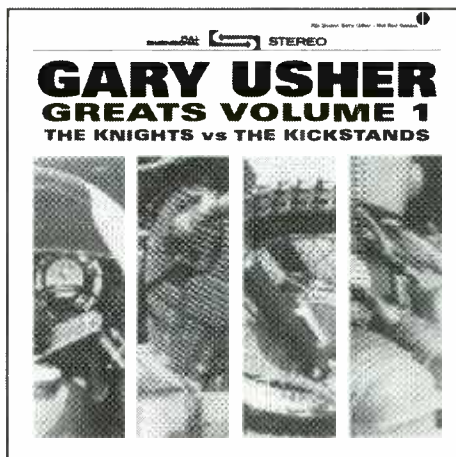
CHARLIE RICH
Lonely Weekends:
Best Of The Sun Years
AVI 5016



SONNY LANDRETH
Blues Attack
AVI 8001



RED PRYSOCK
Rock 'n' Roll: The Best
Of Red Prysock
AVI 5012



GARY USHER
Greats Volume 1:
The Knights Vs. The Kickstands
AVI 5018

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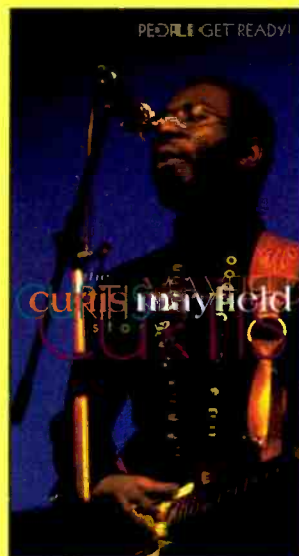


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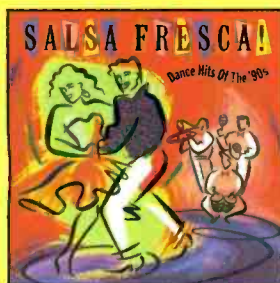
These are a few of our
favorite things! Exquisite
comedy from John Belushi,
Chevy Chase, Bill Murray
and others. It's right
up there with raindrops
on roses and whiskers
on kittens.



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Los exitos grandes
de Los Drifters y sus
cantantes Ben E. King
y Clyde McPhatter
incluyen "Under
The Boardwalk,"
"Up On The Roof,"
"Stand By Me,"
y mucho mas!

...ONCE AGAIN, WE'VE TRIPPED OVER IT.

SHOP AROUND

A Selective Guide To Forthcoming Reissues

APRIL

A&M

BROTHERS JOHNSON, Look Out For Number 1; Right On Time; Blam!; Light Up The Night

ACE (UK)

RICKY NELSON, Rockin' With Ricky

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 Till Hammersmith (2-CD set); Another Perfect Day

COLLECTABLES RECORDS

THE SUNRAYS, For Collectors Only—Vintage 'Rays (3-CD set)

DA MUSIC

DEXTER GORDON, Live At The Montmartre; Jazzrus

DCC COMPACT CLASSICS

CREEDENCE CLEARWATER REVIVAL, Willy & The Poor Boys (180+ High Quality Vinyl)

DEL-FI

THE CENTURIONS, Surfers' Pajama Party (vinyl)
DE-FENDERS, DARTS, DEUCE COUPES (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 PAIR

MARTIN DENNY, Bachelor In Paradise
ROY ROGERS & DALE EVANS, Peace In The Valley

GNP CRESCENDO

Fantasy Worlds Of Irwin Allen

GRP

DECCA

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

ICHIBAN

SOUL CLASSICS

CLARENCE CARTER, I Got Caught Making Love/The ABC Years

K-TEL

CAPTAIN & TENNILLE

MCA

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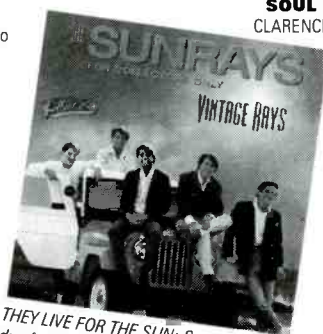
ONE WAY

GENTLE GIANT, Live—Playing The Fool
JAN & DEAN, Drag City/Jan & Dean's Pop Symphony No. 1; Surf City/Folk 'N' Roll
McGUINN-HILLMAN, City; McGuinn-Hillman

PGD MERCURY CHRONICLES

Best Of Casablanca Records

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VARIOUS ARTISTS, Lifestyles Of The Slow & Low; Instrumentals From Back In Da Day

RAZOR & TIE

FRANK MARINO & MAHOGANY RUSH, Dragonfly: The Best Of Frank Marino & Mahogany Rush

SUZI QUATRO, The Wild One: Classic Quatro

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MAIN INGREDIENT, A Quiet Storm

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PATRICE RUSHEN, Straight From The Heart
RUFUS THOMAS, Best Of

SOUNDTRACKS, Singin' In The Rain; Ben-Hur: A Tale Of Christ (2 CDs); House Of Dark Shadows/Night Of Dark Shadows (2 CDs)
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Continued on page 56

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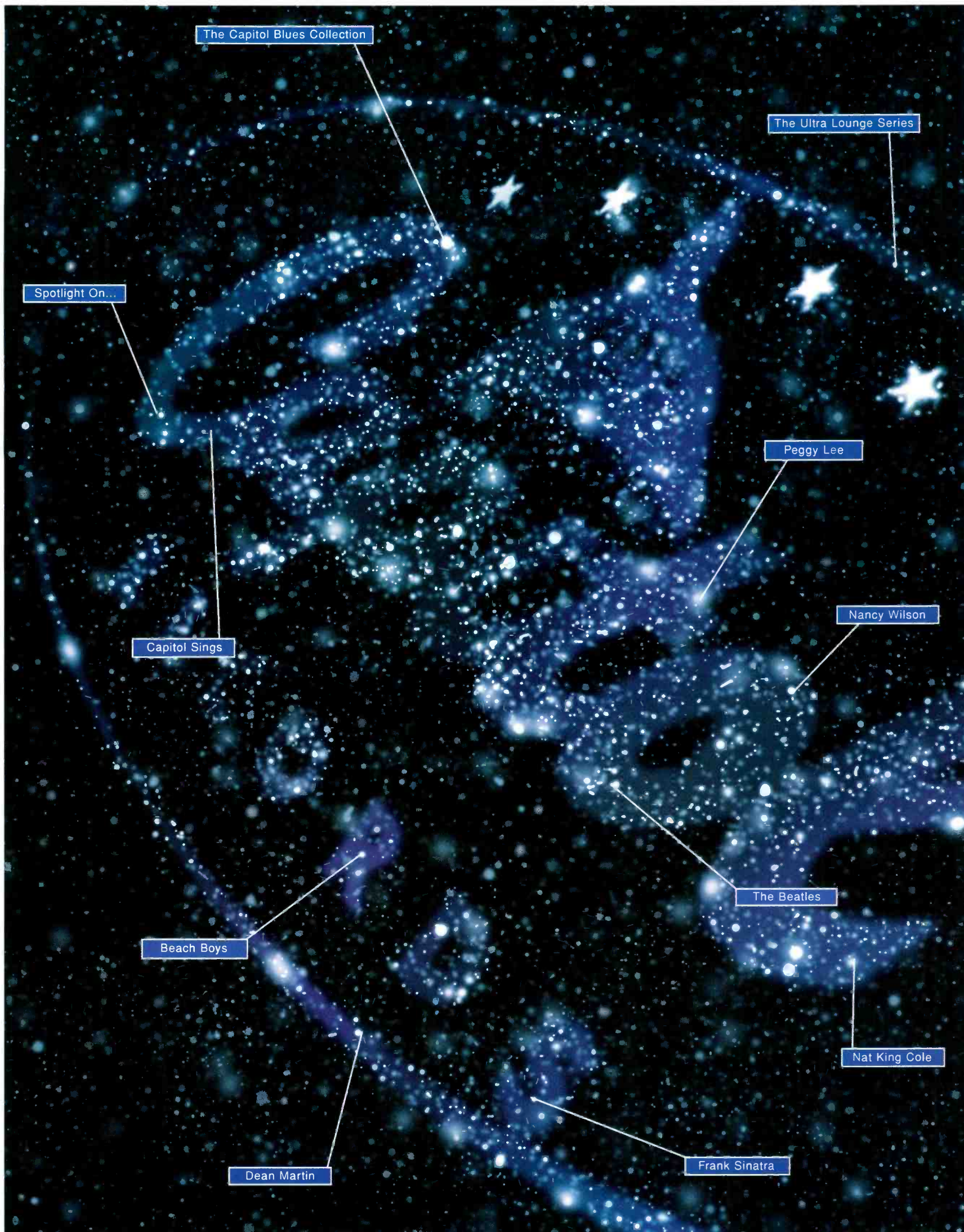
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SHOP AROUND

Continued from page 54

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JAN & DEAN, Save For A Rainy Day

THUMP

DR. DRE, Old School Quick Mix

TUFF CITY

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VANGUARD

JOHN HAMMOND w/THE NIGHTHAWKS, Hot Tracks
P.D.Q. BACH, The Compleat P.D.Q. Bach Vol. 1

VARESE VINTAGE

NINO TEMPO & APRIL STEVENS, Sweet And Lovely: The Best Of Nino & April

VERVE

DIZZY GILLESPIE, The Cool World/Dizzy Gillespie Goes To Hollywood
FRED ASTAIRE, Funny Face

WARNER BROS.

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

WB BLACK MUSIC OL' SKOOL

LARRY GRAHAM & GRAHAM CENTRAL STATION, The Best Of, Vol. 1

MAY

A&M

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AVI

BUCKWHEAT ZYDECO, Best Of Louisiana Zydeco
VARIOUS ARTISTS, Rock Boppin' Baby: Sun Rockabilly Vol. 3

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SOUNDTRACK, The Bad And The Beautiful
THE CARS, Prototypes: Raw Hits And Rare Tracks
THE MOMENTS, Best Of

VARIOUS ARTISTS, Poetry Box Set; New Wave Hits vols. 1-3; Sentimental Journey Favorites; Sister Of Soul: Dance Divas Of The '70's; Cowabunga! (4-CD surf-music boxed set)

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Marva Wright

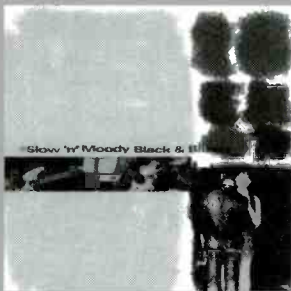
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LESLEY GORE, 2-CD anthology

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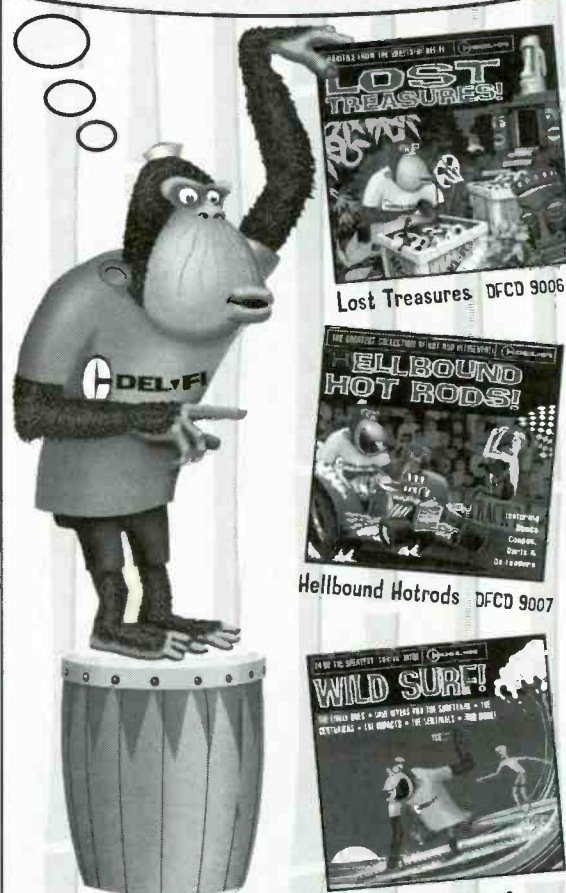
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Continued from page 57

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MERCURY/CHRONICLES

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SCORPIONS, 2-CD anthology

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JAMES BROWN, Out Of Sight; Raw Soul; Say It Loud; I'm Black And I'm Proud

RCA

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RHINO

WARREN ZEVON, Anthology boxed set

SUNDAZED

NANCY SINATRA, Nancy; Movin' With Nancy; Country My Way

VARESE VINTAGE

Best-of compilations on JEANNIE C. RILEY, SAMMI SMITH, TERRY GIBBS

VERVE

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STAN GETZ, The Verve West Coast Sessions (3-CD set)

WARNER BROS.

TRACY NELSON, The Best Of Tracy Nelson/Mother Earth featuring Down So Low

DATES TO BE DETERMINED

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

PRS Members Tackle Proposals *Self-Administration Discussed At Meeting*

■ BY NIGEL HUNTER

LONDON—Radical proposals, including members undertaking self-administration of live events and the 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 the PRS (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 the PRS 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 Uwemedimo says 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 complex and costly," warned Uwemedimo. "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 of the works to be performed); full details of those works; the event's venue and date; and no pre-

vious 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 Uwemedimo. "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, Uwemedimo 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 issue 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 35 years' membership) whose works had diminished in popularity over the years. Payments are gauged up to 50% of the average earned by members over 25 years.

In 1995, 578 members received a total of 827,660 pounds (\$1.28 million) under the scheme. This included 201 successor members (heirs of deceased members). The minimum payment was the equivalent of \$1,100, the maximum was \$4,130, (Continued on next page)

newsline...

TEN DUTCH musicians will visit the war-torn city of Mostar, Bosnia, next month to give practical assistance to traumatized children. The musicians will organize workshops and concerts and run sessions with a music therapist. The visit is an initiative of Amsterdam-based percussion group Djembe Khan. A concert in Amsterdam is being planned to raise money for the project.

MUSIC PIRACY in the U.K. declined from \$58.5 million in 1994 to \$38 million last year, according to new estimates from the British Phonographic Industry. BPI anti-piracy unit head David Martin says the reduction is due to his unit's activities in conjunction with effective action from the police, customs, and trading standards authorities.

SPAIN'S 7 MILLION VCR owners bought 95 million cassettes in 1995, with comedies and thrillers the most popular genres. Ten of the 678 new titles released sold more than 100,000 units. "The Lion King" was the best seller, with 1.6 million units.

THE U.K.'S major record companies are helping a British student take a scholarship at the Berklee College of Music in Boston. Nineteen-year-old Raphael Walters was the only British student to be granted a scholarship to the college this year. PolyGram, Sony Music Entertainment, EMI Records, Virgin Records, and Warner Music in the U.K. have contributed \$15,000 to enable Walters to accept the offer.

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 racked 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 TechnoShock—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 Soyuz) 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 product 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 20 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



PRODIGY

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.

Purveyors 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 gaunt, disturbing soundscapes are the creation of Liam Howlett, a producer and classically trained pianist, and the act is recording material for a new album, due this fall, at Howlett's home studio in Essex.

(Continued on page 64)



Wembley Welcome. Senior Virgin Records executives met with Lenny Kravitz after his show at Wembley Arena in London March 23. Pictured, from left, are U.K. deputy managing director Ray Cooper, worldwide group CEO Ken Berry, U.K. deputy managing director Ashley Newton, Newton's daughter Harley, Kravitz, and U.K. managing director Paul Conroy.

Soul, Hip-Hop Emerges In Sweden

■ BY FREDRIK STRAGE

STOCKHOLM—During a promotional visit to Europe this past winter, 15-year-old emerging U.S. soul star Monica Arnold performed showcases and met the media in only two countries: the U.K. and Sweden.

It might seem strange that a small Scandinavian country would get such attention in the launching of a soul artist, but Sweden has become both a promising market for black music and home to a whole new breed of R&B, hip-hop, and swing beat talent. Such local acts as Addis Black Widow, Boogaloo, Robyn, Sadie, and Infinite Mass are picking up the vibe of urban Afro-American culture.

"I've been waiting for a long time to hear soul and swing beat on the radio here, and now it's finally happening," says 16-year-old R&B diva Robyn. She signed with BMG Sweden last year and rushed up the local charts with her debut single "Do You Really Want Me? (Show Respect)," which peaked at No. 2, and her self-titled album, which reached No. 5. Even though black music has been popular in Sweden for decades, no one has paid any attention to local productions until recently. Interest in black music is concentrated in the larger cities, the suburbs of which have become social problem areas as well as thriving meeting places of immigrant cultures and beats.

"There's a new generation in Sweden which has grown up completely surrounded by hip-hop and other sorts of modern American music," says Gordon Cyrus, founder of the label Breakin' Bread and a member of the rock group Whale. "Some of the kids in the suburbs mostly speak English to each other, which gives them a real advantage when they start rapping."

A distribution deal with the PolyGram-owned Stockholm Label Group has ensured Breakin' Bread a place at the forefront of this movement. Even though none of his artists have sold as well as Robyn, Cyrus argues that he is better at spotting street-level talent than most of his bigger competitors.

His claim is given some credibility by

the fact that many people believe Breakin' Bread releases are more original than many other rap and R&B artists on the charts. A good example is Addis Black Widow, a duo with its roots in Addis Ababa, Ethiopia, Stockholm, and California, whose corny yet soulful debut album, "The Battle Of Adwa," has been released in France and Germany. The album will soon be marketed by Mercury in the U.K., Japan, and Canada, and executives at Breakin' Bread say they are negotiating a U.S. distribution deal with Motown.

Another act connected to the Stockholm Label Group is Boogaloo, a trio that combines jazzy tunes with a Latin atmosphere and laid-back rap. Its album "Dorian Gray" is one of the best swinging Swedish debuts in a long time.

"We've never been interested in making boring, head-nod hip-hop," says the group's DJ/producer Mad Mats. "We try to be really progressive, for instance, by rapping in a waltz rhythm. No one has done that before."

Since the beginning of the '90s, Eurodisco (repetitive, simple electronic pop) has been the mainstream trend on Scandinavian as well as other continental European dancefloors. In Sweden, clubbers and producers are hoping that it will be replaced by R&B and hip-hop. Some of the most successful dance producers, notably Dennis Pop (the man behind Ace Of Base), are turning to black American producers, such as Dallas Austin, Sean "Puffy" Combs, and Jermaine Dupri, for inspiration.

"Everyone is tired of all this monotonous electronic stuff," says Robyn. "I'm sure that the slow grooves of R&B will get lots of people on their feet."

Gordon Cyrus is less optimistic: "The music I put out demands some effort from the listener. You have to actually think and feel the groove before you get into it. I don't think that people who listen to Eurodisco are capable of that."

Despite whatever local recognition they may have achieved, most acts strive for success in the international market. Every rapper has the words "huge international interest" written on his or her

biography, even if he or she has never been outside the suburbs of Stockholm.

What's most striking, however, is that the Swedish acts that have been successful abroad have very rarely been the ones appreciated by the local media. Artists such as Robyn, a white version of Monica Arnold, or rap act Infinite Mass, which sounds like it is from an American ghetto, get lots of attention in the Swedish press. But those who make it abroad are the ones who stand apart from trends and are often disliked by the local media; Abba, Roxette, and Ace Of Base are good examples.

"If Swedish artists want to survive internationally, they must fill a void," says Cyrus. "Recently, we've been looking at a real Bjorn Borg-phenomenon. One makes it abroad, and then everyone else tries to go exactly the same way."

PRS MEMBERS TACKLE PROPOSALS

(Continued from preceding page)

and the average was \$2,205. Callender revealed that the proposal was to reduce the EEA by one-third in 1997, by a further half in 1998, and to abolish it altogether in 1999.

"We're attempting to stop [continental] European societies from making cultural deductions," Callender reminded the meeting, "and [the EEA] is a cultural deduction. It's a question of pots and kettles."

This proposal evoked the most dissent from members. Robin Willow thought three years was too short a period to wind down the EEA. Ron Goodwin suggested that payments be maintained until death and then possibly transferred to a surviving spouse but that no more members should be

Berwick Named Managing Director At BMG Italy

MILAN—Adrian Berwick has been appointed managing director of BMG Italy, six weeks after resigning as head of Polydor here.

Franco Reali, president of the BMG group's Italian affiliate, BMG-Ricordi, says the appointment completes his company's restructuring. In August 1994, BMG acquired Ricordi, Italy's largest independent music group.

In January, former BMG Italy marketing director Giorgio Perris was appointed director general of the Milan-based Ricordi label. Says Reali, "Perris will be building up Ricordi's repertoire of domestic artists and signing up new distribution deals with smaller labels."

He adds, "Berwick's appointment fits our search criteria of being very experienced within the music industry."

The BMG label's core domestic artists include Eros Ramazzotti, Luca Carboni, and Giorgia, while Ricordi is home to Marco Masini, Antonello Venditti, and Daniele Silvestri.

MARK DEZZANI

Rhythm King's Martin Heath May Be Arista U.K. Managing Director

LONDON—The long-vacant 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 in A&R and talent development. Sources say he was subsequently offered the Arista post. His appointment has been rumored in the U.K. for several months; sources say that working out 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, Bomb The Bass, the Beatmasters, and Echobelly. Heath subsequently developed A&R ties with Sony Music and EMI.

ADAM WHITE

floor, including statements that it should not be necessary to sample radio stations that submit logs and that stations should be required to provide information on music broadcasts as a condition of being licensed to use them.

Publisher director Paul Curran (BMG Music U.K.) gave details of a proposed charter delineating members' rights and the PRS' obligations, and of an appeal panel independent of the PRS board. He agreed with publisher member Crispin Evans (PolyGram International Music Publishing) that the PRS currently has no legal obligation to its members.

"We all want the PRS to enter into a new era," chairman Andrew Potter told the meeting, "and our purpose now is to get all the changes under way and in place."

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.

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."

The Irish supergroup sued PRS for the right to administer its own live-performance royalties, rather than having the payments go through the society. U2 also asked for changes in 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 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. This disposes of the financial aspects of the litigation."

Neither side is discussing the amount the PRS has paid, but informed sources suggest it is in the region of 400,000 pounds (\$616,000).

The outstanding issues between U2 and the PRS relate to the fact that the band is holding out for the right to administer its own live royalties.

However, the Monopolies & Mergers Commission report into the PRS concluded that the society should introduce a system of self-administration by members for specific live events rather than hand over all performance rights to performers.

JEFF CLARK-MEADS

Murdoch Makes Takeover Bid For CD/Video Manufacturer In Oz

MELBOURNE—Media tycoon Rupert Murdoch has made a \$175 million Australian (\$130 million) takeover bid for Melbourne-based CD/video manufacturer and printing group Shomega.

The friendly bid, announced March 18, was made through the Pacific Magazines & Printing (PacMag) sector of Murdoch's News Corp.

Observers see Murdoch's move into CD manufacturing as a way to give his troubled 20th Century Fox film studio a foothold in the production and distribution of CDs. A grip on Shomega's high-quality graphics production facilities, video duplication, and video distribution business would give him control of four forms of information dissemination—print, CD, film, and video.

Ken Catlow, CEO of PacMag, says, "The acquisition will also promote cost-efficient delivery of the information and offer customers an entry point into new-media options, such as interactive services."

The bid is conditional on PacMag

becoming entitled to 50.1% of Shomega shares and no stop action being taken by regulatory authorities.

The offer is a generous one, as it estimates Shomega's worth at 20% more than its market value of \$147 Australian (\$109 million). It gives Shomega CEO Peter Sidwell (who owns 38% of the company) a position on the PacMag board as executive director.

Under the terms of offer, PacMag can acquire 19.9% of Shomega in the event of a better offer. Sidwell can cancel the option but would be liable to pay PacMag the difference between its bid and the higher offer.

A large part of Shomega emerged from the collapse of Disctronics, Australia's largest CD manufacturer. It was bought out of receivership by Show-Ads Omega and merged with Show-Ads' various businesses to form Shomega.

CHRISTIE ELIEZER



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(Dempa Publications Inc.)			(The Record)			(Media Control)			(SNEP/IFOP/Tite-Live)		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T WANNA CRY NAMIE AMURO AVEX TRAX	1	2	FOLLOW YOU DOWN GIN BLOSSOMS PGD	1	1	CHILDREN ROBERT MILES MDM	1	1	CHILDREN ROBERT MILES SONY
2	NEW	FREEDOM GLOBE AVEX TRAX	2	1	I WANT TO COME OVER MELISSA ETHERIDGE PGD	2	2	LEMON TREE FOOL'S GARDEN INTERCORD	2	2	SOIREE DISCO BORIS VERSAILLES
3	2	I'M PROUD TOMOMI KAHARA PIONEER LDC	3	3	BIRMINGHAM AMANDA MARSHALL SONY	3	3	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA	3	3	SPACEMAN BABYLON ZOO EMI
4	NEW	END OF SORROW LUNA SEA MCA VICTOR	4	7	IRONIC ALANIS MORISSETTE WMC	4	4	LOVE MESSAGE LOVE MESSAGE POLYGRAM	4	4	CARUSO FLORENT PAGNY MERCURY
5	4	MIENAI CHIKARA B'Z ROOMS	5	4	WONDERWALL OASIS SONY	5	15	DRILL INSTRUCTOR CAPTAIN JACK EMI	5	7	BABY COME BACK WORLDS APART EMI
6	3	LOVE & PEACE FOREVER TRF AVEX TRAX	6	8	NOBODY KNOWS TONY RICH PROJECT BMG	6	5	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	6	6	DIEU M'A DONNE LA FOI OPHELIE WINTER POLYDOR
7	8	DAN DAN KOKORO HIKARETEKU FIELD OF VIEW ZAIN	7	5	MISSING EVERYTHING BUT THE GIRL WMC	7	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	7	NEW	CALIFORNIA MYLENE FARMER EASTWEST
8	5	SOBAKASU JUDY & MARY EPIC	8	10	BECAUSE YOU LOVED ME CELINE DION SONY	8	9	CRYING IN THE RAIN CULTURE BEAT SONY	8	9	BALANCE TOI RECIPROK SONY
9	7	NAMONAKI UTA MR CHILDREN TOY'S FACTORY	9	6	1979 SMASHING PUMPKINS EMI	9	8	KNOCKIN' DOUBLE VISION ZYX	9	5	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
10	6	MIDNIGHT SHUFFLE MASAHIKO KONDOH SONY	10	9	LET YOUR SOUL BE YOUR PILOT STING PGD	10	6	ICH FIND DICH SCHEISSE TIC TAC TOE RCA	10	11	ONE OF US JOAN OSBORNE MERCURY
ALBUMS			11	12	A COMMON DISASTER COWBOY JUNKIES MCA	11	11	STAND BY YOUR MAN HEIKE MAKATSCH METRONOME	11	10	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
1	NEW	GLOBE GLOBE AVEX TRAX	12	11	DON'T CRY SEAL WMC	12	7	SPACEMAN BABYLON ZOO EMI	12	8	I GOT 5 ON IT LUNIZ VIRGIN
2	NEW	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY	13	14	ONE OF US JOAN OSBORNE PGD	13	10	HOW DEEP IS YOUR LOVE TAKE THAT RCA	13	12	VOYAGE EN ITALIE LILICUB REMARK
3	1	MIYUKI NAKAJIMA DAIGINJYOU PONY CANYON	14	13	JESUS TO A CHILD GEORGE MICHAEL MCA	14	13	ANYTHING 3T EPIC	14	14	LE BRIO BIG SOUL SONY
4	2	WANDS SINGLES COLLECTION B-GRAM	15	21	CLOSER TO FREE BODEANS WMG	15	NEW	MACARENA LOS DEL RIO RCA	15	17	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
5	3	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR	16	18	REAL LOVE BEATLES EMI	16	17	MUTTER, DER MANN MIT DEM KOKS TMA ARIOLA	16	13	MISSING EVERYTHING BUT THE GIRL WEA
6	NEW	YUTAKA OZAKI (UNTITLED) VICTOR	17	22	ONLY LOVE SOPHIE B. HAWKINS SONY	17	12	HERZ AN HERZ BLUMCHEN EDEL	17	15	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN COLUMBIA
7	5	KOME KOME CLUB H2O SONY	18	17	THIS IS THE STUFF CAROLYN ARENDS BMG	18	14	LET ME BE YOUR VALENTINE SCOOTER EDEL	18	19	ANYTHING 3T MUJ/EPIC
8	NEW	TUBE TUBEST II SONY	19	23	ALWAYS BE MY BABY MARIAH CAREY SONY	19	NEW	FRIENDS JUST FRIENDS EDEL	19	NEW	CALIFORNIA LOVE 2PAC FEATURING DR DRE ISLAND
9	NEW	SOUNDTRACK SEVENTH OF JULY SUNNY DAY EPIC SONY	20	25	LUCKY LOVE ACE OF BASE SONY	20	20	LET'S GET READY TO RUMBLE K.O.'S FEATURING MICHAEL BUFF MERCURY	20	16	MEGAMIX E-TYPE POLYDOR
10	7	ULFULS BANZAI TOSHIBA EMI	ALBUMS			ALBUMS			ALBUMS		
NETHERLANDS (Stichting Mega Top 50)			1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WMC	1	NEW	TAKE THAT GREATEST HITS RCA	1	1	CELINE DION FALLING INTO YOU COLUMBIA
THIS WEEK	LAST WEEK	SINGLES	2	2	CELINE DION FALLING INTO YOU SONY	2	1	PETER MAFFAY MAFFAY 96 ARIOLA	2	5	MARK KNOPFLER GOLDEN HEART MERCURY
1	1	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR	3	NEW	BEATLES ANTHOLOGY 2 EMI	3	2	FOOL'S GARDEN DISH OF THE DAY INTERCORD	3	3	CELINE DION D'EUX COLUMBIA
2	2	CAPTAIN JACK CAPTAIN JACK EMI	4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	4	3	STING MERCURY FALLING POLYGRAM	4	4	STING MERCURY FALLING POLYDOR
3	3	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	5	4	VARIOUS ARTISTS OH WHAT A FEELING MCA	5	5	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	5	2	BEATLES ANTHOLOGY 2 EMI
4	4	ANYTHING 3T EPIC	6	5	VARIOUS ARTISTS 1996 GRAMMY NOMINEES SONY	6	NEW	MIKE & THE MECHANICS HITS VIRGIN	6	9	MYLENE FARMER ANAMORPHOSEE POLYDOR
5	6	CHILDREN ROBERT MILES BMG	7	10	STING MERCURY FALLING PGS	7	6	CELINE DION FALLING INTO YOU SONY	7	NEW	SOUNDTRACK THE X-FILES WARNER BROS.
6	NEW	ALLES OF NIETS LINDA ROOS & JESSICA DINO	8	9	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS EMI	8	18	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 POLYGRAM	8	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	NEW	YOUR SMILE CHARLIE LOWNOISE & MENTAL THEO POLYDOR	9	6	ASHLEY MACISAAC HI™ HOW ARE YOU PGS	9	7	SCHURZENJAGER TRAUME SIND STARKER ARIOLA	9	NEW	FRANCE GALL FRANCE CM&M
8	10	NIGHTTRAIN KADOC MERCURY	10	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY	10	8	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	10	14	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 DECCA
9	NEW	RAINBOW TO THE STARS DUNE VIRGIN	11	7	SHANIA TWAIN THE WOMAN IN ME PGS	11	16	RODELHEIM HARTREIM PROJEKT ZURUCK NACH RODELHEIM MCA	11	10	E-TYPE MADE IN SWEDEN POLYDOR
10	NEW	JUFFROUW TOOS ONE TWO TRIO DURECO	12	NEW	BARENAKED LADIES BORN ON A PIRATE SHIP WMC	12	9	PUR ABENTEUERLAND INTERCORD	12	6	BORIS 18 REVES, 18 VISIONS VERSAILLES
ALBUMS			13	11	JOAN OSBORNE RELISH MERCURY	13	11	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	13	8	BIG SOUL BIG SOUL SONY
1	NEW	CELINE DION FALLING INTO YOU COLUMBIA	14	28	VARIOUS ARTISTS GROOVE STATION 2 BMG	14	10	ROGER WHITTAKER ALLES ROGER! ARIOLA	14	13	QUEEN MADE IN HEAVEN EMI
2	1	MARCO BORSATO ALS GEEN ANDER POLYDOR	15	12	BUSH SIXTEEN STONE MCA	15	NEW	BEATLES ANTHOLOGY 2 EMI	15	18	MARIAH CAREY DAYDREAM COLUMBIA
3	3	STING MERCURY FALLING POLYDOR	16	14	MARIAH CAREY DAYDREAM SONY	16	4	QUEEN MADE IN HEAVEN EMI	16	NEW	CORRS FORGIVEN, NOT FORGOTTEN ATLANTIC/EASTWEST
4	2	HELMUT LOTTI GOES CLASSIC BMG	17	19	ACE OF BASE THE BRIDGE BMG	16	12	JOAN OSBORNE RELISH MERCURY	17	11	ACE OF BASE THE BRIDGE BARCLAY
5	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	18	17	FUGEES THE SCORE SONY	17	15	BAD RELIGION THE GRAY RACE SONY	18	NEW	JOAN OSBORNE RELISH MERCURY
6	7	SEPULTURA ROOTS ROADRUNNER	19	13	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WMC	18	19	DIE SCHLUMPFE MEGAPARTY VOL.2 EMI	19	17	JANE BIRKIN VERSIONS JANE MERCURY
7	5	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE	20	15	KISS MTV UNPLUGGED PGS	19	19		20	15	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
8	8	NORMAAL TOP OF THE BULT MERCURY	HITS OF THE U.K. (© 1996, Billboard/BPI Communications (Music Week/ © CIN))			HITS OF THE U.K. (© 1996, Billboard/BPI Communications (Music Week/ © CIN))			ITALY (Musica e Dischi/FIMI)		
9	NEW	JOAN OSBORNE RELISH MERCURY	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	SINGLES
10	10	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	1	1	FIRESTARTER PRODIGY XL RECORDINGS	1	NEW	TAKE THAT GREATEST HITS RCA	1	1	CHILDREN ROBERT MILES DBX
AUSTRALIA (Australian Record Industry Assn.)			2	2	THE X-FILES MARK SNOW WARNER BROS.	2	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	2	3	HOW DEEP IS YOUR LOVE TAKE THAT RCA
THIS WEEK	LAST WEEK	SINGLES	3	3	CHILDREN ROBERT MILES DECONSTRUCTION	3	2	CELINE DION FALLING INTO YOU EPIC	3	2	LA TERRA DEI CACHI ELIO & LE STORIE
1	1	ONE OF US JOAN OSBORNE MERCURY	4	6	RETURN OF THE MACK MARK MORRISON WEA	4	1	BEATLES ANTHOLOGY 2 APPLE/PARLOPHONE	4	4	TESE/ORCHESTRA CASADEI HUKAPAN
2	2	MISSING EVERYTHING BUT THE GIRL WEA	5	5	GIVE ME A LITTLE MORE TIME GABRIELLE GO BEAT	5	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	5	5	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
3	4	HOW BIZARRE O.M.C. HUH/POLYGRAM	6	NEW	OOH AAH . . . JUST A LITTLE BIT GINA G ETER-NAL/WEA	6	4	MIKE & THE MECHANICS HITS VIRGIN	6	6	WHATEVER YOU WANT TINA TURNER EMI
4	3	SPACEMAN BABYLON ZOO EMI	7	NEW	YOU'VE GOT IT BAD OCEAN COLOUR SCENE MCA	7	5	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION	7	7	REAL LOVE BEATLES APPLE
5	7	FATHER AND SON BOYZONE POLYDOR	8	NEW	X FILES DJ DADO ZYX	8	7	GARBAGE GARBAGE MUSHROOM	8	10	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
6	5	GET DOWN ON IT PETER ANDRE FESTIVAL	9	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA	9	NEW	CLANNAD LORE RCA	9	8	DEEP IN YOU TANYA LOUISE UMM
7	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND/POLYGRAM	10	NEW	SOMETHING CHANGED PULP ISLAND	10	15	OASIS DEFINITELY MAYBE CREATION	10	NEW	MYSTIC MOTION DATURA/BILLIE RAY MARTIN IRMA
8	10	ANYTHING 3T EPIC	11	8	DON'T LOOK BACK IN ANGER OASIS CREATION	11	9	PAUL WELLER STANLEY ROAD GO! DISCS	10	NEW	ONE MORE CHANCE MADONNA MAVERICK/WARNER BROS.
9	9	POWER OF A WOMAN ETERNAL EMI	12	7	NAKASAKI EP (I NEED A LOVER TONIGHT) KEN DOH FFR/LONDON	12	22	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA DECCA	1	1	STING MERCURY FALLING A&M
10	6	HAVE A LITTLE FAITH IN US JOHN FARNHAM BMG	13	NEW	STATE OF INDEPENDENCE DONNA SUMMER MANIFESTO/MERCURY	13	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	2	6	GIORGIA STRANO IL MIO DESTINO LA COCCINELLA
11	8	BOOMBASTIC SHAGGY VIRGIN	14	NEW	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY	14	NEW	STING MERCURY FALLING A&M	3	2	RON VORREI INCONTRARTI FRA CENT'ANNI WEA
12	12	DIGGIN' ON YOU TLC BMG	15	NEW	THE NIGHTTRAIN KADOC POSITIVA/EMI	15	19	PULP COUNTDOWN 1992-1993 NECTAR MASTERS	4	3	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
13	14	HOW DEEP IS YOUR LOVE TAKE THAT BMG	16	9	WALKAWAY CAST POLYDOR	16	14	STATE OF THE HEART PURE SAX VIRGIN	5	4	SPAGNA LUPI SOLITARI EPIC
14	NEW	IRONIC ALANIS MORISSETTE WEA	17	NEW	DON'T WANNA LOSE YOU LIONEL RICHIE MERCURY	17	11	RADIOHEAD THE BENDS PARLOPHONE	6	5	VASCO ROSSI NESSUN PERICOLO . . . PER TE EMI
15	15	GIVE ME ONE REASON TRACY CHAPMAN WEA	18	15	STARS DUBSTAR FOOD/EMI	18	16	LUSH LOVELIFE 4AD	7	10	AMEDEO MINGHI CANTARE E' D'AMORE EMI
16	13	WONDERWALL OASIS EPIC	19	NEW	BIG ME FOO FIGHTERS ROSWELL/PARLOPHONE	19	10	UNDERWORLD SECOND TOUGHEST IN THE INFANTS JUNIOR BOYS OWN	8	NEW	CELINE DION FALLING INTO YOU COLUMBIA
17	18	1979 SMASHING PUMPKINS VIRGIN	20	NEW	TAKE ME TO HEAVEN BABY D SYSTEMATIC/LONDON	20	13	SIMPLY RED LIFE EASTWEST	9	8	ZUCCHERO SPIRITODIVINO POLYDOR
18	16	FALLING INTO YOU CELINE DION EPIC	21	NEW	FU-GEE-LA FUGEES COLUMBIA	21	23	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	10	NEW	ENRICO RUGGERI FANGO E STELLE CGD
19	17	WRAP ME UP ALEX PART Y MDS	22	NEW	TWENTY FOREPLAY JANET JACKSON A&M	22	28	TERRORVISION REGULAR URBAN SURVIVORS TOTAL VEGAS/EMI	1	7	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
20	20	BEAUTIFUL LIFE ACE OF BASE PDR/POLYDOR	23	10	STUPID GIRL GARBAGE MUSHROOM	23	8	RADIOHEAD THE BENDS PARLOPHONE	2	1	CHILDREN ROBERT MILES GINGER
ALBUMS			24	11	STEPPING STONE PJ & DUNCAN TELSTAR	24	17	LUSH LOVELIFE 4AD	3	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	25	16	MORNING WET WET WET PRECIOUS ORGANISATION/MERCURY	25	24	UNDERWORLD SECOND TOUGHEST IN THE INFANTS JUNIOR BOYS OWN	4	2	ANGELI DOMINI DATURA BIT MUSIC
2	3	CELINE DION FALLING INTO YOU EPIC	26	14	I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN	26	12	SIMPLY RED LIFE EASTWEST	5	6	CAN'T STOP RAVING DUNE MAX MUSIC
3	NEW</										

HITS OF THE WORLD

C O N T I N U E D

EUROCHART HOT 100

MUSIC
& MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DBX
2	2	SPACEMAN BABYLON ZOO EMI
3	3	HOW DEEP IS YOUR LOVE TAKE THAT RCA
4	4	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA
5	7	LEMON TREE FOOL'S GARDEN TOWN MUSIC/INTERCORD
6	NEW	FIRESTARTER PRODIGY XL RECORDINGS
7	9	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY
8	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
9	10	ANYTHING 3T MJJ/EPIC
10	NEW	SOIREE DISCO BORIS VERSAILLES
ALBUMS		
1	1	STING MERCURY FALLING A&M
2	3	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
3	2	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
4	NEW	BEATLES ANTHOLOGY 2 APPLE
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/SIRE
6	6	ENYA THE MEMORY OF TREES WEA
7	10	MIKE & THE MECHANICS HITS VIRGIN
8	9	FOOL'S GARDEN DISH OF THE DAY INTERCORD
9	5	SEPULTURA ROOTS ROADRUNNER
10	NEW	JOAN OSBORNE RELISH BLUE GORILLA/MERCURY

BELGIUM

(Promuvi)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG/ARIOLA
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	NEW	ONE OF US JOAN OSBORNE MERCURY
4	3	SPACEMAN BABYLON ZOO EMI
5	4	HET ALLERMOOLSTE GARRY HAGGER PARADISO
6	NEW	PER SPOOR GUUS MEEUWIS & VAGANT X-PLO
7	6	I GOT 5 ON IT LUNIZ VIRGIN
8	5	HOW DEEP IS YOUR LOVE TAKE THAT RCA
9	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
10	7	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	3	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR
4	4	HELMUT LOTTI GOES CLASSIC RCA
5	10	JOAN OSBORNE RELISH MERCURY
6	NEW	BEATLES ANTHOLOGY 2 EMI
7	NEW	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3 DECCA
8	6	LEVENSLIJN LEVENSLIJN 96 POLYDOR
9	5	STING MERCURY FALLING A&M
10	7	FLORENT PAGNY BIENVENUE CHEZ MOI MERCURY

DENMARK

(IFPI/Nielsen Marketing Research)

THIS WEEK	LAST WEEK	SINGLES
1	2	HOW DEEP IS YOUR LOVE TAKE THAT BMG
2	1	SPACEMAN BABYLON ZOO EMI
3	3	CHILDREN ROBERT MILES BMG
4	4	ONE OF US JOAN OSBORNE POLYGRAM
5	10	THE X-FILES THEME D.J. DADO EMI
6	NEW	ANYTHING 3T PLADECOMPAGNIET
7	NEW	FIRESTARTER PRODIGY MD
8	NEW	CAPTAIN JACK CAPTAIN JACK FLEXX
9	8	REAL LOVE BEATLES EMI
10	5	MISSING EVERYTHING BUT THE GIRL WARNER
ALBUMS		
1	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	2	SAVAGE ROSE BLACK ANGEL MEGA
3	1	TV*2 RYS BRUDEN EMI
4	4	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
5	NEW	CELINE DION FALLING INTO YOU PLADECOMPAGNIET
6	NEW	GHEORGHE ZAMFIR ZAMFIR I SKANDINAVIEN POLYGRAM
7	NEW	ALLAN OLSEN JERN ELAP
8	7	STING MERCURY FALLING POLYGRAM
9	9	GNAGS GOST A HAMMERFEDT BMG
10	NEW	BEATLES ANTHOLOGY 2 EMI

PORTUGAL

(Portugal/AFP)

THIS WEEK	LAST WEEK	ALBUMS
1	2	DELFIN O CAMINHO DA FELICIDADE ARIOLA
2	1	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI
3	4	CELINE DION FALLING INTO YOU COLUMBIA
4	NEW	TAKE THAT GREATEST HITS RCA
5	6	BEATLES ANTHOLOGY 2 APPLE
6	3	MIKE & THE MECHANICS HITS VIRGIN
7	5	ENRIQUE IGLESIAS ENRIQUE IGLESIAS HOME/BAT
8	9	VANGELIS PORTRAITS POLYDOR
9	NEW	STING MERCURY FALLING A&M
10	7	YANNI LIVE AT THE ACROPOLIS PRIVATE

IRELAND

(IFPI Ireland)

THIS WEEK	LAST WEEK	SINGLES
1	1	AON POCHAL EILE RICHIE KAVANAGH LYNWOOD
2	3	CHILDREN ROBERT MILES DECONSTRUCTION
3	2	HOW DEEP IS YOUR LOVE TAKE THAT RCA
4	6	FIRESTARTER PRODIGY XL RECORDINGS
5	9	X FILES DJ-DADO ZYX
6	NEW	THE X-FILES THEME MARK SNOW WARNER BROS.
7	4	AON FOCHAL EILE NOEL FURLONG FAMILY GROUP LUNAR
8	7	DON'T LOOK BACK IN ANGER OASIS CREATION
9	5	COMING HOME NOW BOYZONE POLYDOR
10	10	I WANNA BE A HIPPIY TECHNOHEAD DEEP BLUE
ALBUMS		
1	NEW	TAKE THAT GREATEST HITS RCA
2	1	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
3	8	OASIS DEFINITELY MAYBE CREATION
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
5	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 33 EMI/VIRGIN/POLYGRAM
6	5	RICHIE KAVANAGH A TRAVELIN' MAN HAZEL
7	2	CELINE DION FALLING INTO YOU EPIC
8	4	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
9	6	BEATLES ANTHOLOGY 2 APPLE/PARLOPHONE
10	9	SOUNDTRACK TRAINSPOTTING EMI

AUSTRIA

(Austrian IFPI/Austrian Top 30)

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

NORWAY

(Verdens Gang Norway)

THIS WEEK	LAST WEEK	SINGLES
1	NEW	FIRESTARTER PRODIGY MD
2	4	ONE OF US JOAN OSBORNE POLYGRAM
3	1	VELVET SAVOY WARNER
4	2	I GOT 5 ON IT LUNIZ VIRGIN
5	3	ANYTHING 3T SONY
6	NEW	CHILDREN ROBERT MILES BMG
7	6	HOW DEEP IS YOUR LOVE TAKE THAT BMG
8	NEW	DR.DRE/CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
9	8	FALLING INTO YOU CELINE DION SONY
10	5	SPACEMAN BABYLON ZOO EMI
ALBUMS		
1	1	CELINE DION FALLING INTO YOU SONY
2	3	VOMMOL SPELLEMANNSLAG VOMMOLMUSIKKEN SONY
3	4	BEL CANTO MAGIC BOX WARNER
4	2	CECILIA VENNERSTEN CECILIA VENNERSTEN ARCADE
5	NEW	BEATLES ANTHOLOGY 2 EMI
6	NEW	JAN GARBAREK & THE HILLIARD ENSEMBLE VISIBLE WORLD POLYGRAM
7	7	STING MERCURY FALLING POLYGRAM
8	6	ELVIS PRESLEY NORSKE FAVORITTER BMG
9	5	VAMP 13 HUMLER MAJOR/BMG
10	8	SAVOY MARY IS COMING WARNER

HONG KONG

(IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	2	BONNIE CHIU THE MORE YOU SCARE, THE MORE YOU LOVE FITTO
2	NEW	CHEUNG CHI LAM SUPER HERO—SUPER BEST SONY
3	NEW	NORMAN TAM NORMAN 25 BMG
4	1	PRISCILLA CHAN FULLY SATISFIED POLYGRAM
5	NEW	TATS LAU NUMBNESS MUSICIAN
6	4	JEFF CHENG DEEPLY IN LOVE EMI
7	7	VARIOUS ARTISTS COMING OF THE QUEEN POLYGRAM
8	8	BEYOND EACH ONE GOT ITS MARVEL CINEPOLY
9	5	BEYOND MARVELOUS ROCK
10	3	SOUNDTRACK YOUNG & DANGEROUS BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: Praise from touring acts **Offspring**, **Pennywise**, **Rancid**, **All**, and **Millencolin** helped to set up a U.S. deal, inked in March, for Melbourne punk/pop trio **Bodyjar** (Global Music Pulse, Sept. 23, 1995). **John Nutter**, head of California skate/punk label **Revelation**, heard the reports, and after listening to a demo of the group's new album, "Rimshot," he wasted no time in contacting its Australian label, **Shock**, to negotiate for the rights to the CD and the earlier "Take A Look Inside" (on which some tracks were produced by **All**). **Bodyjar** has just returned from a 14-date tour with U.S. band **Face To Face** through the Netherlands, Scandinavia, Germany, and the U.K., where its records are released on **Burning Heart**. Last autumn, the two acts coupled for club shows in Japan. "We started out as a casual thing," admits **Bodyjar** guitarist **Ben Petterson**, "but the awesome reaction we've gotten abroad has turned things right around. Punk really is an international language." With its latest single, "Glossy Books," entrenched in the Aussie alternative top 10, **Bodyjar** now embarks on an extensive tour of the home market with **One Inch Punch** and **Caustic Soda**. **Bodyjar** hopes to return to Europe for summer festivals and is planning a tour of the U.S. in late 1996.

CHRISTIE ELIEZER

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 Europop/muzak excesses in favor of songs by respected artists, such as **Kali** and **Joelle Ursull** from the French



Antilles and Tunisian-born singer **Amina**. This year is no exception, and traveling to Oslo to represent France May 18 will be singer/guitarist **Dan Ar Braz**, who comes from the French-Celtic region of Brittany. Singing not in French but in Gaelic, **Braz** will perform "Diwanit Bugale" with Scottish singer **Karen Matheson** (of **Capercaillie**) and **Elaine Morgan** from Wales. **Braz**, 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 **Alan Stivell** and **Fairport Convention**. He 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 units. The live

follow-up, "Heritage Des Celtes En Concert," has sold 75,000 units and earned him a Victoires De La Musique Award in the category of traditional music.

EMMANUEL LEGRAND

FORMER USSR: A big concert recently staged in Moscow by veteran band **Anatoli Kroll** underlined the enduring popularity of jazz throughout the former Soviet Union. In Tallinn, Estonia, the Jazzkaar International Festival, which has been organized for several years by a committee led by jazz journalist **Anne Erm**, is scheduled to run April 18-21. Meanwhile, a new international jazz event is planned for next month in Kiev, Ukraine, where the Ukrainian Jazz Federation, led by **Vladimir Simonenko**, was established last year. There are also annual festivals in territories as far apart as Siberia, Archangel, Yaroslavl, and Lithuania. Jazz became popular in the USSR during the late '20s and early '30s, when big bands led by **Alexander Tsasman**, **Leonid Utiosov**, and others flourished. But after World War II, during the years of repression under **Stalin**, jazz was strictly taboo. The situation eased somewhat in the late '50s, when **Khrushchev** was in power, and the first jazz clubs were successfully set up in Moscow and Leningrad. The earliest big jazz festivals were staged in the '60s, most notably the major international event in Tallinn in 1967.

VADIM YURCHENKOV

SPAIN: One of the features of Spanish youth in the '90s has been their willingness to express support for minority political and humanitarian causes without resorting to either media-driven, Live Aid-style extravaganzas or overtly political sloganeering. Because of Spain's linguistic and historical connections with Latin America, such causes as opposition to the blockade of Cuba have figured prominently. There was a typical expression 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, or *cante jondo*, and flamenco-jazz. Representing the former were three giants of jondo: singer (or *cantador*) **José Menese** and guitarists **Enrique del Melchor** and **Pepe Habichuela**. The flamenco-jazz section was no less formidable, with such artists as pianist **Chano Dominguez**, flamenco guitarist **Agustin Carbonell**, and delightful singer **Martirio**. It was a lineup and a performance that ensured that a packed house remained enthralled.

HOWELL LEWELLYN

IRELAND: A CD single, "The Great Divide" (Satellite Records), is the first Irish-made recording by Kerry-born singer/songwriter **Francie 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 based in Dublin, Conway spends up to nine months a year outside of Ireland. His songs have been covered by artists in Australia, the U.S., Sweden, the Netherlands, and Switzerland. Currently on tour in Scandinavia, he will travel to the Netherlands in June. He is accompanied on "The Great Divide" by Irish luminaries, including saxophonist **Richie Buckley**, uilleann piper **Finbar Furey**, and singer **Flo McSweeney**. In recent years, Conway has worked with **Tim Renwick**, **Chris White**, **Smokie's Terry Uttley** and **Alan Silson**, and **Argent's Russ Ballard**.

KEN STEWART

Italy's 'Children': Int'l Hit With A Serious Subtext

SAVE THE CHILDREN: The tragedy in Italy of the *strage di sabato sera*, or "Saturday night massacre"—highway deaths among kids driving home from dance clubs under the influence of drink or drugs—is the inspiration for a meditative yet urgent trance-dance track that has become one of the biggest chart hits across Europe this spring.

"Children" is the creation of DJ, composer, and artist **Roberto Concina**, who is known in the Italian club community as **Robert Miliari** and records under the name **Robert Miles**. It is an understated but instantly memorable piano melody, accented by synthesizer effects and guitar lines, that builds to a heart-pounding dance rhythm. And through international licensing deals with multiple major and independent labels, "Children" has captured listeners across cultures, whether they're aware of the piece's social context or not.

Billboard dance music editor **Larry Flick** has called "Children" a "masterful jam" to watch (Dance Trax, Billboard, Feb. 3), and correspondent **Mark Dezzani** in Italy has reported on how Miles wrote the song in reaction to pleas for earlier club closings by a group calling itself Mamas Against Rock (Billboard, March 2).

"My response was to write 'Children,'" Miles says, describing the piece as a "reaction against the hard-edged, high-energy hubris of the techno beat, replacing it with a more laid-back and melodic sound that has a universal appeal."

Since those previous reports on the single, and after topping the charts in Italy on the DBX label, "Children" has gone to No. 1 in Germany on the Motor Music label, No. 1 in France on Sony, No. 1 in Spain on Ginger, No. 1 in Belgium on BMG/Ariola, No. 1 in Switzerland on PolyGram, and No. 2 in the U.K. on deConstruction Records.

"Children" has been licensed to Arista Records in the U.S., which has a late-April release date planned.

OASIS UPDATE: The latest news on the prospects for an Oasis tour of Australia (Billboard, March 30) calls for a still-to-be confirmed swing through Oz by the band in September. "Definitely maybe," quips **Mark Tattersall** of Sony Licensed Repertoire in London, which signed the Creation Records band for all territories outside the U.K.

Meanwhile, the group's current album, "(What's The Story) Morning Glory?," which has gone double platinum in the U.S., has sold more than 6.4 million units worldwide, according to Sony.

WARNER MUSIC SWEDEN has struck an exclusive distribution deal with the newly launched Andersson

Records, set up by **Marie Ledin**, former head of BMG Sweden's domestic Record Station division. Ledin, the daughter of Polar Records founder **Stig Andersson**, grew up in the music industry and was closely involved with the careers of Sweden's first international pop superstars, **Abba**. Her first signings to Andersson Records include **Thomas Ledin**, one of Sweden's most successful male rock artists, and singer/songwriter **Eva Dahlgren**.

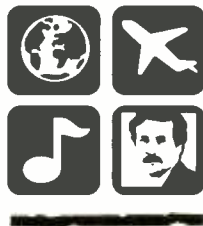
The deal is the latest achievement for **Sanji P. Tandan**, who became managing director of Warner Music Sweden in April 1994. The label was recently cited as the "most influential" in the Swedish music industry by the trade magazine *Topp 40*. **Hans Englund**, regional director of Warner Music's Scandinavian operations, says the Andersson Records deal is "a natural extension of Sanji Tandan's efforts over the past five years in developing local talent on our own WEA and Metronome labels and the acquisition three years ago of the independent Telegram Records Stockholm label."

BORDER CROSSINGS: Former **Madness** front man **Suggs**' latest single on WEA Records U.K. is a reworking of the **Simon & Garfunkel** hit "Cecilia." It was released April 1... **Travis Tritt**, **Victoria Shaw**, the **Charlie Daniels Band**, and **Highway 101** are touring together and in various combinations for European concert dates this month in London; Stuttgart, Germany; Paris; Rotterdam, the Netherlands; Dublin; and Interlaken, Switzerland, according to the international newsletter of the Country Music Assn. In related news, veteran U.K. publicist **Richard Wooton** has set up Richard Wooton Country Music Services to advise television, radio, and record companies on exposing country music outside the U.S.... Northern Ireland's **Therapy?** will tour the U.S. next month to support its current A&M album, "Infernal Love."

After opening European tour dates for **Sting**, **Natalie Merchant** plays solo shows this month, including a London performance Saturday (13) at the Shepherd's Bush Empire... Following the success of **the Seekers**' 25th anniversary reunion tour; group member **Judith Durham** has released a solo album, "Mona Lisas" on the EMI Premier label in the U.K., and opens a British tour May 1 in Nottingham.

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

HOME & ABROAD



by Thom Duffy

Amy Sky Reaches New Heights Successful Lyricist Finally Makes Album Debut

■ BY LARRY LeBLANC

TORONTO—Amy Sky's decade-long dream of having her own album will be realized April 17 with the release of her AC-styled "Cool Rain" by the BMG Canada-distributed label the Iron Music Group.

"It feels [like] nothing less than a dream come true," says Sky, one of Canada's most successful songwriters. "It feels as good as I thought it would."

In the past decade, Sky has earned a considerable reputation in North America as a lyricist. She has co-written songs recorded by Heart ("Cherry Blossom Road," "Voodoo Doll"), Reba McEntire ("Just A Little Love"), Diana Ross ("Stranger In Paradise"), Belinda Carlisle ("Deep Deep Ocean"), and Steve Wariner ("When We're Together").

Sky has also made her mark in Europe, co-writing songs recorded by Jennifer Rush ("Wings Of Desire") and by two top Danish artists, Majbritte Ulrikkeholm ("Looking For The Real Thing") and Hanne Boel ("Late Night Suite," "Come Into My Garden," "Ready For The Sun").

Despite her success as a songwriter, Sky has never stopped considering herself a singer. "I've always had a strong vision of myself as an artist," she says. "I've never thought of myself as a journeyman, [a] behind-the-scenes person."

Seven of the compositions on "Cool Rain," a Canada-only release, were co-written by Sky and Bruce Gaitsch, her current songwriting partner. Other collaborators include Eric Kaz and Melissa Manchester ("If My Heart Had Wings"), Anthony Vanderburgh ("Til You Love Somebody"), David Pickell ("I Will Take Care Of You"), and Scott Cutler ("Wall Against The Waters"). The title track was written by Sky and U.S. percussionist Debra Dobkin (Bonnie Raitt, Don Henley).

Co-produced by Sky, Gaitsch, Vanderburgh, and Pickell, the album features ex-Red Rider Ken Greer on pedal steel, guitarist Colin Linden (Bruce Cockburn), bassists Colin Barrett and Jennifer Condos (Sheryl Crow), pianist Mark T. Jordan (Raitt), drummer Mark Kelso, and ex-Was (Not Was) members Sir Harry Bowens and Sweat Pea Atkinson on backup vocals.

"What you're seeing with this album is a decade of songwriting and performing experience," says Brian Robertson, president of the Canadian Academy of Recording Arts and Sciences. "There's a maturity in both the songwriting and the performance which has been derived from the exposure Amy has had to a number of major artists she collaborated with on songwriting, or who have recorded her music. That has given her a unique perspective in terms of the [recording] process."

Sky's compositions are marked by powerful story lines. "I love to move people, to illuminate their own experiences through mine," she says.

The album's lead single, "Don't Leave Me Alone," was released Jan. 16 and is No. 29 on the pop adult chart in the April 8 issue of Canadian trade magazine *The Record*.

Jamie Cruver, VP of sales and marketing for the Iron Music Group, says, "At this point, we're marketing Amy as an adult contemporary artist, but we're going to try to cross over to CHR at some point."

Adds Sky, "We're doing a lot of research into how to reach the adult music consumer, and we're trying to figure out how to tour smartly."

Drew Keith, music director of AC station CHFI Toronto, says, "It's a great record. I've always been a fan of hers. I've enjoyed her writing, and I enjoy her voice. She's a great talent."

A classically trained cellist and daughter of well-known Canadian broadcaster and psychologist Dr. Sandy Shiner, Sky has been writing songs since she was 13. While at the University of Toronto's Faculty of Music, she played in local cover bands while working toward a degree in theory and composition.

After graduating in 1982, Sky landed a job singing backup for Toronto-based, Arkansas-born rockabilly singer Ronnie Hawkins. After a six-month sojourn with Hawkins, she was unconvinced about recording opportunities in Canada and moved to Nashville in 1983.

In 1985 Sky landed a songwriting and label development deal with MCA Music. As a staff writer earning \$200 a week, Sky collaborated with such top Nashville-based songwriters as Waylon Holyfield, Mark Wright, J.D. Martin, and Gary Nicholson.

A career breakthrough came when McEntire recorded "If Only," written by Sky and Holyfield, for McEntire's 1984 debut album "Just A Little Love" on MCA Records. Other covers of Sky's compositions are by Marie Osmond, Gary Chapman, and Anne Murray. During this period, Sky also recorded with producers Tony Brown, Barry Beckett, and David Hundgate for a solo project that was never issued.

"The McEntire cover gave me some [songwriter] credibility, but my focus was on making my own music," Sky says. "However, I was a little immature artistically. I didn't have the confidence to end up with what I wanted."

PRODIGY HEATS UP U.K.'s TOP 40

(Continued from page 59)

On "Firestarter," Flint takes over the vocals, intoning his dramatic "I'm the firestarter" over Howlett's trademarked 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 is now more suited to the Glastonbury Festival than to warehouse parties. While music pundits are bemoaning the lack of direction in techno, the Prodigy and such contemporaries as Underworld, Orbital, and Leftfield have moved on, attracting another audience.

"There are a lot of people who think of themselves as 'indie' fans who would buy this record," says John Holbrow, director of sales and marketing for Beggars Banquet, which owns the XL imprint. "There are also the techno fans and a lot of 15- to 16-year-olds who see this as the new sort of punk."

The Prodigy's 1994 album, "Music For The Jilted Generation," also bowed at No. 1, which had retail interest in the current single, says Holbrow. "There was an incredible sell-through, not just in the indie shops, but Our Price and HMV also

In 1986, after sessions for MCA in Los Angeles, Sky relocated there. She left MCA the following year.

"I hadn't planned on staying in Los Angeles," Sky says. "I'd gone there to do some writing and talk to MCA about what to do. Then John Capek and I started writing amazing songs. Within four weeks we had the Diana Ross cover."

Sky signed with Chappell Music in 1987 and, based on songs she was writing with Capek and Cutler, was signed by Capitol Records in 1988. She had finished recording her debut album the following year when an executive shuffle at the label sank the project.

"It was more than a heartbreak," Sky says. "[When you lose a deal], it's staggering. It's a blow to your confidence. It was enough for me to hang up my gloves for a while."

In 1993, following earthquakes and fires, Sky and her husband—Brooklyn, N.Y.-born songwriter Marc Jordan—decided they did not want to raise their two children in Los Angeles and returned to Toronto.

In 1994, while Sky—now a songwriter signed to Warner/Chappell Germany—worked on her solo album, she and Jordan launched the bimonthly songwriter-showcase series Bluebird North, inspired by the Bluebird Cafe showcases in Nashville. CARAS' Robertson co-produces the series with the couple.

There have been 15 Bluebird North showcases in Toronto clubs. CBC-TV recently filmed two one-hour shows featuring Canadians Susan Aglukark, Laura Smith, Shirley Eikhard, Steve Page (Barenaked Ladies), Moe Berg (Pursuit Of Happiness), Jimmy Rankin (the Rankin Family), and Hemingway Corner. The shows will be broadcast this fall.

"We're hoping to turn [the showcases] into a television series," says Sky. "I'd been away [from Canada] for 10 years, and I've discovered there's some unique talent here."

placed huge orders. And of course you don't do this well unless you've got a good presence in Woolworth's."

For many casual observers, the record was a surprise entry at No. 1. It fought off competition from Mark Snow's "The X-Files" theme remix, which was tipped as a strong seller.

"People have said ['Firestarter'] has come out of nowhere, but it has really been building for months," says Holbrow. First acetates started making the rounds of clubs in December. For the last four weeks, it has been on the playlist of national BBC Radio 1, while the stark black-and-white video, shot by Walter Stern in an underground train tunnel, has been on MTV Europe's Buzz Bin rotation for several weeks. Press interest has been phenomenal across the spectrum of music papers. New Musical Express featured the band on the cover of its March 23 issue.

"Firestarter" had a simultaneous release March 18 through the band's licensees in major territories: Mute in the U.S., Rough Trade in Germany, Delabel in France, Play It Again Sam in the Benelux, Caroline in Spain, and Flying in Italy.

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NARM Urges Source Tagging By Aug. But Distributors Voice Concerns Over Anti-Theft Devices

■ BY DON JEFFREY

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.



HOROVITZ

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, which now have to put 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 Distrib-

tives, 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



Sensormatic

and prospective customers. 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 with instructions 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 were a success.

Music retailers now have to put the anti-shoplifting tags on product at their distribution centers or stores

ution, 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 problems can be solved." Among them, he said, was concern about the possible degradation of audiocassette quality by acousto-magnetic technology. He said that 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 execu-

Consumer Awareness Key Issue For Enhanced CDs

■ BY CRAIG ROSEN

WASHINGTON, D.C.—While proponents of the enhanced CD admit that the configuration has suffered from some early missteps, they say that it is far from dead on arrival and suggest that the discs may serve as an important transitional format to bridge the gap between traditional audio CDs and music-themed DVDs.

As a show of support for the enhanced CD, the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers announced the "See What You Can Win" retail contest at NARM's convention here March 21-25.

The contest, designed to raise awareness of enhanced CDs, is part of the "See What You Can Hear" campaign, which the RIAA launched when it unveiled the enhanced CD logo recently (Billboard, March 30).



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—to 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 grossly exaggerated."

However, Jeff Becraft, 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. Becraft noted that enhanced CDs that are marketed as audio CDs with added multimedia material, such as the Rolling Stones' "Stripped," which was released in enhanced CD form only, seem to be more consumer friendly.

Panelist Chris Tobey, VP of marketing of new technology for the Warner Music Group, noted that enhanced CDs offer "a way to bring total entertainment into stores" once 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)

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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 sign 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

town 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 850-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 rep-



The co-owners of Compact Disc Center are Mary Radakovits and Bill Dunning. (Photo: Karen Bruno)

utation 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 declines to reveal his annual volume but says that there was a double-digit increase in sales in 1995 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 '80s, Dunning 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 again," 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.

A self-described workaholic and music lover, she hosts a program on Lehigh University's community radio station. Lehigh is less than two miles from Compact Disc Center, and Dunning observes, "These kids show up in our parking lot with Beemers and gold cards." In addition to the two colleges, 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 a Domino'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 plenty of competition. Ten miles away is the Lehigh Valley Mall, where the Wall, a large regional music retailer, is located; near the mall is a Circuit City. "We were worried when [Circuit City] opened the music portion of their business two years ago, but they haven't affected us as much as we thought," says Dunning. Five minutes away is a much smaller, financially struggling mall, in which an independent music retailer recently went out

(Continued on page 70)

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.

WARNER 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 acquisitions and 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 Les McCann 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-head documentary "Tie Died: Rock 'N Roll's Most Dedicated Fans." The film follows the fanatical 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 bass music, says it has signed an exclusive agreement with Japanese record company Avex D.D. for distribution of the label's catalog in Japan. PANDISC's publishing unit, Whooping Crane Music, has signed a deal with Avex's Prime Direction Publishing.

KUSHNER-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 a unit, TV First, for the making of infomercials. The deal with Sams is a reflection of the fast growth of the Christian music genre.

TIME WARNER, in its latest effort to reduce an onerous \$18 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%.



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 Eisaman, Johns and Laws.

Geoffrey B. Daniels is named director, development and production, and senior 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 Co. in Bala Cynwyd, Pa., appoints **Dan Markim** 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 ac-



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counts manager with Film Incorporated's Public Media Home Video and Home Video Cinema product lines.

ENTER*ACTIVE. BoxTop Interactive in Los Angeles appoints **Hal Katersky** president/COO, **Lisa Janzen** VP, **Zacharias J. Beckman** manager of technology and development, and **Jason Fiber** 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.

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 Beat last week, the first Masque album is being rereleased, 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 Paige**.

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 **Skulls**; volume two, "Wewecancandodowhatwhatwewe Wanna Do," features **F-Word**, the **Alleycats**, the **Zeroes**, and the first public appearance of **X**; and volume three, "Dicks 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** and the **Metro Squad**.

With Year 1, Cervenka is broadening her commitment to the indie label community: X's last album, the '95 concert set "Unclogged," was released on the band's indie imprint, **Infidelity Records**.

Though Mullen has stepped aside from the Masque projects, he continues to issue indie material: His House of Funk label recently rereleased some vintage recordings by maestro of maniacal comedy **Blowfly**.

On the contemporary L.A. alternative rock front, Thump subsidiary **Neurotic Records** will soon release "Silver Lake . . . what a drag!," a seven-band,

**DECLARATIONS
OF
INDEPENDENTS**



by Chris Morris

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—**Fluorescein**, **Velouria**, **Touch Candy**, **Lutefisk**, **Popdefect**, the **Negro Problem**, **Snap-Her**, and **Extra Fancy**—evidence a variety of sounds, from extreme noise to neo-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, **SlipDisc Records**, with offices in Chicago and L.A. The elder Chackler's experience has included stints at **Polydor** and **Luke Records** and in music supervision; the younger has served as an **Arista 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 manning 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 "Dissolve," a compilation featuring **Lee Ranaldo** of **Sonic Youth**, among others.

FLAG WAVING: Guitarist **Glenn Phillips**' past 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 1975. And "Music To Eat," the unbelievable 1971 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-bred 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 Q's** and a friend of O'Brien's, who brought both projects to the producer/label owner's attention.

Phillips says of Calder, "He knew I'd been having a lot of frustrated 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 huge bureaucracy at **Sony**."

The all-instrumental "Walking Through Walls" demonstrates the same musical assets that have animated Phillips' other solo work. His fuzzed-out, highly detailed guitar work manifests a perfect balance between freewheeling 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 associates on the new album
(Continued on page 69)

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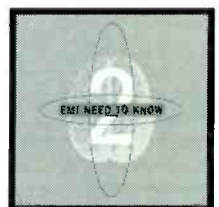
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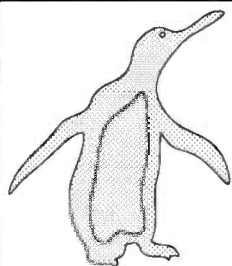
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More Downsizing At Camelot; Marketing Brews At In-Cafe

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 **Bob 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 imitators, Retail Track

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 ambience as a place that has much 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—or rather in-cafe—play.

Now, a marketing company has been formed by **Tim Brack** 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 500 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 Brack. The first one will go out in May.

In-Cafe is also servicing promos of full-length albums to 300 of the stores in its network. So far, labels

participating in the effort include Silvertone, Milan, Capitol, Blue Note, World Domination, Mercury, and Blue Thumb, says Flanagan.

Brack 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 traditional music retail. By having coffee shops in its network distribute coupons on music given in-cafe play, Brack 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 25.

Winners of the merchandiser 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 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 (single store): George's Music Room, Chicago.
- 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, Milford, Mass.
- One-stop of the year: Valley Record Distributors, Woodland, Calif.
- Rackjobber of the year: Anderson Merchandisers, Amarillo, Texas.
- Independent label of the year: Rounder Records, Cambridge, Mass.
- 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 Shawnee Smith.



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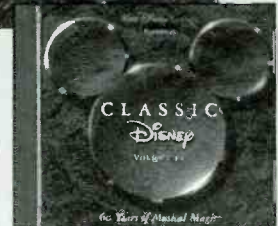
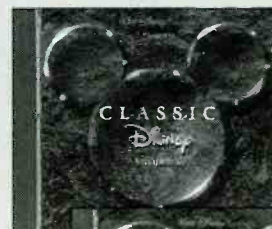
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NARM Grants Sales And Ad Awards, Scholarships

WASHINGTON, D.C.—The National Assn. of Recording Merchandisers announced the 1995-96 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 Aire," Mannheim Steamroller (American Gramophone).

Best-selling rock recording: "Sixteen Stone," Bush (Trauma/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).

Magazine ad: "Allegro Awareness Ad Campaign," Allegro Corp. (wholesaler—trade).

Radio spot: "Figdish," Compact Disc World (retailer).

Television spot: "Apollo/Thousands," Best Buy (retailer).

Direct-mail piece: "Holiday Gift Guide," National Record Mart (retailer) and "Post Card Campaign," Navarre Corp. (wholesaler—trade).

Point-of-purchase items: "Try New Stuff," Warehouse Entertainment (retailer) and "Fantasy/Original Jazz Classics Campaign," Passport Music Distributors (wholesaler).

Special Media: "Grand Opening Invitation," Camelot Music (retailer) and "Black History Month CD Sampler Box Set," Alliance One Stop Group (wholesaler—trade).

Best overall advertising campaign: "Manhattan Briefcase," Tower Records (retailer) and "Martina McBride & Tim McGraw Fantasy Roadtrip Sweepstakes," Handleman Co. (wholesaler).

SCHOLARSHIP RECIPIENTS

Bertelsmann Music Group Scholarship: Molly Hames, Hawley-Cooke Booksellers, Louisville, Ky.

EMI Records Group North America/CEMA Scholarship: Andy King, Blockbuster Video, Yakima, Wash.

Joel Friedman Memorial Scholarship: Danielle Swartz, WEA/Specialty Records, Olyphant, Pa.

MCA Records Scholarship: Jason Rodriguez, Warehouse Records, Marina Del Rey, Calif.

Mickey Granberg Scholarship: Mikhail Blikshteyn, Columbia House, New York.

Patricia Moreland Memorial Scholarship: Malika Singh, PolyGram Group Distribution, Somerset, N.J.

Paul & Carol David Family Scholarship: Barnabas Harvey, Shorewood Packaging, LaGrange, Ga.

PGD Scholarship: Nicole Aiossa, Sterling Sales, Bergenfield, N.J.

Sam Marmaduke Memorial Scholarship: Michael Healy, Sony Music, New York, and Nadia Khan, AGI Inc., Melrose Park, Ill.

Sony Music Entertainment Scholarship: Karina Ron, J&R Music World, New York.

Steven J. Ross Memorial Scholarship: Tiffany Bryant, Blockbuster Entertainment, Pembroke Pines, Fla.

Tower Records/Video Scholarship: Serena Leung, Sony Music Entertainment, New York.

Uni Distribution Corp. Scholarship: Andrew Horvath, Blockbuster Video, Port Huron, Mich.

Blockbuster Entertainment Group Scholarship: Tatum Wan, Cema Distribution, Woodland Hills, Calif.

Nordic Information Systems Scholarship: Darren Ranalli, Fuji-film Microdisks, 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 Chklovski, the REP Co., Bloomington, Mass.; Jamie Micco, Sony Music, Cleveland; and Aaron Trkovsky, Shorewood Packaging, LaGrange, Ga.

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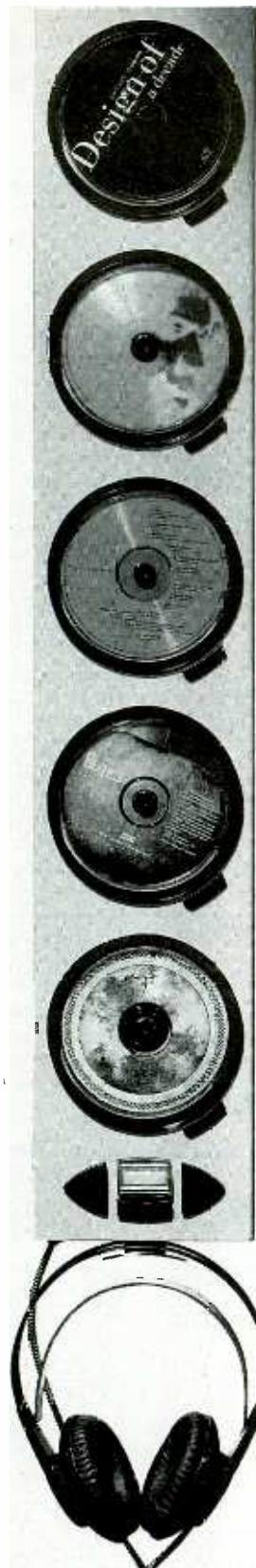
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INDEPENDENTS

(Continued from page 67)

include a couple of Grease Band vets, bassist **Mike Holbrook** and drummer **Jerry Fields**. Their startling, uninhibited work with that storied Atlanta experimental unit, which also included vocalist **Col. Bruce Hampton** and guitarist **Harold Kelling**, bears comparison to **Captain Beefheart's** early **Magic Band** and should be sampled on "Music To Eat."

Phillips says his reacquaintance with his old bandmates wasn't plotted; he just accumulated them during the protracted sessions for the album. "It just all kind of fell into place like that," he says. "It wasn't planned, like a 20-year [reunion] thing."

Phillips, who plays regularly in Atlanta and the Southeast, says he hopes to get an agent soon to work on booking national dates.

CONSUMER AWARENESS KEY ISSUE FOR ENHANCED CDs

(Continued from page 65)

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 need to consider putting together material for enhanced CDs as they finish their albums.

While problems of computer incompatibility plagued early enhanced titles, Tobey said that far fewer technical support calls were logged than expected.

However, Becraft noted that he is receiving a lot of questions, complaints, and returns at the store level.

Although the current generation of enhanced titles is generally compatible with the new PCs or Macintosh units on the market, Tobey noted that the process of operating an enhanced CD "needs to get simpler."

Panelists discussed methods of promoting the discs in-store, including video demonstrations.

At a panel on selling multimedia products, Best Buy VP of marketing Jeff Abrams noted that enhanced CDs and music-themed CD-ROMs are

problematic for the chain. "There are no consistent packaging requirements," he said. "And we don't know where to display them—in the artist bin or the software bin?"

Floyd Crow, president/CEO of Crow's Next Enterprises, said that educating his stores' clerks is not a factor, since most are computer savvy. However, he added that a concerted marketing effort is necessary to help enhanced 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 added multimedia material.

Becraft said he was pleased with the lower-priced enhanced-CD singles, such as Elektra's Natalie Merchant title, which allow consumers to delve into the configuration with a minimal investment.

However, Alan Penchansky of Edelman Worldwide, the public relations

firm that has been 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 Sounddata 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 be willing to 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 are 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 acceptance."

RESPECT KEY AT LEHIGH VALLEY COMPACT DISC CENTER

(Continued from page 66)

of business. Dunning speculates that he may have picked up some of that store's customers.

There are approximately 7,000 new titles and 3,500 used titles in the store, which uses the Lift system of stocking CDs. The average price of a new CD is \$14.98, compared to a list of \$16.98. Used CDs, a growing section, are priced between \$5 and \$8 and are guaranteed. Customers who trade in CDs receive up to \$5. Selected new CDs go on sale for \$11.98. "We target an artist who we think is interesting or a new release that a record company is promoting," Dunning says. The sales are promoted in the local newspaper.

CDs are arranged by musical genre, with rock accounting for about 50% of the titles. Classical, including a small opera section, accounts for 15%; country and blues, 15%; and new age, jazz, rap, and soundtracks, 5% each. The classical section includes a full-priced line and 600 titles put out by Naxos. These retail for \$5.98 and are extremely popular, according to Dunning.

Dunning and Radakovits buy from Universal Record Distributing, CD One Stop, Passport, DNA, Koch International, Allegro, Harmonia Mundi, and smaller suppliers like Get Hip. Dunning has a few gripes about the majors, noting that used CDs generally have fewer imperfections than new ones. Sony's return policy in particular is a thorn in Dunning's side. His customers must return flawed CDs to Sony, incurring postage and telephone costs, not to mention the hassle. Dunning says he will often make the exchange on a defective Sony disc. "I end up eating it to keep the customer," he says.

In addition to CDs, the Disc Center sells music-oriented magazines (about 15 titles), a few music-oriented CD-ROMs and games (the Sting CD-ROM is \$52.98), CD carrying cases and wooden storage racks, and blank tapes and other accessories, which are kept in a glass cabinet below the counter.



The owners of Lehigh Valley Compact Disc Center attribute their growing sales to the high level of customer service provided by employees. (Photo: Karen Bruno)

Boxed sets, which are cross-referenced in bins, are displayed behind the sales counter. The store has a Muze computer, an 18-disc CD player, and a security camera. There are plans to add dedicated listening stations.

Radakovits and Dunning, who are

clearly devoted to their store, are "tickled" with business, though they admit that Christmas 1995 was "not wonderful." In fact, Dunning says, they are now "actively working" on their second location.



Sales growth has been in the double-digit range for Lehigh Valley Compact Disc Center, due to a growing reputation for customer service and new customers from a nearby independent retailer that closed. (Photo: Karen Bruno)

Billboard®		FOR WEEK ENDING APRIL 13, 1996		
Top Pop® Catalog Albums™				
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ No. 1 ★ ★		
1	3	BEASTIE BOYS ▲ DEF JAM 52735/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 21 weeks at No. 1	173
2	8	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	242
3	1	THE BEATLES ▲ ⁵ CAPITOL 97039* (15.98/31.98)	1967-1970	65
4	7	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	253
5	2	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	228
6	4	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	133
7	6	THE BEATLES ▲ ⁹ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	99
8	13	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	249
9	5	THE BEATLES ▲ ⁵ CAPITOL 97036* (15.98/31.98)	1962-1966	52
10	11	SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	19
11	9	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE	72
12	14	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	130
13	16	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	256
14	17	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	251
15	18	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	245
16	10	THE BEATLES ▲ ⁷ CAPITOL 46443* (14.98/26.98)	THE BEATLES	47
17	19	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	41
18	12	THE BEATLES ▲ ⁴ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	22
19	20	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	68
20	15	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	34
21	27	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98/16.98) ^{ES}	RAGE AGAINST THE MACHINE	3
22	24	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	45
23	25	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	236
24	26	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	235
25	31	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	248
26	30	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	200
27	29	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	155
28	23	THE BEATLES ▲ ⁵ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	18
29	21	THE BEATLES ▲ ³ CAPITOL 46441* (10.98/15.98)	REVOLVER	19
30	28	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	143
31	22	ORIGINAL BROADWAY CAST ▲ GEFFEN 24151 (17.98/22.98)	LES MISERABLES	40
32	32	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	249
33	34	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	85
34	—	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	1
35	33	BOYZ II MEN ▲ ⁹ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHARMONY	70
36	—	GIN BLOSSOMS ▲ ² A&M 215403 (9.98/13.98) ^{ES}	NEW MISERABLE EXPERIENCE	2
37	39	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	224
38	36	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	238
39	35	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	50
40	40	COUNTING CROWS ▲ ⁶ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	6
41	48	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	3
42	—	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	204
43	45	SOUNDTRACK ▲ ¹⁵ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	13
44	38	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	245
45	46	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	217
46	—	TRACY CHAPMAN ▲ ³ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	1
47	50	ERIC CLAPTON ▲ ⁸ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	3
48	—	BRYAN ADAMS ▲ ³ A&M 540157 (10.98/16.98)	SO FAR SO GOOD	1
49	41	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	236
50	44	BLONDIE ● CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	6

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ^{ES} indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.



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MERCHANTS & MARKETING

Hearing Impaired Ideal Audience For CD-ROM

■ BY BLANE MALL

SAN FRANCISCO—As film-like production qualities and complex plots seep further into multimedia products, many hearing-impaired consumers are missing an important part of the story. Closed-captioned CD-ROMs are virtually nonexistent, 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 Lucinda Ray, education product manager at Broderbund, which produces children's CD-ROM titles, such as the "Where In The World Is Carmen Sandiego?" and "Living Books" series.



Ray points out that Apple's video playback software QuickTime, 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 Voyager Co. These text tracks aid CD-ROM developers in the creation process by enabling them to quickly locate specific dialog in the audio track. However, the finished product rarely provides the consumer an option for access to the text track.

A basic problem is the lack of computer-industry awareness about the need for captioning, according to Larry Goldberg, director of the Corporation for Public Broadcasting at the WGBH New York national center for accessible media.

"With [hearing-impaired] access in media, most of the time, 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 they make a noise. Those things weren't captioned [originally] . . . The first time I brought it 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.

"It is a matter of 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 small market, so why should we address it?' But it only took a minimal amount of effort to program the game 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."

Approaching 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 never heard any complaints from them," says Goldberg. "But, if you said 'Why don't you put the words on to make this a more useful product,' then they'd say, 'What a good idea!'"

One of the hindrances to CD-ROM captioning may be the lack of a strong, organized push from the hearing-impaired community.

"Organization is tough when you're dealing with technology that's esoteric," says Goldberg. "There isn't just one group of deaf people. It's tough when you're dealing with a type of media that's completely



Screen from Virtual Image Productions' full-motion-video adventure game "Shadoan."

closed to you."

Adding to these difficulties is the fact that the hearing-impaired community is still struggling for better access to well-established forms of communication, such as television.

"When the deaf community can turn their attention from broadcast and cable TV, videos, and movies, then they'll probably begin to turn their attention to . . . CD-ROMs," says Goldberg.

Though the future of CD-ROM captioning is somewhat unpredictable, the educational market may have little choice but to become a forerunner.

"School districts are being pressed to make everything they purchase fully accessible," says Goldberg. "I sat on a board in Texas about the accessibility of electronic text books. I think the educational market is going to have to come into compliance sooner rather than later."

Broderbund's Ray says that "Where In The World Is Carmen Sandiego?" has always had a text screen because the company realized its educational potential.

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 ramps. "[Ramps] were originally 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-captioning on the computer should exist for the user.

"All of those ways we make it easier for people to access things—that helps us all," says Ray.

Goldberg adds, "The basic definition of multimedia is that you have some choice. And one of those choices should definitely be how you receive it."

Cross AnyRiver For CD-ROM Games

RAPID DEVELOPMENT: Electronic Arts veteran Stewart Bonn has founded AnyRiver Entertainment. San Mateo, Calif.-based AnyRiver is working with special-effects companies to produce game titles for the PC CD-ROM market. Bonn says AnyRiver's titles will be licensed also for 32-bit game consoles.

The company is preparing a 3D 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 "Snow Crash" this summer.) All are marked for distribution in late 1996 or spring 1997.

According to Bonn, the company will not limit its sights to game projects. "AnyRiver" is a metaphor for our 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 some of our material will find its way into the linear media as well."

GAINING GROUND: Navarre Corp. adds Tower Records and the Good Guys! as carriers of its CD-ROM titles. Tower will begin carrying Navarre product in the spring, while the Good Guys! began this month with 50 entertainment and education CD-ROMs.

Meanwhile, Navarre's multimedia publishing 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.

LOLLAPANEWSA: 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 reinstated Lollapalooza Internet site (<http://lollapalooza.com>). The general-admission tickets will be offered to fans 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 HOB artists as Cissy Houston and the Blind Boys Of Alabama. The site will include live CUSeeMe performances, interviews, bios, tour schedules, message boards, ticket giveaways/contests, and editorial content. Users can download wave files for sound bites from albums and will eventually be able to order products and merchandise. Marc Schiller, 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 Heritage Festival and artist tours.

East Village Setting Of Cyber Soap Local Acts Featured On Label Web Site

■ BY DOUGLAS REECE

In May, Marinex Multimedia Corp. will release the first album on its East Village label, which borrows its name from the company's cyber-soap opera, "The East Village."

The album, also titled "The East Village," features acts from the bohemian Manhattan, N.Y., neighborhood, such as Philco Bendyx, Cardinal Woolsey, Eric Neher, and Bite The Wax Godhead.

Charles Platkin, Marinex co-president, says that the company will solicit the album on its Internet World Wide Web site and have an area dedicated to CD orders. Plans for retail distribution remain uncertain.

In addition to being included on the album, multiple tracks from each band will serve as a soundtrack for the Web site, whose main action takes place in the trendy New York neighborhood.

Platkin says that the company decided to initiate the project after soliciting East Village acts for music for its site. While some bands were approached, others mailed in material in an open call for submissions by Marinex.

"Sometimes you just stumble onto things," say Platkin. "When we started getting music in, we were just blown away by these bands and felt that the music wasn't getting the representation it deserved."

Alec Cumming, lead singer/bassist for Bite The Wax Godhead, says that he was happy to be approached for the project and is particularly enthusiastic about the broad accessibility possible on the Internet.

"It's really a very democratic way of making your way around the major labels and communicating directly with your audience," he says.

"It becomes this forum where you have as equal an opportunity for exposure as someone like Mariah Carey on Sony's Web page."

Tony Faske, who served as the music coordinator on the project, says that he expected more resistance from



The cast of Marinex Multimedia's "The East Village."

acts.

"I pitched the idea and explained the Web site as a sort of spoof on 'Melrose Place,'" says Faske. "It sounded like something that could have turned out really cheesy, but I think it was well done enough so that everybody is pleased."

Band selection was partly based on the acts' history in the area. Biographies detailing each band's relationship with the East Village will be featured on the Web site.

Faske says, "I really looked for great songwriting, but a part of it was based on the bands' history with the East Village, as opposed to their popularity today."

"The Thundering Lizards, for instance, are people who have been a part of the East Village fabric far before it became cool," he adds.

Platkin says that the album will be serviced to modern rock, top 40, and college radio this month.

Marinex will handle album publicity in-house, though outside help may be enlisted for radio promotion.

Not all acts that submitted material to Marinex during its open call made it to wax, but Platkin says that the site will have an "East Village Radio Station" area, where users can listen to music samples from 60-80 songs by contributing East Village bands.

According to Platkin, Marinex plans on signing bands to the label and promoting them in the music sampling area of the site, although they may not be integrated into the cyber-soap.

"Hopefully, this thing will take on a life of its own and stand independent of our other projects," says Platkin.

Home Video

MERCHANTS & MARKETING

Suppliers Seek Shelf Space For Supermarket Vids

■ BY EILEEN FITZPATRICK
and SETH GOLDSTEIN

LOS ANGELES—Getting supermarkets to carry video isn't as difficult as it used to be, but making cassettes an inventory staple is more involved than marketing a new cereal.

Supermarkets are playing an aggressive marketing game to entice shoppers to drop cassettes into their carts. Pricing is competitive with mass merchants, and packaged-goods cross-promotions have driven video to premier positions in most stores.

But unlike their mass-merchant competitors, supermarkets are not reordering hits or stocking enough catalog product to take full advantage of sell-through's poten-

tial, suppliers say. Once that changes, supermarkets, described by suppliers as "the last retail frontier," will be transformed from an in-and-out business into a major revenue channel.

"We're all very savvy in knowing what it takes to make the most of this business," says Buena Vista Home Video VP of publicity and event marketing Tania Moloney. "And we know that once a 48-unit prepack is sold out, it doesn't mean the title is done. What we have to do is convince supermarkets that they need to restock and that a 48-unit pack can sell another two or three times."

The tide may already be turning, according to a Supermarket News survey, which indicates that sell-through revenues are headed upward, as compared with a

flat rental market.

In 1994, the trade publication says, supermarkets generated \$700 million in cassette purchases, about half of rental's \$1.5 billion. Last year, sales jumped to \$860 million while rental was unchanged, and Supermarket News predicts the gap will shrink to \$500 million this year, with sell-through at \$1.02 billion and rental at \$1.57 billion.

The survey of 37 chains representing 5,000 stores indicated that making sell-through a permanent section was a top priority for management. But despite significant gains, the concept hasn't taken hold. "We're seeing reorderers in some cases, but it's not consistent," says MCA/Universal Home Video VP of marketing Craig Relyea.

Supermarkets' biggest excuse for not expanding video is lack of space. Competition from hundreds of other products, each vying for precious square footage, plays a big role in pushing out movies and nontheatrical titles.

"Our focus is trying to have supermarkets become small video stores and do something every month," says a sales rep at Houston-based distributor ETD, which has numerous grocery accounts. "But video doesn't blow out like food items."

Other distributors face a similar dilemma. "Every two weeks, product is flushed out, and new titles are put in," says Richard Hohn of regional wholesaler Holiday Promotions in Poway, Calif. "Titles don't stay in the stores."

Since it takes longer to empty a video display than an endcap of cereal or Pepsi, some supermarkets can't afford to give

tapes more selling time. Kids' supplier Sony Wonder has run into space limitations, despite its wide variety of product tailored to the female demographic.

"We've offered groceries in-and-out promotions with video, audio, and book and tape compilations," says senior VP of marketing Wendy Moss. "But when it's sold, it's gone, because shelf space is in short supply compared to other outlets."

Other suppliers discount the real-estate problem. "Club stores and mass merchants faced the same challenge, but they've seen the success video can be," says Relyea. "To get consumers to buy it, supermarkets need to give video a chance. Grocery stores are evolving into a different type of retailer, with banks and meals to go, and video needs to play a role in that."

Another hindering factor is price. "The margins just aren't big enough," says the
(Continued on page 76)

Will Chairman/CEO William Fields Influence Blockbuster Pricing?

ONCE 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 run a video 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 Charles Foster Kane after he hired away his rival'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 Josephthal Lyon & Ross in New York, who thinks that Fields will significantly increase the time and effort spent on sell-through. The reason, he says, is cash flow, an area in which Blockbuster has fallen short in recent months. This is not 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, made 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 sell-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 Field's direction. The margins aren't as good, but Blockbuster could make it up on volume while standing pat on rental. McAlpine says that Hollywood Entertainment, which has built its empire on borrowed tapes, has already seen the light by adding thousands of previously viewed copies for sale to the regular quota of under-\$20 hits and reissues.

There is a way to improve sell-through margins, a route taken by Fields during his last year at Wal-Mart. The discounter has dropped rackjobbers Handleman Co. and Anderson Merchandisers in favor of direct purchases from vendors. With few exceptions, studios and key independents deliver videos to Wal-Mart distribution centers. Deleting the middleman saves money and bucks up the bottom line, at least on paper.

Might Blockbuster do the same? McAlpine says that hiring Fields points in that direction. Houston-based ETD would not be pleased. The distributor cut its empire to the bone to win Blockbuster away from rival Ingram Entertainment. Now it might have to cut still deeper as Fields plays ETD against vendors in the quest for the best price.

Curt Alexander of Media Group Research in Providence, R.I., dismisses all of the above. Noting Blockbuster's size, he cautions, "This is way too big a ship to turn

around." While rental has stalled, Alexander says, it ain't broke, so why fix it? Switching to sell-through is "a big leap, and it doesn't change the economics," he adds. In his view, consumers want to rent, not own, most titles.

McAlpine and Alexander do agree that Field's arrival (he started April 1) was good news for Viacom, which has lost several upper-echelon executives of late. Departures have included Frank Biondi, Geraldine Laybourne, and Steven Berrard, Field's predecessor. Alexander says, "I think this is a huge shot in the arm for the video business."

Video is thought by some to be on its last legs.

Fields, in turn, gets media-company visibility, which was lacking in Bentonville, Ark., where he could have expected to spend another decade as heir-apparent to Wal-Mart CEO David Glass.

Prince Charles has the same problem with Queen Elizabeth. In business, of course, you don't have to wait a lifetime to become king.

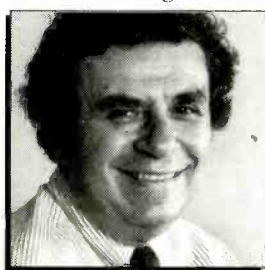
JERSEY BOUNCE: The East Coast Video Show has taken a step back in time to accommodate its next event. Expocon Management Associates in Fairfield, Conn., is moving the show from the Trump Taj Mahal in Atlantic City, N.J., to the bigger but much older Atlantic City Convention Center.

It's a temporary home, and ECVS will take up residence Oct. 1-3, three weeks earlier than usual, to fit the hall's schedule. Expocon show director Diane Stone expects to be in the new Convention Center when it opens next year. The 1996 venue will offer about twice the exhibit space—180,000 square feet—for a clearly delineated mix of mainstream and X-rated exhibitors.

ECVS enjoyed its best turnout last October in large part because vendors of adult product, which were excluded from the Dallas Video Software Dealers Assn. convention, got the red-carpet treatment in Atlantic City. Retailers didn't miss the opportunity to catch some of their favorite wares. Expocon kept the busy porn hall separate but equal and plans to do the same this year. "It was to everybody's liking," says Stone. "We wanted to preserve that." A wall will divide the exhibit areas, and each will have its own entrance.

Every aspect of the show promises to be bigger in 1996, continuing a five-year trend: more exhibitors (240 last year), more attendees (7,000 last year), and more seminars, including one on so-called "black box" piracy. A constant has been Columbia TriStar's refusal to participate. "Everyone else is in," says Stone, "and in significantly increased space." The admission fee is unchanged: \$15 for advance registrants, \$35 at the door.

PICTURE
THIS



by Seth Goldstein

Kultur Enters Baby Boom Kids' Productions New Company Focus

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Kultur International Films has taken to babying itself and the buying public, which can't get enough of infants.

After 15 years of offering only licensed and acquired titles, West Long Branch, N.J.-based Kultur has quietly moved into the production arena with the release of the live-action "Baby Love: Babies Being Babies." It's the first of eight original programs due each year; more than half will be aimed at the children's market.

Heading up Kultur's newly minted production division is Joseph Porrello, who joined the White Star Entertain-

ment 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 "Shaquille O'Neal: In Your Face" and children's title "The Trollies."

By then an independent producer, Porrello came aboard after a series of conversations last year with Kultur founder/president Dennis Hedlund. Porrello says, "Dennis said he wanted to get into doing some original programming, and it seemed like the right
(Continued on page 76)

OLÉ!



It's a heat wave that just won't stop with Latin America's hottest exports since salsa. **Playboy's Hot Latin Ladies**. A sexy celebration from south of the border that's ready to spice up your sales with red-hot excitement!

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'Babe,' 'Pocahontas' Heat Up March Sales

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 racking up some decent sales. "Ace" is doing OK, but it's not as active with reorders," says Tower VP of video John Thrasher. "Its biggest problem is that it was sandwiched between 'Babe' and 'Pocahontas.'"

Best Buy also reports "OK" sales for the Jim Carrey sequel, according to video merchandise manager Joe Pagano. 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 "Pulp Fiction," children's title "Goosebumps," and "The X-Files," the paranormal television series that debuted on video in March. "We've had a nice spike in sales on 'The X-Files,'" says Pagano. "First-day sales on the series were 6,000 units."

"The X-Files" ranked far below the 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." 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 "Masterpiece Collection" cross-promotion is already in full swing. During a recent evening of prime-time television watching, Shelf Talk spotted at least three ads touting the campaign. "Cinderella" and "Snow White And The Seven Dwarfs" were among titles featured in the ads.

Spring has definitely sprung, and retailers' cash registers are ringing.

THREE'S COMPANY: Sony Wonder is tagging along in a promotion with sister company TriStar Pictures and Hilton Vacation Station.

At the center of the promotion is a sweepstakes that will award a trip for four people to attend the Los Angeles premiere of "Matilda," a TriStar comedy opening this summer.

Entry forms will be packed inside Sony Wonder audiotapes and videotapes and are available at video stores and Hilton Hotels. The chain has designated 81 hotels as Hilton Vacation Stations, where consumers who purchase any of 16 Sony videos will receive

a coupon worth \$50 off a stay of three nights or longer. The sweepstakes will award 10 first prizes, including "Matilda" books, soundtracks, and Sony Wonder product.

Video titles in the promotion include "Eureeka's Castle: Wide Awake At Eureeka's Castle" and several series, among them "See How They Grow," "Old Bear Stories," "Enchanted Tales," "Wild C.A.T.s," and "Megaman." Titles in each of the series will be stickered to alert consumers to the sweepstakes, which runs through June.

QUANTITY TIME: MGM/UA Home

Entertainment is rolling out a second batch of titles in its new Family Treasures line. Now available are "The Black Stallion Returns," "Namu," "My Best Friend," "A Zebra In The Kitchen," and the original "Flipper" feature, which starred Chuck Connors.

When consumers purchase any of the titles, they will receive a mail-in coupon worth \$3 off any two 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" 80-page comic book on the Dark Horse Comics site on the Internet's World Wide Web.

The repricing kicks off a four-title sci-fi promotion that includes "Forbidden Planet," "Invisible Invaders," "Life Force," and "The Quartermass Experiment." Each title is priced at \$14.95.

GAME OVER: Although Columbia TriStar Home Video's marketing plans for "Jumanji" 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 "Jumanji" will be featured in a new television advertising campaign to promote the Sony Maximum TV home-theater system. A 30-second spot for Sony Maximum TV will appear at the beginning of each "Jumanji" 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 "Willow." A multimillion-dollar television advertising campaign is also planned.

CLARIFICATION: Cabin Fever Entertainment's "Streets Of Laredo" will be released as a direct-to-sell-through title. It is not being repriced, as reported in Shelf Talk in the March 30 issue.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	19	2	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
2	2	4	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	3	3	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
4	1	5	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
5	6	5	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
6	5	5	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
7	10	3	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
8	7	5	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
9	4	8	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
10	11	18	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
11	15	2	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
12	8	11	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
13	23	2	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
14	12	6	MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
15	9	156	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
16	13	40	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
17	17	18	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
18	24	78	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
19	30	2	THE REAL WORLD REUNION: INSIDE OUT	MTV Music Television Sony Music Video 49812	Various Artists	1996	NR	12.98
20	22	8	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
21	31	4	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
22	14	6	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
23	RE-ENTRY		THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT ◆	PolyGram Video 8006337133	Terence Stamp Hugo Weaving	1994	R	19.95
24	NEW ►		THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1995	G	26.99
25	20	56	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
26	27	7	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
27	16	14	THE LAND BEFORE TIME III ◇	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
28	33	6	THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
29	NEW ►		THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
30	21	10	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
31	34	8	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
32	18	42	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
33	32	2	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
34	28	59	PATTON ▲	FoxVideo 1005	George C. Scott Karl Malden	1970	PG	19.98
35	26	2	NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95
36	25	60	THE LAND BEFORE TIME	MCA/Universal Home Video Uni Dist. Corp. 80864	Animated	1988	G	19.98
37	29	2	FEARLESS HYENA	Simitar Ent. Inc. 3604	Jackie Chan	1979	NR	14.95
38	NEW ►		THE BABYSITTER	Republic Pictures Home Video 6202	Alicia Silverstone	1995	NR	14.98
39	36	22	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	14.98
40	40	6	BABYMUGS!	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.



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.



The Doctor Is In. Blockbuster Entertainment Awards host Kelsey Grammer unwinds at the post-party with Blockbuster Music product manager Joyce Cress.

They're Having A Party After Blockbuster Awards Show

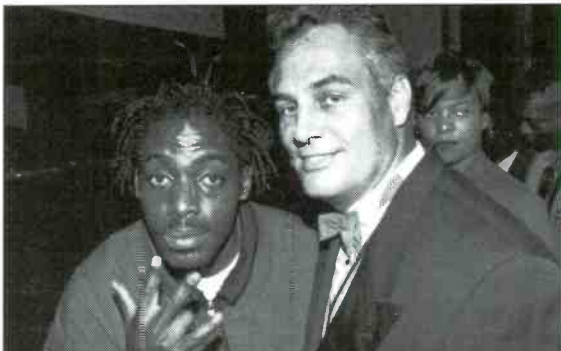
Once the Blockbuster Entertainment Awards were handed out, Blockbuster Entertainment executives mingled with celebrities at a party at the Palace in Hollywood, Calif. The awards, held at the Pantages Theatre in Los Angeles, were broadcast on UPN March 6.



'NYPD Blue' Patrols. Blockbuster Entertainment president of worldwide operations Gerald R. Geddis, left, spends some off-duty time with "NYPD Blue" star Jimmy Smits at the Blockbuster Entertainment Awards. Smits—pictured also with Geddis' fiancée, Patty Skaggs, and an unidentified guest—was a presenter at the show.



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.

the KIDS in the HALL

Their movie, "Brain Candy," will be released by Paramount Pictures theatrically April 12, 1996.

Soundtrack includes performances by Pavement, Matthew Sweet, They Might Be Giants, Pell Mell, Yo La Tengo, Pizzicato Five, and more!




Scott Thompson from "The Larry Sanders Show."



Produced by the man who gave you "Saturday Night Live," "Wayne's World" and "Coneheads," Lorne Michaels.

"News Radio's" Dave Foley.

Includes Mark McKinney of "Saturday Night Live."

Prebook date: April 23, 1996 Street date: May 14, 1996

Three volumes available; catalog numbers R3 2261, R3 2262, R3 2263
Call your local WEA representative for more information. Distributed by WEA, 111 N. Hollywood Way, Burbank, CA 91501.

SUPPLIERS SEEK SHELF SPACE FOR SUPERMARKET VIDS

(Continued from page 73)

ETD rep about new releases. "[Minimum advertised] pricing is too low, and in many cases, a supermarket can make only 50 cents a tape." So the push for bringing in catalog takes on greater focus.

Prepacks containing a new release with catalog rebate titles and budget lines offer the best opportunity. "What's going to happen with the advent of lines like our Movie-Time and others is that supermarkets will increasingly take on 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 rackjobbers," says the ETD 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, not one major studio has a dedicated video sales staff for supermarkets. Grocery stores are grouped with mass merchants, clubs stores, drugstores, and any outlet that carries video for sale. 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 label.

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 Port. "The trick is to get permanent displays. You have got to help these guys."

MCA's Relyea agrees. "It's a matter of coming up with a variety of [point-of-purchase] displays for different retailers," he says. "Account-specific promotions are important when you're trying to get year-round acceptance."

KULTUR ENTERS BABY BOOM

(Continued from page 73)

move for me to join the company."

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 Video's "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 "Raised Catholic" that features writer/actor Ed Stevenger. 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 cassettes in the niches occupied by specialized catalogs, libraries, and museum shops. "This has very little to do with the Kmart and Wal-Marts of the world," Porrello notes.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ NO. 1 ★ ★ ★		
1	5	3	★ ★ ★ BRAVEHEART (R)	Paramount Home Video 33118	Meat Loaf Sophie Marceau
2	10	2	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
3	1	5	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
4	4	7	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	2	7	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
6	12	2	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
7	39	2	BABE ◇ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
8	7	3	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
9	6	5	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
10	3	8	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
11	15	3	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
12	8	12	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
13	11	7	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
14	13	9	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
15	9	10	WATERWORLD ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
16	18	2	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
17	24	2	CLOCKERS ◆ (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer Delroy Londo
18	19	2	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
19	25	3	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
20	20	2	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
21	16	9	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
22	NEW ►		OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
23	23	13	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
24	17	11	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
25	22	14	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
26	14	4	POCAHONTAS (G)	Walt Disney Home Video Buena Vista Home Video 5174	Animated
27	21	10	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
28	28	2	HARD JUSTICE (R)	New Line Home Video Turner Home Entertainment N4377	David Bradley
29	26	5	HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
30	31	3	MOONLIGHT AND VALENTINO (R)	PolyGram Video 8006302293	Whoopi Goldberg Elizabeth Perkins
31	33	3	EMPIRE RECORDS (PG-13)	Warner Home Video 14169	Anthony LaPaglia Maxwell Caulfield
32	27	6	BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette Frances McDormand
33	NEW ►		THE TIE THAT BINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 4713	Daryl Hannah Keith Carradine
34	30	8	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
35	35	5	UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
36	34	6	JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
37	32	27	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
38	36	6	LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James LeGros
39	37	10	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
40	29	14	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson

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Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
			★ ★ NO. 1 ★ ★		
1	1	9	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271		12.99
2	6	5	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633		19.95
3	13	45	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198		14.98
4	4	314	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173		19.98
5	8	51	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301		14.98
6	7	67	LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153		19.95
7	2	145	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98
8	5	137	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98
9	3	119	BAD GOLF MADE EASIER ABC Video 45003		19.98
10	9	19	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071		14.95
11	10	91	SHAQ ATTACK: IN YOUR FACE Parade Video 530		19.98
12	20	29	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713		14.95
13	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)		9.98
14	12	77	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL◆ PolyGram Video 8006319053		19.95
15	16	221	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
16	NEW▶		TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353		19.95
17	RE-ENTRY		MONDAY NIGHT MADNESS: THE VERY BEST OF MONDAY NIGHT FOOTBALL FoxVideo 5484		19.98
18	17	35	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074		19.98
19	14	65	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793		14.95
20	11	39	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933		19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
			★ ★ NO. 1 ★ ★		
1	2	13	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796		12.98
2	1	41	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659		12.98
3	4	9	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3		19.98
4	6	25	THE FIRM: 5 DAY ABS BMG Video 80116-3		14.98
5	3	11	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240		14.98
6	7	15	THE FIRM: UPPER BODY BMG Video 80118-3		14.98
7	10	71	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826		19.98
8	5	23	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3		19.98
9	12	103	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088		14.98
10	11	29	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114		14.98
11	RE-ENTRY		JANE FONDA'S YOGA EXERCISE WORKOUT◆ WarnerVision Entertainment 55021-3		19.98
12	13	63	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851		19.99
13	RE-ENTRY		ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132		9.95
14	NEW▶		VERSA TRAINING: STRONG ARMS PolyGram Video 8006306253		9.95
15	15	11	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243		14.98
16	9	11	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242		14.98
17	NEW▶		VERSA TRAINING: STRETCH REEBOK PolyGram Video 8006306273		9.95
18	16	15	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043		19.95
19	17	27	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760		19.95
20	NEW▶		CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025		9.99

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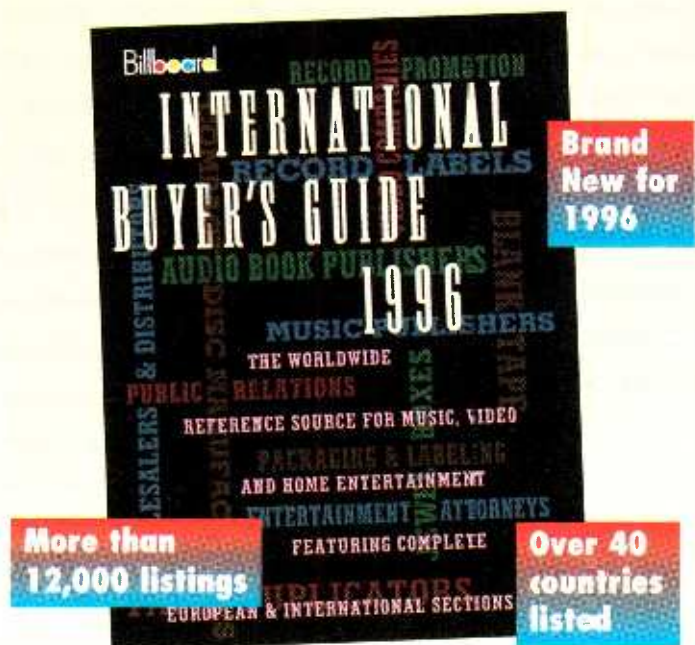
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Home Video

MERCHANTS & MARKETING

Cabin Fever Offers 'Faerie Tales'

ONCE UPON A TIME: Cabin Fever Entertainment in Greenwich, Conn., has formed a home video label aimed at children and families. The new imprint will debut in August with 12 titles in Shelley Duvall's "Faerie Tale Theater" series. Cabin Fever is repackaging and repricing the line at \$9.98 each.

"Faerie Tale Theater," which dramatized such favorite stories as "Snow White," "The Princess And The Pea," and "Hansel And Gretel" using such celebrities as Robin Williams, Susan Sarandon, Jeff Bridges, Liza Minnelli, Mick Jagger, Joan Collins, James Earl Jones, Billy Crystal, and Vanessa Redgrave, made its home video bow on Playhouse Video/CBS Fox Home Video in the early '80s, priced at \$19.95 per title. "There was no sell-through market to speak of at that time," says Cabin Fever VP of marketing Kristine Larson, "and the VCR penetration was only about 4%."

The time is ripe, she says, to relaunch "Faerie Tale Theater," which Child's Play considers one of the finest children's video series ever made. Cabin Fever acquired the 10-year domestic distribution rights from Gaylord Entertainment.

Repackaging plans call for a bolder, brighter, more colorful look; the original packaging had a muted, tasteful, classic-storybook appearance. As for the new price, Larson says, "mass merchants are delighted. We're really playing up the fact that it's a buyer's market now and that there are millions of parents and kids [with VCRs]."

Numerous marketing strategies are being planned for the relaunch, says Larson, who counts the series' ongoing exposure on the Disney Channel as an advantage. High on Cabin Fever's list of promotional activities is the Fast Forward to End Hunger charity program. Under that banner, "we'll be conducting a promotion called 'Kids Helping Kids Have a Happy Ending,'" says Larson. Participating retailers will feature counter-card donation sites. Larson says "100% of funds collected will go to a local charity, with no money taken out for administration costs."

In-store coloring contests will be held as part of the "Kids Helping Kids" program. Winners will receive a variety of prizes, including scholarship funds and possibly other cash awards for needy kids, she adds.

"We plan to take 'Faerie Tale Theater' on the road," says Larson, "which may involve working with theatrical groups in major markets and mall appearances. We also want to do promotional tie-ins with Radio AAHS, children's publications, parenting and senior-citizen magazines, and other appropriate print outlets."

Retailers that order the first 12 titles will receive a 13th as a bonus, she says. "Next Easter, we'll launch the other 12, again offering the 13th title for free." Six-, 12-, 24-, and 48-piece displays are available.

KID BITS: MCA/Universal's PG-rated theatrical release "Gold Diggers: The Secret Of Bear Mountain" will be available for home video rental May 14... Sony Classical has released the home video of "Liszt's Rhapsody," the third title in its terrific Composers' Specials series, priced at \$19.98. The series aims to hook kids on classical music via top-



by Moira 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" Princess Jasmine and are packaged with Jasmine cos-

tume 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 co-wrote songs for a recently released longform music video called "Away 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!-endorsed title.

Billboard®

FOR WEEK ENDING APRIL 13, 1996

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
TITLE Label, Distributing Label, Catalog Number						
			★ ★ ★ No. 1 ★ ★ ★			
1	1	3	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741		1995	26.99
2	2	57	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977		1994	26.99
3	3	13	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413		1995	19.98
4	6	189	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410		1950	26.99
5	7	169	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864		1988	19.98
6	4	5	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3		1996	12.95
7	11	13	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3		1995	19.95
8	5	5	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3		1996	12.95
9	10	29	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3		1995	12.95
10	14	9	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287		1995	9.98
11	12	33	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021		1995	12.95
12	8	125	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662		1992	24.99
13	17	3	THE BEST OF ROGER RABBIT Walt Disney Home Video/Buena Vista Home Video 6835		1996	12.99
14	9	49	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142		1994	19.98
15	NEW ►		GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540		1996	14.98
16	15	29	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658		1995	22.99
17	13	65	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514		1937	26.99
18	23	27	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814		1995	12.99
19	NEW ►		THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074		1995	26.99
20	20	33	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022		1995	12.95
21	18	3	BABYMUGS! MVP Home Entertainment 14001		1995	9.95
22	22	9	BARNEY'S ALL ABOARD FOR SHARING Barney Home Video/The Lyons Group 2009		1996	14.95
23	16	27	MARY-KATE & ASHLEY: CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3		1995	12.95
24	NEW ►		PETER AND THE WOLF BMG Video 28080-3		1995	14.98
25	NEW ►		JONNY QUEST: MASTER OF EVIL Cartoon Network Video/Turner Home Entertainment H1187V		1996	12.98

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

P O P

★ CINDY LEE BERRYHILL

Straight Outta Marysville

PRODUCERS: Cindy Lee Berryhill & Michael Harris
Earth Music 450320

Southern California alterna-folkie Cindy Lee Berryhill is again backed by her Garage Orchestra on this new collection of self-penned tunes, which range from the highly personal ("I'm A Tumbleweed") to the highly fanciful ("Talkin' With A Mineral"). Berryhill delivers her lyrics in casual folk-*Sprechstimme*, while at times her voice makes oddball leaps of pitch that are often more suited to yodeling. Highlights of a quirky, fun set include the powerfully warbling rock choruses in "Diane," the gently compelling pop of "Riddle Riddle," the garage-rock echoes of "Jane And John," the sweet, vibe-framed changes of "Unwritten Love Song," and the pop-religious imagery of the stark "Elvis Of Marysville." Also includes a suitable-sounding cover of Donovan's "Season Of The Witch."

VARIOUS ARTISTS

The United States Of Poetry

PRODUCERS: Joshua Blum & Bob Holman

Mouth Almighty/Mercury 532 139

Boldly declaring that "poetry is back," the producers of this fine compilation have married spoken-word selections from such talents as Leonard Cohen, Lou Reed, John Trudell, Maggie Estep, and Amiri Baraka to an eclectic music bed by New York duo Tomandandy. The results are as diverse as the poets themselves. The music, which could easily detract from the spoken art, enhances it in a most cinematic fashion. A multimedia triumph, and an entertaining, often enlightening piece of work.

OFRA HARNOY

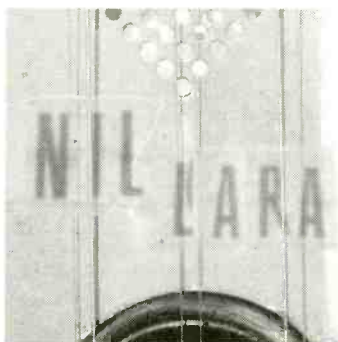
Imagine

PRODUCER: Jacob Harnoy

RCA Victor 68376

Recorded live in the mid-'80s and now augmented with a rendition of "Free As A Bird," the selections that make up "Imagine" are cellist Ofra 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," "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

S P O T L I G H T



NIL LARA

PRODUCER: Susan Rogers & Nil Lara

Metro Blue 31603

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 *tres* and the *batá* drums with electric guitars and rock drums, Lara and his band find a previously untapped, 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 entrancing opener "Money Makes The Monkey Dance," lullaby "My First Child," rhythmically charged "Baby," and Spanish-language entries "Vida Mas Simple" and "Baró." These songs could easily play at college, triple-A, rock, pop, and Latin outlets. A revelation.

"Free As A Bird"—appear for the first time. A delightful album, and a timely release given the recent resurgence of Beatlemania.

S P O T L I G H T



MAXWELL

Maxwell's Urban Hang Suite

PRODUCERS: MUSZE, Stuart Mathewman, P.M.
Columbia 66434

Artist pushes R&B envelope with creatively inspired set that taps his eclectic mind to create a fluid series of deep-in-the-groove tracks. Album's arrangements are deceptively layered, lulling casual listeners into "cool" mode. More critical ears will hear spectacular, albeit subdued, rhythms of amazing complexity. Set exudes a confidence borne of artist's inventive disposition, as convention is cast adrift—from project's scintillating melodies to its cover art, which features entire track listing and intrusive bar code. From the bouncy, funk-laden "The Urban Theme" to delicate, sax-textured "The Suite Theme," the project brims with understatement while asserting undeniable control over a listener's emotions.

MAUREEN MCGOVERN

Out Of This World

PRODUCERS: Maureen McGovern, Brian Panella
Sterling 1011

V I T A L R E I S S U E S ™

ERIC CLAPTON

Crossroads 2 (Live In The Seventies)

COMPILATION PRODUCER: Bill Levenson

Polydor/Chronicles 529 305

Four-CD retrospective—sequel to the enormously popular Eric Clapton "Crossroads" set—chronicles the British rock guitar icon's mid- to late-'70s live period, which includes memorable performances of such repertoire staples as "Layla," "Badge," "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 "To Make Somebody Happy," "Cryin'," and "Water On The Ground," from 1978. A slice of rock'n'roll history, and another gem in an already lucrative catalog.

STAN KENTON

At The Las Vegas Tropicana

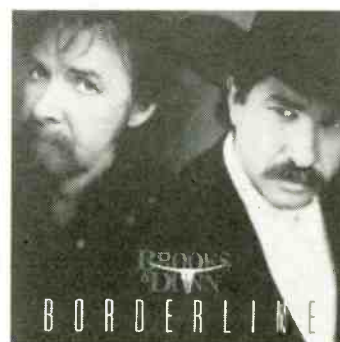
REISSUE PRODUCER: Michael Cuscuna

Capitol Jazz 35245

One of the most innovative of big-band leaders, Stan Kenton brought his orchestra to a Las Vegas nightclub in 1959 for this swinging concert recording. Opening with his amusing comments about going live in search of a commercial album, this

set—which includes seven tracks not on the original release—is a fine sampling of the deep Kenton sound, with most of the charts by Gene Roland and Lennie Niehaus. Highlights are marked by the poignant passages of "Home Journey" and the yearning cadences of "Artistry In Rhythm," given a frenetic Latin touch here. Standard material includes the sassy blues impressions of "Bernie's Tune," the romantic fantasia of "The End Of A Love Affair," a stylishly deconstructed version of Ellington's "Don't Get Around Much Anymore," and updated takes on "Tuxedo Junction" and "A String Of Pearls."

S P O T L I G H T



BROOKS & DUNN

Borderline

PRODUCERS: Don Cook, Kix Brooks & Ronnie Dunn
Arista 18810

There's a reason why Brooks & Dunn's first three albums are still on the Top Country Albums chart after a combined total of 469 weeks: This is true blue-chip country. They take their time in coming up with material, and it shows in the finely honed sound. For the first time, the duo turns to cover songs, and the first single—B.W. Stevenson's "My Maria," from 1973—is perfectly suited to Ronnie Dunn's soaring vocals. The two other outside songs are just as strong, coming from Terry McBride and Monty Powell and Buddy Miller and Julie Miller. The rest of the material is written or co-written by Brooks & Dunn and is a seemingly effortless blend of ballads, kick-ass country, and boozy lament.

Though Harold Arlen's songs appear frequently in pop vocal collections, they don't often get a full album treatment. Whether bluesy, rhythmic, or romanti-

cally delivered at full throttle, the tunes have indelible melodies. Vocalist McGovern offers joyous and exquisitely crafted performances of tunes Arlen co-wrote with such great lyricists as Johnny Mercer, E.Y. Harburg, and Ira Gershwin. Yes, there are a few "Wizard Of Oz" songs, but also several rarities, including "Let's Take A Walk Around The Block" and "Don't Like Goodbyes"—and a lyric penned by Truman Capote for "House Of Flowers." Mike Renzi is the fellow with the inventively varied arrangements. A classy addition to the cabaret shelves.

R & B

► JESSE POWELL

PRODUCER: Various
Silas/MCA 11287

Artist's debut sports romance-laced lyrics that are passionately delivered by enthusiastic yet tempered vocals. Classically styled melodies blend with trendier music tracks that result in a project that should pique the interest of today's young consumers. Powell takes a seasoned approach on such original tunes as "All I Need," the swaying "Spend The Night (It's Alright)," and the midtempo hip-hop skip-along "I Like." He demonstrates a maturing prowess in a medley that covers '70s hits "Gloria" and "It's You That I Need" by Enchantment.

R A P

► BAHAMADIA

Kollage

PRODUCERS: Various

Chrysalis 35484

Straight from the City of Brotherly Love, female artist is part of the Gang Starr Foundation, a collective of artists led by Guru and DJ Premier. With rhymes she floats easy, like she's dropping careful whispers into listeners' ears. Bahamadia explores the joy of her womanhood and creates poetic characters, drawing rhyme pictures against a backdrop of goopy grooves. As she says in the song "Word-play," her "aura is psychedelic/flow: non-pre-historic/[It's] metaphoric boric... a classic."

C O U N T R Y

THE RANKIN FAMILY

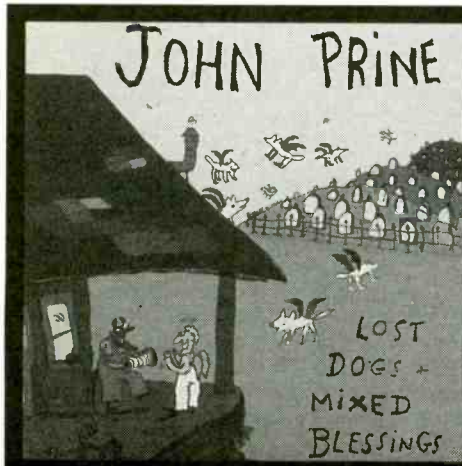
Endless Seasons

PRODUCER: John Jennings & the Rankin Family

EMI 32348

Lord, but those 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 Jennings (of Mary Chapin Carpenter fame) for production help

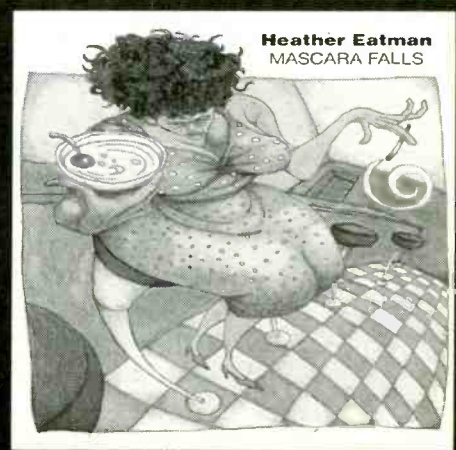
(Continued on next page)



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Reviews & Previews

(Continued from preceding page)

here, and the result is mostly radio-friendly. "You Feel The Same Way Too" is high-octane acoustic honky-tonk at its best, and "Your Boat's Lost At Sea" is on a par with "Go Rest High On That Mountain."

WORLD MUSIC

► LADYSMITH BLACK MAMBAZO

Thuthukani Mgxolo

PRODUCER: Joseph Shabalala

Shanachie 64064

South Africa's Ladysmith Black Mambazo is perhaps the most celebrated of world music groups, seemingly flooding the globe with rich blocks of vocal harmony, from Paul Simon's hit "Graceland" album to a recent TV ad for IBM computers. Their newest release further explains their popularity, as it delves more deeply into their choral wall-of-sound that re-creates classic African call-and-response forms into an entrancing call-and-call variation. Group's music is led by the incantatory vocals of Joseph Shabalala, with some songs sung in both Zulu and English. Listeners may be first drawn to the irrepressible harmonies of "Siseiqhingini," the unexpected arrangement touches of "Izinto Ziyavuma," and the wild vocal embellishments of "Hlanganani Siyobula."

LATIN

EZD

Black Dragon

PRODUCER: EZD, Elvis García

Prime 2005

Gruff-voiced former member of popular Puerto Rican rap act Kid Power Posse cuts loose with a solid Caribbean-flavored, hip-hop package highlighted by "Hechizada," a thunderous ode to infatuated attraction, and "Alejándome," a misty-eyed, reggae tale of lost love.

MARÍA ALEJANDRA

Que Lloren Las Mujeres Tontas

PRODUCER: Eduardo Reyes

PolyGram Rodven 531197

Hook-laden romantic ditties and full-bodied voice of pretty Puerto Rico singer greatly enhance prospects for label's entry into crowded field of distaff merengue artists. Breezy, pop/merengue thumpers such as "Te Amé Cuando Te Conoci" and "Lluvia De Amor" are best bets for radio.

JAZZ

★ WORLD SAXOPHONE QUARTET WITH AFRICAN DRUMS

Four Now

PRODUCERS: John Purcell & the World Saxophone Quartet

Justin Time 83

If the future of the World Saxophone Quartet was cast into doubt by the passing of Julius Hemphill, fans can now rejoice. WSQ founders Hamiet Bluiett, Oliver Lake, and David Murray have been joined by reedman/producer John R. Purcell, as well as by the African drummers that made their 1991 "Metamorphosis" album such a percussive pleasure. Some tracks on this latest set were composed by the percussionists, including the highlife-reminiscent "Dou Dou N'Daiye Rose," and "Sangara," a vocal-and-saxes updating of traditional African call-and-response styles. Other highlights include the sunny, tropical cacophony of Lake's "What A Dream," the languid melody of Murray and Lake's "Dakar Darkness," and Purcell's "Colors," an avant-Ellington tone poem transformed into an exotic blues.

★ EDDIE DANIELS

The Five Seasons

PRODUCERS: Jorge Calandrelli & Eddie Daniels

Shanachie/Cachet 5017

While many jazz-meets-classical experiments prove ill-considered, clarinetist Eddie Daniels' syncopated spin on Vivaldi's 1725 classic "The Four Seasons" is a highly successful crossbreed and an excellent showcase for his capabilities in both disciplines. Supporting players include the Los Angeles Chamber Orchestra and a jazz trio featuring pianist Alan Broadbent and drummer Peter Erskine. Beginning with a straightforward version of "The Four Seasons," the jazzmen take off from Vivaldi's cues with Daniels' lithe, airy clarinet lines. This calendar is augmented by the warm, coloristic "The Fifth Season," composed by arranger Jorge Calandrelli.

NEW AGE

PALOMINO DUCK

Free Flight

PRODUCER: Tim McCabe & Rodney Mills

Planet Earth 2408

Palomino Duck practices a paint-by-numbers brand of instrumental music. Its members daub some lite jazz on "Remember" and watered-down techno grooves on the title track. Colors from the Yanni/Tesh/Davis orchestral palette are splashed on "As Seasons Change" and "Freedom," while a new age piano shades "When Love Comes." When their own paint box goes dry, they bring in ringers. Space music synthesist Jonn Serrie performs a contempo-jazz version of his planetary dreamscapes, while Merl Saunders plays piano on his rote R&B number, "Sweetwater." The members of Palomino Duck are skilled dabblers who will never paint outside the lines.

CONTEMPORARY CHRISTIAN

VARIOUS ARTISTS

My Utmost For His Highest: The Covenant

PRODUCERS: Various

Myrrh 0461

This is the follow-up to last year's highly successful "My Utmost For His Highest" album, based on the book of devotions by Oswald Chambers. Like its predecessor, this project boasts some of the top artists in Christian music giving some of the most moving performances of their careers. Every cut has its special magic. It's hard to cite favorites, but listeners will be struck by BeBe Winans' soulful "All Of Me," Anointed's beautiful delivery of the title tune, the enjoyable pairing of John Elefante and Lisa Bevill on "We Will Follow You," and Michael W. Smith's "Set The Children Free." In addition, Greg Long and Joanna Carlson show on "Through All The Years" why they are two of the industry's brightest young stars.

GOSPEL

VARIOUS ARTISTS

Shakin' The House: Live In L.A.

PRODUCER: Dan Cleary

Benson 84418-4272

Three of gospel's superstars team up on this sequel to the 1991 chart-topper "Shakin' The House," and the results are predictably exciting, delighting, and often downright incendiary. Fred Hammond, of Commissioned and now Radical For Christ fame, contemporary choir master Hezekiah Walker, and gospel diva Yolanda Adams are the featured attractions this time around, each offering the best of the best. Programmers will be hard pressed to find a cut that's not begging for airplay, and listeners will be treated to a trio of the genre's brightest lights in one of their most shining moments.



POP

► HOOTIE & THE BLOWFISH Old Man And Me

(When I Get To Heaven) (3:59)

PRODUCER: Don Gehman

WRITERS: M. Bryan, D. Felber, D. Rucker, J. Sonefeld

PUBLISHERS: Monica's Reluctance To Lob/EMI-April, ASCAP

Atlantic 66947 (cassette single)

Sophomore slump? Not on your life! The first peek into Hootie's second Atlantic set, "Fairweather Johnson," soars with the irresistible pop energy of "Hold My Hand"—and it will very likely enjoy similar success. It has become cool for critics and other assorted "hipsters" to diss this earnest, hardworking band since it has entered the platinum-selling arena. But this single firmly squashes any and all quibbling with its unshakably catchy hook and lyrics that are as clever and intelligent as any lesser-selling piece of "art." In the end, the public has the final word. The smart money is on Hootie.

★ STING You Still Touch Me (3:17)

PRODUCERS: Hugh Padgham, Sting

WRITER: Sting

PUBLISHERS: Reggatta/Irving, BMI

A&M 00207 (c/o PGD) (cassette single)

Sadly, the lovely "Let Your Soul Be Your Pilot" failed to set pop radio on fire, but this second shot from "Mercury Falling" could easily revive the interest of programmers. As always, Sting's words are poetic, smart, and warm with worldly romance. Meanwhile, the music is a well-measured blend of slick pop and rock, with an appealing blues/soul undertow that pleasantly elevates the single above the pack in quality and texture. Utterly satisfying.

THE SCREAMIN' CHEETAH WHEELIES Hello From Venus (4:37)

PRODUCER: Michael Barbiero

WRITERS: M. Farris, Screamin' Cheetah Wheelies

PUBLISHER: Warner-Tamerlane, BMI

Atlantic 6677 (cassette single)

The combination of the introspective lyrics and rich musical textures of this cut should play well to pop audiences looking for something that is mellow without being insignificant or dull. It also provides an instantly attractive hook and chorus.

R & B

► SOLO He's Not Good Enough (4:02)

PRODUCER: Joseph Powell

WRITERS: J. Harris III, T. Lewis, M. Horton, D. Stokes, D. Chavis

PUBLISHERS: EMI-April/Flyte Tyne/New Perspective, ASCAP, EMI-Blackwood/Help The Bear, BMI

Perspective 00162 (c/o PGD) (cassette single)

Interest in this engaging male quartet's gold-selling self-titled debut will only swell with the release of this shuffling jeep R&B jam. Notches above typical four-part harmony ballads, this single keeps the spotlight on a lead vocal that is mildly reminiscent of early Teddy Pendergrass and music that is delicious with wah-wah guitar rolls and pillowy keyboard/string lines. Classic-sounding soul.

3D Georgy Porgy (4:23)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

REMIXERS: Incognito, Armand Van Helden

Tristar 36783 (c/o Sony) (CD single)

Talk about your natural covers. The idea of transforming Toto's R&B-inflected pop chestnut into an acid-jazz wriggler makes so much sense, it boggles the brain that it hasn't happened sooner. With the aid of Incognito on production, this trio does a

fine job with the song, lacing it with loungey rhythms and horn flourishes. In an odd move, club producer Armand Van Helden has been employed to pump the track up into an underground house jam. Creatively incongruous, but it works fairly well.

COUNTRY

► VINCE GILL High Lonesome Sound (3:25)

PRODUCER: Tony Brown

WRITER: V. Gill

PUBLISHER: Benefit, BMI

MCA 55188 (c/o Uni) (7-inch single)

The title cut of Gill's forthcoming album once again demonstrates why this man continues to reign atop country's hit parade. The vibrant and bluegrass sound of the instruments combined with Gill's stellar vocals create a winning combination. It has all the ingredients a hit record should have: a well-written lyric, radio-friendly melody, top-notch musicianship, fine vocals, and excellent production. It is going to make a great addition to country radio playlists.

► BROOKS & DUNN My Maria (3:30)

PRODUCERS: Don Cook, Kix Brooks, Ronnie Dunn

WRITERS: B.W. Stevenson, D. Moore

PUBLISHERS: Duchess/MCA/Bug/Prophecy, BMI

Arista 2993 (c/o BMG) (7-inch single)

Ronnie Dunn, the man with the voice that God made to breathe life into country hits shows he is just as adept when it comes to reviving a breezy pop chestnut. When he holds that note on the chorus, both radio programmers and listeners are likely to cheer the strength and presence of his wonderful voice. From the performance to the production, this record is a sure-fire hit, hit, hit. The first single from their forthcoming "Borderline" album shows why Brooks & Dunn continue to be a driving force in the country format.

► LINDA DAVIS A Love Story In The Making (3:40)

PRODUCER: John Guess

WRITERS: A. Anderson, C. Wiseman

PUBLISHERS: Might Nice/AI Andersong/Bluewater, BMI;

Almo/Daddy Rabbit, ASCAP

Arista 2991 (c/o BMG) (7-inch single)

Davis follows up her breakthrough hit "Some Things Are Meant To Be" with this uptempo song about a burgeoning love between a waitress and a trucker. Davis' evocative voice draws you into the story and makes you care about the characters' lives. It looks like this could be another hit for this talented woman, who has paid her dues and fully deserves the recognition.

► KENNY CHESNEY Back In My Arms Again (3:26)

PRODUCER: Barry Beckett

NEW & NOTEWORTHY

KENNY LATTIMORE Never Too Busy (3:56)

PRODUCER: Dave "Jam" Hall

WRITER: D. Hall, K. Jones

PUBLISHERS: WB/Stone Jam/Ness, Nitty & Capone/Young Legend Songs/Citystars, ASCAP

Columbia 7702 (c/o Sony) (cassette single)

The new rank of alterna-soul crooners continues to grow with the onset of Lattimore, a singer/composer with the skills and star power to take over as the de facto leader of the pack. This Washington, D.C., native has a suave and sophisticated vocal style that will appeal to mature minds but is wholly hip and accessible to kids who need a little jeep/hip-hop flavor on the R&B. Dave "Jam" Hall's production is smooth and rife with '70s-funk references, perfectly framing Lattimore's performance. Free of quick-burn flash, this single has the juice to grow from its intended R&B radio base into the land of top 40 and beyond.

WRITERS: L.R. Parnell, R.M. Bourke, C. Moore

PUBLISHERS: PolyGram International/New Songs De

Burgo/Mama Guitar/R-Bar-P, ASCAP

BNA 64523 (7-inch single)

Chesney's previous singles—"Fall In Love," "All I Need To Know," and "Grandma Told Me So"—have found increasing acceptance at country radio, and this new song from his upcoming album, "Me And You," looks like it could continue to build his base. It has an extremely radio-friendly sing-along chorus, and Chesney's likeable voice sells the lyric.

DANCE

► INDUSTRY Together (We Can Groove The World) (7:46)

PRODUCERS: Christopher Drew Joannou, Stephen Cullo

WRITERS: C.D. Joannou, S. Cullo

PUBLISHERS: Soul Sixty, BMI; Diner Dog, ASCAP

REMIXER: Allen Jeffrey

Notorious 102 (12-inch single)

The act that scored a top five club smash last year with "Release Me" returns with a convincing call for unity. The musical tone is decidedly harder, with a swirl of organs coating the thick house groove with a rich blues/soul flavor. Singer Karen Anderson meets the challenge of the arrangement with smoky finesse. This could have easily been another in a long line of shrieking tambourine-shakers. Props to the act for taking a fresh approach to a time-worn concept and making it work. Odds are that this will meet with ardent approval from punters and DJs alike. Contact: 212-242-2264.

★ GISELE JACKSON Me, Myself, And I (7:06)

PRODUCERS: Philip Turnipseed, Keith Kemper

WRITERS: P. Turnipseed, W. Turnipseed

PUBLISHER: not listed

REMIXERS: Eddie "Love" Dominguez, Doug G.

Waako 1241 (12-inch single)

Jackson storms onto the floor with a forceful houser that takes no prisoners with its "don't need no man to survive" lyrical perspective. Her long history as a session and live jazz performer is a big plus, as she breathes notable depth into a song that could easily have become a mere shouting exercise in lesser hands. On the groove tip, the track has effectively been mixed to equally entice diva hounds and underground dubsters, with musical settings ranging from tribal to lush. In all, a nicely rounded package that should be investigated ASAP. Contact: 212-943-2953.

LISA LEOTTA Dance With Me (no timing listed)

PRODUCER: not listed

WRITER: L. Leotta

PUBLISHER: not listed

Power 2 (CD single)

Newcomer Leotta is so vocally earnest and lyrically positive that you can easily forgive the limitations of this pop-leaning hi-NRG ditty. She also displays considerable charisma amid the track's jumpy arrangement of rapid beats, disco whistles, and sha-doop chants. A fleshy remix would better serve this record, though some Euro-leaning jocks may find one of its eight versions useful. Contact: 609-822-1171.

AC

THE BLENDERS Charlie Anyboy (3:50)

PRODUCERS: J.D. Steele, Levi Seacer Jr., the Blenders

WRITERS: R. Lance, T. Kasper, L. Seacer Jr., D. Rust

PUBLISHER: not listed

Orchard Lane 0023 (CD single)

Prepare to have your heartstrings tugged by the sad story of a boy's accidental death. This harmonious male quartet brings a melancholy lilt to the lyrics, while acoustic guitars and spare percussion flesh out the song's haunting melody. The song is intentionally accessible to younger audiences, though it is questionable that formats beyond mature AC stations will make room for this.

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to **J.R. Reynolds**, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleson** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send review copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Brett Atwood** (L.A.).

(Continued from preceding page)

ROCK TRACKS

► RAGE AGAINST THE MACHINE Bulls On Parade (no timing listed)

PRODUCERS: Brendan O'Brien, Rage Against The Machine
PUBLISHER: not listed

WRITERS: Rage Against The Machine
PUBLISHER: not listed

Epic 7775 (c/o Sony) (CD single)

On the band's most radio-accessible single since "Killing In The Name," vocalist Zack De La Rocha rants along with Tom Morello's and Tim Bob's syrup-thick guitar licks. De La Rocha's dramatic delivery and stimulating lyrics deserve credit for making this modern rock track more than just another inane scream fest. During the introduction—and at various strategic points—the bottom of this track drops out just when listeners want more.

► ALICE IN CHAINS Again (4:04)

PRODUCERS: Toby Wright, Alice In Chains
WRITERS: L. Staley, J. Cantrell

PUBLISHERS: Jack Lord/Buttnugget, ASCAP
Columbia 7656 (c/o Sony) (CD promo)

Standard fare from the grunge rockers will definitely satisfy fans. Not as catchy, but more interesting and experimental than the band's last single, "Heaven Beside You," Alice In Chains gives you the perfect theme music for mischief and mayhem. They've done it... again.

DIRT MERCHANTS Love Apnea (3:21)

PRODUCER: not listed

WRITERS: M. Christopher, M. Malone, J. Malone, A. Kisch
PUBLISHER: not listed

Epic 7664 (c/o Sony) (CD single)

Reminiscent of the catchy alterna-rock typified by such bands as the Breeders and Eve's Plumb, the Dirt Merchants lay down this slurred, sexy tune with uncommon skill. Guitars are dissonant in a good way, contrasting Maria Christopher and Alex Kisch's smooth harmonizing with reckless, spirited noise. The closing dwindles like a crushed plastic toy giving up its last breath.

TOENUT Seizure (Petit Mal) (4:04)

PRODUCERS: Steve Watson, Toenut

WRITERS: Toenut
PUBLISHER: molNutomy, ASCAP

Mute America 8 (CD single)

Toenut, while originating in Atlanta, sounds as if it would be more at home in the state's more eclectic Athens. The act debuts with a track that is highlighted by layered guitars and Katie Walters' (formerly of the Cunning Linguists) sing-song vocals, which provide an eerie child-like quality to the mix. Interesting, if not smooth, arrangements.

RAP

► KRIS KROSS Live And Die For Hip-Hop (3:43)

PRODUCER: Jermaine Dupri

WRITERS: J. Dupri, Da Brat, N.M. Walden, J. Cohen
PUBLISHERS: So So Def/Gratitude Sky/WB/Air Control/Peacefire, ASCAP

Ruffhouse/Columbia 7721 (c/o Sony) (cassette single)

The new and mature Kris Kross will easily continue picking up props and credibility with this second single from the fine "Young, Rich And Dangerous." Employing samples of "Baby Come To Me" by Regina Belle and "I Can't Believe" by Mother's Finest, producer Jermaine Dupri lays a chilled, soulful musical vibe for the lads to flex their rhyming muscles—which they do with jock-grabbin' confidence. Smooth enough to make the grade at top 40 radio. Check it out.

ROYAL C Real G's (4:18)

PRODUCER: Colin Wolfe

WRITER: Royal C
PUBLISHERS: Power Artist, ASCAP; Nuthouse, ASCAP

Epic Street 7501 (c/o Sony) (CD single)

Royal C's steady rap is professional and crisp, just like the song's production, which threatens to take center stage in this track. Whoever laid down those funky bass and guitar licks is in no threat of being out of work anytime soon. Kudos to Colin Wolfe for doubling up duties and creating some master work behind the boards.



MUSIC

THE BEATLES STORY

White Star Video

60 minutes, \$14.95

Spreading its message of love and commerce, the second Beatles' anthology is making history and keeping the spirit of the Fab Four alive and well. With Beatlemania in the air, Kultur International label White Star is rolling out this musical documentary, which traces the lives of John, Paul, George, and Ringo, with a focus on 1962-70. A smattering of present-day interviews and performance footage rounds out the scene, which is rich with anecdotes and rare footage. It's hard to go wrong with this one. (Contact: 908-229-2343.)

CHILDREN'S

LISZT'S RHAPSODY

Sony Classical Film & Video

50 minutes, \$19.98

This live-action look at the life and inspirations of Hungarian composer Franz Liszt marks the third video/soundtrack duet in Sony Classical's Composer's series. The video—which, like its brethren, goes far to cultivate an appreciation for classical music and its most famous purveyors—takes viewers to the mid-1800s and the Pest section of Budapest, where a young Liszt, acclaimed for his work as a pianist, longs to create his own music. The story is put in a context that is modern enough to be digested by today's youth, and its soundtrack features Liszt's most celebrated works, including "Hungarian Rhapsody No. 2" and "The Mephisto Waltz." As with the previously released "Bizet's Dream" and "Bach's Fight For Freedom," street date is scheduled to correspond with the program's HBO premiere.

KEYEYE: MAKING KIDS SAFE

Keyeye Productions Inc.

52 minutes, \$24.95

Unnecessarily overdramatic introduction

that features a bunch of kids playing in the woods and a savage animal (you fill in the blanks) segues into a mild, mediocre program of safety techniques for youngsters. The areas covered in the program—how to escape when cornered by a "bad guy," how to read the warning signs to avoid getting into such situations in the first place, and basic self-defense—are solid, but the techniques and manner seem better suited to a live situation than a video. Aimed equally at the educational and consumer markets, "Keyeye" comes packaged with a booklet with additional information about safety and the company. (Contact: 800-442-6322.)

DOCUMENTARY

GREAT PALACES OF THE WORLD

Discovery Channel Video

300 minutes, \$49.95 for boxed set

Discovery is reinvigorating its video library with several new boxed sets, including this look at the world's most majestic palaces culled from in-house programming. A journey through time and space, the program sheds light not only on the structures themselves—such as India's Taj Mahal, Italy's Doges Palace, Portugal's Royal Palace of Sintra, and Britain's Hampton Court Palace—but the people and historical circumstances that rendered them famous. Film footage is top-notch, and narrative superbly researched. The only disappointment is the box that contains the three titles—it's nothing more than a flimsy cardboard shell that likely will not withstand the test of time for a fraction as long as the palaces described within.

COMEDY

THE 100 FUNNIEST MOMENTS OF THE 20TH CENTURY

Reader's Digest Video

55 minutes each, \$69.95 for boxed set

Three rib-tickling titles pick those golden television moments that have found generations of viewers chuckling to themselves in the shower days after viewing them. "Favorite Moments Of The Stars" highlights the sketches the comedians themselves find the most amusing. Carol Burnett, Dean Martin,

and Sid Caesar are among those reminiscing and sharing a laugh. "The Unexpected" is a paean to those crazy unexpected moments, either real or orchestrated, and "Slapstick Shenanigans" pays tribute to such favorites as John Belushi, Leslie Nielsen, Lucille Ball, and Milton Berle.



FREQUENCY

Modified Ltd.

Hybrid PC/Macintosh

"Frequency" is best described as a modifiable, programmable computer rave. This music program mixes urban dance music, high-energy digital art, and stylized video clips. "Frequency" provides an interesting viewing experience, but what's better is that almost all of it can be reconfigured on the fly. Users can change beats and samples, as well as the types and durations of images that are shown. You can even import your own video, graphics, and sound into the mix. Although the program allows users to set a desired rave-like sound and look, random elements ensure that nothing is the same twice.

MASTERPIECE MANSION

Philips Media

PC/Macintosh Hybrid

Multimedia offers the greatest innovation in the teaching of art history since the invention of the film strip. "Masterpiece Mansion" is an intriguing game about an art-filled estate built by a widow, who created a maze of rooms to confuse and ward off evil spirits. Each room contains a secret passageway that must be revealed to gain access to the next room. However, the way can only be found by solving puzzles that are based on the prominent art works contained in each room. For example, a puzzle in the first room requires the user to unscramble the image of Caillebotte's "Paris Street; Rainy Day." In addition to

the puzzle, "Masterpiece Mansion" provides short historical explanations, such as how Caillebotte managed to achieve a complex perspective in his work by dividing it into eight sections. Bonus questions at the end of each puzzle reward extra points toward the next room and a further exploration into a period, work, or artist. The game contains biographical data with text, pictures of additional works by each artist, and an audio pronunciation of each artist's name.



MYTH: DREAMS OF THE WORLD

Written and performed by various artists

Dove Audio

1 hour, \$12.95.

On this spoken-word/performance-art release, contemporary musicians and poets interpret the myths of the Greek and Roman gods, with a portion of the proceeds benefiting youth literacy organizations. It's an intriguing idea but one that doesn't always gel. Among the best pieces are "Apollo, The Sun God," read in a deep, commanding voice by the Last Poets' Abiodun Oyewole, who wrote the poem. Suzanne Vega's clear, musical reading of "Athena, The Goddess of Wisdom," with music by Jeff 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 pieces, however, come across as overly "artsy" and pretentious. On "Eros, Aphrodite's Son," raga-rapper Likkle Jerr's thin, whiny voice is similar to—and as annoying as—Urkel's on the sitcom "Family Matters." Jaron Lanier's discordant, dizzying synthesizer noodlings on "Vulcan, The God of Inventions and Metal" are distracting and unpleasant. On the positive side, the presence of such diverse music stars as Vega, Iggy Pop, Lemmy of Motorhead, George Clinton, Lady Miss Kier of Deee-lite, and Oyewole and Umar Bin Hassan of the Last Poets could give this unusual tape an audience in music stores.

STAR TREK: THE RETURN

By William Shatner

Read by the author

Simon & Schuster Audio

3 hours (abridged), \$18.00

In the film "Generations," Captain Kirk of the original "Star Trek" got to team up with Captain Picard of "Star Trek: The Next Generation," delighting fans of both series. The movie ended with Kirk's death. In "Star Trek: The Return," Shatner offers a complex and action-packed sequel in which the Romulan Empire teams with the Borg (the creepy machine race, introduced in "Next Generation," that attaches itself to living beings) to resurrect Kirk, brainwash him, and use him as a weapon against the Federation. Meanwhile, Picard goes undercover to the Borg homeland, pretending to be one of them. It's a worthy sequel, and fans will enjoy the mixed cast of Kirk, Spock, Picard, Riker, Data, and Dr. Crusher. Shatner is, of course, the ideal Kirk; surprisingly, he also does a pretty good Spock and Data. He's not as effective at differentiating the other characters' voices, but the tape gets around this problem by using alternating stereo during conversations (one character voice on the left, the other on the right) and by adding reverb and other effects to voices to make them distinctive. The audio also utilizes numerous sound effects. All in all, an enjoyable outing for "Star Trek" fans.

IN PRINT

FESTIVAL FEVER: The Ultimate Guide To Musical Celebrations In The Northeast by James R. Campbell

FestPress

858 pages, \$49.95

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 1,439 festivals in seven states: Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, 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 promoters, histories of the festivals, colorful descriptions, and his opinionated reviews from per-

sonal experience—to give the real flavor of the events. A longtime 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, which list the festivals by chronological order; by chronological order within each state; alphabetized by city within each state, for people who want a quick rundown of events closest to home; and by musical genre. The book covers 43 genres for all musical tastes; the variety includes rock, jazz, Cajun, folk, gospel, Jewish, Irish, and reggae, among many others.

For the novice festival-goer, Campbell offers helpful advice on what to pack, how to dress, and where to find convenient, affordable lodgings—or, alternatively, how to camp on-site.

Festival fans outside of the Northeast need not despair: Campbell has plans for editions on festivals in the Mid-Atlantic and North-Central regions of the U.S. Contact: 201-743-5939. **TRUDI MILLER ROSENBLUM**

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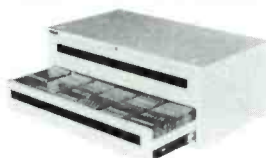
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U.K.'s Niche Stations Winning Battle Against Homogenization

This article was prepared by Mike McGeever, broadcasting editor for Music Monitor.

LONDON—The latest radio ratings here have given niche stations something to dance about.

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 comes at a time when the U.K. record industry, as well as some broadcasters, charge that the commercial radio industry is becoming "homogenized," with stations in the same markets having a substantial overlap of playlists and core artists. Such a phenomenon was relatively unheard of two years ago, when there were fewer stations in the market.

This practice confuses listeners and gives them little choice, the industries maintain.

"Most [commercial] stations have drifted into adult contemporary programming aimed at 25- to 44-year-olds," 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 focused niche stations to program palatable and acceptable music targeting younger demographics."

"These niche stations are sneaking in and will sneak in in the future to cream off substantial younger audiences, which are attractive to advertisers," he says.

A weekly total of more than 2.25 million adults aged 15 and over tuned into the handful of specialist format commercial stations in the U.K. during the survey period. The key to stations' steady progress, especially for dance outlets, is "the building of listener loyalty while having a format and sticking to it," says June Langford of Glover, Langford, and Lynds, a radio consultancy.

Niche players—such as the Kiss FMs in Manchester and London, Choice FMs in London and Birmingham, and Chrysalis' Galaxy 101 FM Bristol and

Cardiff—are hoping that their momentum will be noticed by the Radio Authority when the broadcast regulator reviews the stations' applications for larger regional licenses that are, or will be, out to tender this year.

In the U.K., commercial broadcasters have to apply to the Radio Authority for licenses. "Winners" are selected on a number of criteria, including financial viability and whether they expand listeners' format choices and programming in the market where the license has become available.

A commercial broadcaster holds a license for eight years before having to reapply for renewal, though the commercial radio industry is lobbying Parliament for a longer run for licensees.

Langford notes that audience loyalty is evident in the increased total listening hours and average weekly hours per listener. She cites as an example Kiss 102 Manchester.

The dance station, which was launched in October 1994, has a 3% market share of the potential audience of 2.8 million adults, according to the fourth-quarter survey.

Kiss listeners tuned in an average of 6.6 hours per week during the period.

Kiss program controller Mike Gray 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 1035 AM London and the Jazz FM outlets in Manchester and London, are the direct result of diluted output. Both broadcasters have been tweaking their programming over the past several months.

"You can't broaden or soften what you originally set out to do. And again, 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," Gray says.

Other niche broadcasters that contin-

ue to build the case for specialist formats are contemporary and classic dance outlet Galaxy FM and the R&B Choice outlets. Both are in contention for regional licenses.

With Chantler at the helm, Galaxy FM posted a 5.6% market share of a potential audience, breaking the 5% share barrier for the first time, according to RAJAR.

Galaxy went on air in September 1994 with a launch and promotional budget of about 100,000 pounds (\$162,000). The station is currently undergoing a 1 million pound (\$1.62 million) programming facelift and marketing campaign. The station was bought by the GWR Radio Group late last year during a hostile takeover and was subsequently sold to the Chrysalis Radio group, which owns AC stations Heart FM Birmingham and a sister station in London with the same name.

Birmingham's Choice FM posted a 3.1% market share, edging out national broadcasters BBC Radio 3, Classic FM, Virgin Radio, and Atlantic 252.

Choice group managing director Patrick Barry proposes that the output of the company's two stations has been a factor behind the buoyancy of the British music industry.

"Research shows that the majority of singles released in 1995 were soul- and dance-oriented. This shows a tremendous demand for the music Choice 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 breaking a number of acts, including Michelle Gayle, Eternal, Wayne Marshall, MN8, Ultimate Kaos, and even Lisa Stansfield.

Meanwhile, a number of other niche
(Continued on page 88)

Study Reveals Top Advertisers 25 Account For One-Third Of Billing

Sears, Roebuck; AT&T; and General Motors top the list of radio's coziest bedfellows in a new study sponsored by the Interop Radio Store of the top 25 radio advertisers of 1995.

In all, the top 25 advertisers account for \$626.5 million in industry revenues, a 42% increase in spending over 1994. The top 25 advertisers are responsible for one-third of national radio billing.

The top spending categories among the 25 were retail, business, and consumer services and automotive accessories and equipment. Twenty-one of the 25 increased their radio spending from '94 to '95.

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&T52.5
3. General Motors Corp.49.3
4. News Corp. Ltd.33.8

(Fox TV/20th Century Fox)

5. MCI Communications31.3
6. U.S. government31.2
7. Chrysler29.9
8. Tandy Corp.28.2
9. Sunsource Health28.0
10. Philip Morris26.5
- (Kraft, General Foods, Maxwell House)
11. Warner Lambert23.0
- (Schick, Listerine, Trident, Benadryl)
12. Visa International19.7
13. Montgomery Ward19.2
14. William Wrigley Jr. Co.19.0
15. Chrysler Corp.17.9
16. U.S. West16.9
17. Ito-Yokado16.7
- (7-Eleven)
18. Kmart Corp.16.6
19. Procter & Gamble16.1
20. CompUSA15.6
21. Bayer Group15.6
22. American Farm Products13.4
- (Farm Chemicals, Advil, Dristan)
23. American Stores13.2
24. Goodyear Tire & Rubber13.2
25. Capital Cities/ABC12.8

CHUCK TAYLOR



Dishing It Out. KFMS (KFM 102) Las Vegas hosted Atlantic artist Tracy Lawrence at a press conference announcing the opening of a local Country Star Restaurant. "Lawrence's ribs" will be a prominent dish on the menu. With those ribs is Lawrence, right, and KFM 102 music director/afternoon personality Shari Singer.

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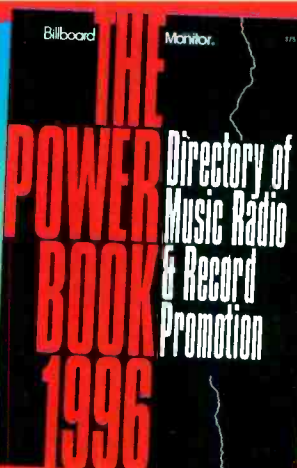
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With the success of Silverchair, it's inevitable that more bands from Down Under will appear up here. Among the first of this new wave of Australian exports is Ammonia, which, like Silverchair, is a trio on Epic.

The similarities pretty much end there, though, as Ammonia's members are a good decade older than the teens of Silverchair, and the band takes inspiration from the heavy pop of Cheap Trick and the Posies instead of plying Pearl Jam by the numbers.

No. 38 on Modern Rock Tracks, "Drugs" is the first single from Ammonia's debut album, "Mint 400." And while immune from accusations of warmed-over grunge, the addictive "Drugs" presents its own set of problems for a band bent on demonstrating its song-writing depth.

"It's one of those songs that, though it isn't really indicative of what we really sound like, sticks in people's heads," says Dave Johnstone, Ammonia's vocalist/guitarist. "The song was a rehearsal joke at first, but it kept growing, to two minutes, then three.



"It's one of those songs that isn't indicative of what we sound like but sticks in people's heads."
—Dave Johnstone of Ammonia

"We're glad people like the song, but it could go over the top," Johnstone adds. "We have to remind people that we have a lot more songs that are closer

to what we're about."

"Ken Carter," the lead track on "Mint 400," is more representative of Ammonia's sound, and it should be the next single, according to Johnstone. Named after a demented Canadian daredevil who faced an impossible river jump, "Ken Carter" deals with feelings of entrapment in a relationship. "It's a passionate song, really, definitely darker and a bit more intelligent than 'Drugs,'" Johnstone says.

Ammonia hails from Perth, across the continent from other Australian metropolitan centers. One of the most remote cities in the world, Perth has developed a self-contained power-pop scene, "where everyone listens to everyone else," Johnstone says. "We're not out to break new ground; we just want to write pop songs—but good ones."

Billboard®

FOR WEEK ENDING APRIL 13, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
①	1	2	18	IN THE MEANTIME RESIDENT ALIEN	2 weeks at No. 1 ◆ SPACEHOG HIFI/SIRE/EEG
②	2	1	17	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
③	3	3	4	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
4	4	5	17	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
⑤	10	14	8	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
6	6	8	13	SISTER FOMA	◆ THE NIXONS MCA
⑦	11	15	10	WHAT DO I HAVE TO DO? WITH BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
⑧	13	17	7	WATER'S EDGE AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
9	5	4	19	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
⑩	14	16	10	DROWN TRACE	◆ SON VOLT WARNER BROS.
11	8	9	16	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
★★★AIRPOWER★★★					
⑫	23	37	4	WHERE THE RIVER FLOWS COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
13	9	11	31	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
14	7	7	23	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
15	12	6	10	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
★★★AIRPOWER★★★					
⑯	25	31	4	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
⑰	21	33	3	ROCK AND ROLL ALL NITE MTV UNPLUGGED	◆ KISS MERCURY
18	17	12	11	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
19	16	10	12	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
20	18	21	7	BIG ME FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
21	19	18	10	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
★★★AIRPOWER★★★					
⑳	24	27	7	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
23	15	13	9	SHE'S JUST KILLING ME "FROM DUSK TILL DAWN" SOUNDTRACK	◆ ZZ TOP LOS HOOGUANS/EPIC SOUNDTRACK/EPIC
★★★AIRPOWER★★★					
㉔	22	29	5	BORN WITH A BROKEN HEART LEDBETTER HEIGHTS	◆ KENNY WAYNE SHEPHERD GIANT
25	20	20	19	I GOT ID	PEARL JAM EPIC
⑳	32	32	5	ZERO MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
27	27	28	5	BALLBREAKER BALLBREAKER	◆ AC/DC EASTWEST/EEG
⑳	33	—	2	I HATE MY GENERATION THE GOLDEN AGE	◆ CRACKER VIRGIN
29	28	26	8	YOU DON'T KNOW ME AT ALL ACTUAL MILES: HENLEY'S GREATEST HITS	◆ DON HENLEY Geffen
30	31	22	17	SEE YOU ON THE OTHER SIDE OZZMOSIS	◆ OZZY OSBOURNE EPIC
31	30	24	6	LEAVING HERE HOME ALIVE... THE ART OF SELF DEFENSE	PEARL JAM EPIC
32	26	19	15	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
33	29	23	21	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
⑳	36	39	3	GET A JOB NOTHING SACRED	◆ HOG DGC/Geffen
⑳	NEW ▶	1	1	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
36	35	25	11	AWAY RUBBERNECK	◆ TOADIES INTERSCOPE
37	34	30	8	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
38	37	—	24	BULLET WITH BUTTERFLY WINGS MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
39	39	—	2	A WALK THE GRAY RACE	◆ BAD RELIGION ATLANTIC
⑳	NEW ▶	1	1	TOO MUCH CRASH	◆ DAVE MATTHEWS BAND RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 album rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 1,000 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard®

FOR WEEK ENDING APRIL 13, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
①	1	5	8	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	2 weeks at No. 1 ◆ OASIS EPIC
②	2	4	4	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
③	3	3	12	BIG ME FOO FIGHTERS	◆ FOO FIGHTERS ROSWELL/CAPITOL
4	5	2	19	IN THE MEANTIME RESIDENT ALIEN	◆ SPACEHOG HIFI/SIRE/EEG
5	4	1	15	IRONIC JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
⑥	8	13	8	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
7	6	8	23	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	◆ EVERCLEAR TIM KERR/CAPITOL
8	9	6	17	BRAIN STEW/JADED INSOMNIAC	◆ GREEN DAY REPRISE
9	11	14	9	ZERO MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
⑩	19	22	5	SWEET LOVER HANGOVER SWEET FA.	◆ LOVE & ROCKETS BEGGARS BANQUET/AMERICAN/REPRISE
⑪	15	19	11	WHAT DO I HAVE TO DO? WITH BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
⑫	16	16	7	FLOOD JARS OF CLAY	◆ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
13	7	7	21	1979 MELLON COLLIE AND THE INFINITE SADNESS	◆ SMASHING PUMPKINS VIRGIN
⑭	17	29	3	I HATE MY GENERATION THE GOLDEN AGE	◆ CRACKER VIRGIN
15	12	12	12	AEROPLANE ONE HOT MINUTE	◆ RED HOT CHILI PEPPERS WARNER BROS.
★★★AIRPOWER★★★					
⑯	NEW ▶	1	1	SALVATION TO THE FAITHFUL DEPARTED	◆ THE CRANBERRIES ISLAND
17	10	9	14	HEAVEN BESIDE YOU ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
18	18	17	12	ONLY HAPPY WHEN IT RAINS GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
★★★AIRPOWER★★★					
⑰	NEW ▶	1	1	TOO MUCH CRASH	◆ DAVE MATTHEWS BAND RCA
20	20	15	22	JUST A GIRL TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
★★★AIRPOWER★★★					
⑳	24	30	9	EVERYTHING FALLS APART HAPPY NOWHERE	◆ DOG'S EYE VIEW COLUMBIA
22	13	11	11	PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
23	14	10	10	FOLLOW YOU DOWN CONGRATULATIONS I'M SORRY	◆ GIN BLOSSOMS A&M
⑳	37	—	2	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
⑳	30	34	5	SISTER FOMA	◆ THE NIXONS MCA
⑳	39	—	2	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
⑳	29	38	3	PHOTOGRAPH VILLAINS	◆ THE VERVE PIPE RCA
⑳	33	36	4	A COMMON DISASTER LAY IT DOWN	◆ COWBOY JUNKIES Geffen
29	27	23	26	NATURAL ONE "KIDS" SOUNDTRACK	◆ FOLK IMPLOSION LONDON/ISLAND
30	21	20	13	CAUGHT A LITE SNEEZE BOYS FOR PELE	◆ TORI AMOS ATLANTIC
31	26	24	25	CUMBERSOME AMERICAN STANDARD	◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
32	23	21	16	NAKED A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
⑳	31	33	7	GUILTY GRAVITY KILLS	◆ GRAVITY KILLS TVT
34	28	26	22	THE WORLD I KNOW COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
35	25	18	21	WONDERWALL (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
36	22	25	10	TINY MEAT SALT PETER	◆ RUBY CREATION/WORK
⑳	35	31	19	I GOT ID	PEARL JAM EPIC
⑳	38	40	3	DRUGS MINT 400	◆ AMMONIA EPIC
39	32	28	23	GLYCERINE SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
⑳	NEW ▶	1	1	HERE IN YOUR BEDROOM GOLDFINGER	◆ GOLDFINGER MOJO/UNIVERSAL



HITS! IN TOKIO

Week of March 24, 1996

- Let Your Soul Be Your Pilot / Sting
- No One Else / Total
- Heaven Only Knows / Swing Out Sister
- Like Marvin Gaye Said (What's Going On) / Speech
- Party / Dede
- One Of Us / Joan Osborne
- I Need To Be In Love / Carpenters
- Lucky Love / Ace Of Base
- I'll Do It / Nahki And Diana King
- How Deep Is Your Love / Take That
- Never Never Love / Simply Red
- If You Come To Party / Paulo Mendonca
- Spaceman / Babylon Zoo
- Because You Loved Me / Celine Dion
- Whole Lotta Love / Goldbug
- One Sweet Day / Mariah Carey
- Mouth / Merril Bainbridge
- Real Love / The Beatles
- Apple Eyes / Swoop
- Anywhere Is / Enya
- These Days Are Old / Spookey Ruben
- Philosophy / Ben Folds Five
- Sittin' Up In My Room / Brandy
- Name / Goo Goo Dolls
- I Believe / Mette Hartman
- Dub I Dub / Me And My
- Never Give Up On You / Paul Hardcastle
- Taiyouteni Tsukihiko Kokorono Ryouteni / UA
- You've Got A Friend In Me / Lyle Lovett And Randy Newman
- Do That Dance / Nile Rodgers
- Power Of A Woman / Eternal
- Nobody Knows / The Tony Rich Project
- Be Yourself / Colour Club
- Don't Stop The Music / C + C Music Factory
- Veneno Da Lata / Frenanda Abreu
- Darling Pretty / Mark Knopfler
- Jesus Is Just Alright / DC Talk
- Follow You Down / Gin Blossoms
- Agua De Beber / Anna Caram
- While The Earth Sleeps / Peter Gabriel With Deep Forest
- Tell The World / Pandora
- Taffy / Lisa Loeb And Nine Stories
- Get Down On It / Louchie Lou And Michie One
- Don't Look Back In Anger / Oasis
- Can't Get You Off Of My Mind / Lenny Kravitz
- Take Cover / Mr. Big
- California Love / 2Pac (Featuring Dr. Dre And R. Troutman)
- Gangsta's Paradise / Coolio Featuring L.V.
- The Fun Lovin' Criminal / Fun Lovin' Criminal
- Don't Let No One Get You Down / War Featuring Hispanic Mc's

Selections can be heard on
"Sapporo Beer Tokyo Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Rock'n'Roll Promos Suit Classical WRR

Dallas Station Breaks Mold With Youthful Approach

BY CARRIE BORZILLO

LOS ANGELES—When it comes to marketing and promotions for classical radio stations, such gimmicks as motorcycle giveaways, tollgate-bridge broadcasts, or an arrival at a Halloween remote in a casket 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 trips and promotions that are exciting," says Michael Bitsoff, marketing and promotion manager at WRR, which is notable as the 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 station. We're more mainstream than any other classical station."

Bitsoff says that about a year ago, the FM station, which is the only 24-hour commercial classical outlet in North Texas, decided to change its direction a bit and go for a younger audience. Its gradual evolution entailed the addition of youth-minded management and personality-driven air talent. The on-air personalities, in fact, range in age from 23 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 has little to do with the music and everything to do with its presentation," Bitsoff says. "We took that to heart, and we're now presenting the music and the station in a way that is more energetic and 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 Conn, have an affection for rock'n'roll and are both musicians.

The interesting and certainly nontraditional classical promotions the station has undertaken include its "Halloweenorama" last year. The station used a hearse and a casket, which housed Conn wearing a cape and Dracula makeup, for a live remote broadcast at an electronics store. Employees decked out in scary masks served as pallbearers, and Conn was carried onto the stage with the foreboding 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 younger management staff than we did then. Management was populated by men in their late 60s; now they're in their 30s and 40s. We're having a lot of fun."

The station has some interesting tricks up its sleeve for its 76th birthday bash April 12 at the Dallas Music Hall. The theme of the event, which is expected to attract 3,000 listeners, is "A Night In The Gardens Of Spain," and it will be a fiesta of music, dancing, food, and prizes.

PROMOTIONS & MARKETING

For the second year, WRR will host an opera karaoke contest, in which anyone aged 25-70 can participate.

"Last year's was such an overwhelming success that we decided to do it again," says Bitsoff. "Listeners rehearse for this throughout the year. Some come dressed in costume—if they're performing a part from a certain opera, they dress that part."

The talent for the event includes award-winning pianist Vladimir Viardo, who will headline; Spanish guitarist Carlo Pezziment; multicultural group Runawaykey; and Dallas-based, internationally renowned flamenco dance troupe Conte De Loyo Flamenco Theatre.

At press time, Bitsoff was trying to find a party to donate a helicopter or two to fly the dance troupe to and from the show, because it has another engagement booked later the same night. A helicopter ushering in the talent would certainly achieve the station's goal of surprising and exciting its listeners.

The grand prize of the evening, chosen from ballots, is a trip for two to Madrid.

Bitsoff notes that WRR, to the best of his knowledge, gives away more trips than any other station in town.

Promotional plans on the horizon include morning man Steve Hilliard broadcasting his show from atop the plaza that connects the tollbooths on the highway. (Sounds like a Mancow 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 snazzy 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 30 transit buses in the Dallas area in April, May, and June and again in October, November, and December.

The station is working with Transportation Displays Inc. on a shrink-wrapped bus with artwork still to be determined that will run for a year. It will be co-oped with record labels.

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 [our marketing efforts] are 'break the mold,'" Bitsoff says. "Sometimes it's shocking, but that's what we want."

Dating-Service War Erupts In St. Louis

With an increasing number of R&B stations offering on-air dating services (Billboard, Feb. 3, 1996), it was inevitable that one such situation would escalate into an on-air battle, as it has in St. Louis.

KXOK (Mix 97) has been enduring the on-air jibes of crosstown KMJM (Majic 108), which is running "PSAs" telling listeners that if they subscribe to Mix 97's Dateline service, they could wind up with anybody.

One promo features a woman saying she has no kids while a baby screams in the background; another

has a man claiming to be a professional and then being interrupted by an order at his drive-through window.

"We had our own dating service for a while, but we dropped the ball," says Majic 108 PD Doc Wynter.

So how will Mix 97 retaliate? "We're not going to respond to that. They're giving us publicity," says Mix 97 music director Ron Scott. "Even if they are running testimonials from people saying they got fixed up with murderers and AIDS victims. Any publicity is good publicity."

JANINE McADAMS

U.K.'s NICHE STATIONS

(Continued from page 85)

formats are ripe for acceptance in the U.K., contends Henry Owens, station manager/PD of Dublin-based Atlantic 252, which broadcasts nationally to the U.K.

"An 'indie' station would be an avenue to take into bigger urban areas, such as London, Newcastle, and Birmingham," he says. "That's one format that hasn't been ignored but certainly hasn't been done up until now. It's not, at the moment, very advertising-friendly [in the U.K.]."

The indie format has seen success in the U.K. via temporary restricted licenses. For example, Xfm in London—run by the Cure's manager, Chris Parry—staged five successful monthlong broadcasts over the past few years. The record industry, artists, and even potential rival broadcasters supported the station's bid for a "real" license in the capital. Late last year, Xfm attracted backing from major European media company CLT to strengthen its case to the Radio Authority for an eight-year

license.

As niche players continue to exercise growing influence over the industry, more than likely, the established commercial stations will take a close look at their current brand of broad-reaching programming.

National public broadcaster BBC Radio 1 FM, which has the biggest national audience, in excess of 11 million listeners per week, already has increased its specialist output of music genres, including dance. And earlier this year, the station poached several key DJs and producers from dance station Kiss FM London.

At sister station Kiss FM Manchester, Gray predicts that full-service, mainstream stations, which "try to be all things to all people, will give way to more and more niche stations [of different genres]."

"Specialist stations," he says, "are circling these full-service stations like vultures, ready to pick off listeners."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
①	1	1	7	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION 3 weeks at No. 1
2	2	2	22	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN
3	3	3	12	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	ROD STEWART
④	8	9	19	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
5	4	4	26	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
⑥	6	6	11	NOBODY KNOWS LAFACE 2 4115/ARISTA	THE TONY RICH PROJECT
7	5	5	36	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
⑧	9	17	4	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
⑨	7	10	5	COUNT ON ME ARISTA 1-2976	WHITNEY HOUSTON & CECE WINANS
⑩	18	22	3	DON'T WANNA LOSE YOU MERCURY 852857	LIONEL RICHIE
11	10	8	23	YOU'LL SEE MAVERICK 17719/WARNER BROS.	MADONNA
12	12	15	47	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
13	14	13	20	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
14	13	16	6	FAITHFULLY RIVER NORTH 163007	PETER CETERA
15	11	12	42	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	SEAL
16	15	14	24	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
17	16	7	10	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
18	17	11	12	JESUS TO A CHILD DREAMWORKS 59000/GEFFEN	GEORGE MICHAEL
①9	20	21	6	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
20	19	18	39	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
21	21	19	24	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
22	22	23	9	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
②3	24	26	13	INSENSITIVE A&M 581274	JANN ARDEN
24	23	20	16	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA
25	25	24	6	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN

Adult Top 40

				★★★ No. 1 ★★★	
①	1	4	7	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION 2 weeks at No. 1
2	2	1	24	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH
3	4	5	20	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
4	3	3	27	NAME WARNER BROS. 17758	GOO GOO DOLLS
⑤	7	8	19	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
⑥	8	12	17	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
⑦	12	18	9	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
8	5	6	26	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
9	6	2	22	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN
⑩	9	10	35	ROLL TO ME A&M 581114	DEL AMITRI
①1	14	9	15	I WANT TO COME OVER ISLAND 854528	MELISSA ETHERIDGE
12	11	14	45	RUN AROUND A&M 580982	BLUES TRAVELER
13	10	11	35	TIL I HEAR IT FROM YOU A&M 581380	GIN BLOSSOMS
①4	21	23	11	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
①5	24	28	5	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
①6	22	22	6	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE
17	17	17	39	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
18	13	7	26	BLESSED ROCKET 852394/ISLAND	ELTON JOHN
①9	20	24	6	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
20	15	13	28	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
21	16	16	19	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
22	19	20	9	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
②3	23	21	13	INSENSITIVE A&M 581274	JANN ARDEN
②4	25	25	10	THE WORLD I KNOW ATLANTIC 87088	COLLECTIVE SOUL
②5	26	27	10	HOOK A&M 581176	BLUES TRAVELER

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 34 adult contemporary stations and 42 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio 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, sunny Sunday, and a paternal-looking gentleman grabs my 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 that nothing should surprise me—which is a pretty apt way to view the radio industry in this emblazoned era of ownership deregulation.

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 135 stations for \$250 million, according to BIA Publications. So, in one year, sales volume has increased 20-fold. All together now: !!!

The trading boom of the '80s dressed up the radio industry as a pinstripe 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: steely 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 megapoly) does, however, indicate continued musical homogenization across the top 100 markets and a lot 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, his boxes were



by Chuck Taylor

packed March 29.

U.S. Rep. Ted Fields, R-Texas, chairman of the House Telecommunications Subcommittee, has made it clear that he's going to keep a close eye on the proposals of (Democrat) FCC Chairman **Reed Hundt** to make sure he doesn't stray from the specifics—broadcast-related and otherwise—of the Telecommunications Act of 1996.

At a recent hearing on FCC reform, Fields took Hundt to task for a staff-generated "universal service" proposal that would provide the homeless with pagers. Hundt (and other commissioners) pleaded ignorance. Sounds like typical, oh-so-weary partisan politics from here.

Despite the fact that broadcast licenses are awarded free of charge to broadcasters, the price is high when you forget to tell the FCC you're no longer interested in servicing the community. Six small-market AMs and one FM that have been dark between one and eight years could be subject to \$250,000 in fines if it's shown they violated FCC rules by not getting further authority to

keep the stations dark and for not handing in their licenses.

The commission sent notice letters April 1 to the licensees of **KRDG** Redding, Calif., **KGPL** Dermott, Ark., **KUHD** Port Neches, Texas, **KCCCL** Paris, Ark., **KDLB** Henryetta, Okla., **KMOA** Kensett, Ark., and **WHSK-FM** Kokomo, Ind. The licensees have 20 days to respond to the commission's order for evidentiary hearings on the legal status of the dark stations.

Looking for the light: Modern rock **WBCN** Boston used April Fools' Day to move **Howard Stern** from nights to mornings, while 25-year station vet and morning man **Charles Laquidara** scoots to sister classic rocker **WZLX** for mornings. Boston was the only of Stern's two-dozen affiliate markets where listeners didn't wake up to him.

Finally, our group sale of the week goes to Clear Channel Communications, which has purchased a one-third interest in the New Zealand Radio Network, a consortium comprising 41 radio stations there. In all, Clear Channel says it owns or operates 114 radio stations and 16 TV stations in 56 markets in the U.S., Australia, and New Zealand.

FORMATS: SEASIDE SWAPS

Now that the frequency swap between album rock **KIOZ** and rock/AC **KCBQ-FM** San Diego has taken place, **KCBQ-AM** begins simulcasting top 40/adult **KKLQ** (Q106) as Q1170. Meanwhile, **KCBQ-FM** becomes **KXST**.

The M Street Journal reports that classic rock **KTHK** (the Hawk) Tulsa, Okla., is flipping to SW Networks' classical format.

As country **WKSJ** and **WMYC** (Young Country) Mobile, Ala., complete their transfer from Pourtales Radio to Capitol Broadcasting, which owns crosstown **WDWG** (the Dawg) and two other stations, **WMYC** will flip from country to classic rock as **WRKH** (the Rocket).

Hot AC **WMEE** (Mix 97.3) Fort Wayne, Ind., becomes the latest member of that format to return to top 40.

FOLKS: A GODDESS COMES HOME

Former **WMXV** (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 group PD **Alan Mason**.

KZLA Los Angeles GM **J.D. Freeman** has resigned effective April 18. Freeman says he is working on several options and will make an announcement shortly.

Helen Little joins **WUSL** (Power 99) Philadelphia as assistant program director/middays from MD/middays at **WBLS** New York.

Mike Fischer resigns as PD of SW Networks' Smooth FM network to be PD of **KOAI** Dallas.

Wanda Myles joins **WRBQ-FM** (Q105) Tampa, Fla., as MD. She previously hosted nights at **WWKA** (K92) Orlando, Fla. Myles fills a position that had been vacant since APD **Ronnie Lane** was promoted to PD last October.

Contributors to this column were Bill Holland, and Sean Ross, Phyllis Stark, John Loscalzo, and Janine McAdams of the Airplay Monitors.

B.J. Harris Revamps WFLZ Sans Power Pig Handle

WFLZ TAMPA, FLA., PD **B.J. Harris** likes to brag about the number of format rules he's broken or discarded in his seven years with the Jacor station.

Harris may have given up on coming out of a stopset with a power record or sweeping a quarter hour, but in the past year, WFLZ has helped prove that top 40's longest-standing rule—playing the hits regardless of genre—still works.

Harris has been with WFLZ since the launch of the Power Pig in 1989. He has been PD for the past five years, and last year he took a big step by jettisoning the Power Pig handle, a name that, for some listeners, carried the image of an eternal frat party.

Subsequent studies, according to Harris, have shown that while the Power Pig name was not testing negatively, the station's rhythmic slant was preventing it from taking advantage of a growing mass-appeal hole between adult top 40 **WMTX** (Mix 96) and hard-rocking **WXTB** (98 Rock).

"We were wasting a lot of time searching for records to fill the rhythm slant during the explosion of Hootie & the Blowfish, Melissa Etheridge, Candlebox... We had to get out and broaden our base," Harris admits. "The Power Pig was a station, but we had reached a plateau, and it was time for us to grow up and evolve. It was like leaving college and getting a real job."

Arbitron diary examinations reveal that the frequency 93.3, surprisingly, was written more often than Power Pig or the station's call letters, Harris says. "I really liked the way [WPLJ New York's nickname] 95.5 PLJ flowed, so we went with 93.3 FLZ. Many people still call us Power Pig, but just like a burnt record it needed to rest."

The 93.3 FLZ nickname debuted in February '95, and, Harris says, the station moved from No. 6 to No. 1 12-plus within six months. In the second winter Arbitrend, the station was still No. 1, dipping slightly 7.9-7.8 12-plus. Obviously, those numbers have translated into big-time revenue.

"It's tough for new clients to get on this station, and they're begging for us to add units," he says. WFLZ runs 12 minutes an hour during morning drive, and nine minutes an hour the rest of the day. Many stations run their stopsets at the same time every hour, but Harris prefers to float WFLZ's two hourly stopsets. "We don't want to be so predictable, especially for the commuters, where the same thing happens at the same time every day," he says.

Here's a recent 4 p.m. hour on WFLZ: **Mariah Carey** and **Boyz II Men**, "One Sweet Day"; **Collective Soul**, "The World I Know"; **Brandy**, "Sittin' Up In My Room"; **Celine Dion**, "Because You Loved Me"; **Duran**

Duran, "Come Undone"; the **Tony Rich Project**, "Nobody Knows"; **Planet Soul**, "Set U Free"; **Alanis Morissette**, "Ironie"; **Simple Minds**, "Alive And Kicking"; **Madonna**, "You'll See"; **M.T.S.**, "I'll Be Alright"; **Goo Goo Dolls**, "Name"; **La Bouche**, "Be My Lover"; and **Erasure**, "A Little Respect."

Harris is gratified that many of his peers consistently cite WFLZ as an example of a well-programmed, mass-

appeal, top 40 station. That opinion was confirmed last year when WFLZ was voted as Billboard's medium-market station of the year. And some of Harris' peers across the country are now getting to hear the station; at this writing, WFLZ is simulcasting on co-owned **KHTS** San Diego (also at 93.3). Until **KHTS'** real format is revealed, Harris is certain of one thing: "We've got the best damn overnight show in that market." (On **KHTS**, the M.J. and B.J. show runs 2:30

a.m.-7 a.m. Pacific time, complete with Tampa traffic info.)

M.J. Kelli is a veteran of **WPLJ** and **KQLZ** (Pirate Radio) Los Angeles under **Scott Shannon**. "When Scott tells me we have the best-sounding station in America, that gives me goosebumps," Harris says. "That means more to me than awards."

Dave Mann does early middays on WFLZ and afternoons on easy listening duopoly partner **WDUV** by prerecording his breaks. Four-year vet **Jennifer Jordan** does noon-3 p.m., followed by **Jeff Thomas**, formerly of **WQHT** (Hot 97) New York.

Nights belong to **Bubba the Love Sponge**, the self-described "baddest SOB on the radio." Bubba is one of the most peripatetic jocks in the biz, having worked at an estimated nine stations in less than three years.

Assistant PD **Jeff Kapugi**, who has been with the station since it was oldies, recently added PD stripes at **WDUV**. Music director **Tom Steele** does late nights and was half of former afternoon team **Tim and Tom**. (Tim Dukes is now PD of Jacor sister **XTRA** [91X] San Diego.) A former intern, overnighther **Hurricane Stevens** first went on the air last year.

WFLZ GM **Dave Reinhart** is "the best I've ever been associated with," Harris says. "He also has a programming background [from **WLW** Cincinnati]. I'm fortunate that Dave gives us the room to express our personalities on this radio station."

Harris is excited about the future of radio, even in these uncertain times. "Many people are concerned about deregulation and duopoly, but with more PDs overseeing multiple properties, this has created some good-paying jobs," he says. "Of course, it's easy for me to say that, since Jacor just bought up everybody." **KEVIN CARTER**



newsline...

MAURA LANE joins Emmis Broadcasting in New York as director of new business development for **WQHT** (Hot 97) and **WRKS** (Kiss). She was at **WYXV/WCAO** Baltimore.

CARY PALL is named PD for ABC Radio Networks' new adult modern rock format. He was PD at **WSRR** Memphis.

JANET KARGER moves to **WXKS-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 country gold outlet **KJUN** as GM/GSM.

STATION SALES: **WKIX** Raleigh, N.C., from **Alchemy Communications** to **Curtis Media Group**, owner of crosstown **WPTF/WQDR**, for \$16 million; **KDBX** Portland, Ore., from **Salem** to **American Radio Systems** for \$14 million; **KFMW-AM-FM** Waterloo, Iowa, from **Park** to **Bahakel Communications** as part of a package that includes **Park's** AC outlets in **Chattanooga, Tenn.**

WKSS Hartford, Conn., from **Precision Media** to **Multi-Market** for \$18 million; **WKBG/WRXR** Augusta, Ga., from **Multi-Market** to **Wilks Broadcasting Acquisitions** for \$5 million; **WRSF** 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 \$950,000.

WAMR/WCTQ Venice, Fla., from **Asterisk Broadcasting** to **Jacor**.

Music Video

PROGRAMMING

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 *vodun* culture that originated in her homeland of Benin (Billboard, Music To My Ears, Feb. 24).

The dance-driven video for the lead single from "fifa," Kidjo's third Mango release, is her first to feature English-language lyrics, a powerful boost to Kidjo's established broad popularity. The album was released March 19.

"Angélique's first two [Mango] albums [1991's 'Logozo' and 1993's 'Aye'] were in the top 10 of Billboard's year-end world music charts," says Island labels group associate director of marketing Alexis Aubrey. "Because 'fifa' is her first with English tracks, it will get more crossover airplay. 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 its video. The album's initial U.S. shipment of 35,500 copies is a record number for any nonreggae 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 promoter Feedback Entertainment has been retained to work the video, which is produced by Arno Moria of Paris-based Les Telecreateurs. "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, ema-



Still from Angélique Kidjo's "Wombo Lombo" clip.

nating from France (<http://www.imagnet.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 wombo." 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-yellow material, the dancer's inspiration summons the gods of *vodun* to join in the human revelry.

The video's director, Michel Meyer, helmed Kidjo's other videos for Mango, 1991's "Batonga" and 1995's "Agolo." The latter clip's 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 more simplicity this time. We worked more on traditions of the country, like the *vodun* dance steps."

The finished product reflects perfectly Kidjo's constant lyrical pleas for universal harmony. By setting its reinter-

pretation of a *vodun* ceremony against the frank artifice of a soundstage set decorated with Beninese and voodoo symbols, "Wombo Lombo" mines other Kidjo themes: the meeting of traditional with modern and of East with West. The video also brings to public view the true nature of *vodun*, a religion that has been sensationalized 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 fusion of influences in her music—indigenous songs of Benin, James Brown's classic funk, cool jazz, slick pop bounce, and Bahia boogie 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 educated by a musician father and theater director/producer mother. "[Dancing] is very important in the *vodun* religion and in my 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 "P's Cure" for Pop/Art Film Factory. Marlon Parry produced, and Brian Agnew directed photography. Zirilli and Parry also teamed to co-direct the Channel Live clip "Is It A Dream?" Igor Meglic directed photography, while Mike Divic and Parry co-produced.

Strawberry Films recently wrapped production on two clips. Gigantic's "Enchanted" and Sean Maquire's "Good Day" were directed by London's Gob TV.

A posthumous clip for Selena's "I'm Getting Used To You" is directed by Gustavo Garzon; John Thorpe produced.

NEW YORK

Ozzy Osbourne's "See You On The Other Side" was directed by Nigel Dick. Mark Fetterman and Catherine Finkendstaedt produced, while Vance Burberry directed photography.

OTHER CITIES

Picturetube's Herschel Gaer directed and produced the videos for Winx's "Hypnotizin'" and Size 9's "I'm Ready."

Pop/Art's Zirilli directed Cypress Hill's "Live" in Santa Barbara, Calif. Alex Poppas directed photography, while Parry produced. Zirilli and Minderella Blair executive-produced.

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 Phyllis Stark, managing editor of Country Airplay Monitor.



STEVEN GOLDMANN

NASHVILLE—In the relatively unimaginative world of country video, where shots of pickup trucks, prancing 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 Nashville Music Awards.

Goldmann has also directed videos for Kathy Mattea, Linda Davis, Ty Herndon, Shelby Lynn, Lorrie Morgan, the Mavericks, James House, Lee Roy Parnell, and Collin Raye, whose "Not That Different" recently earned Goldmann a nomination for an Academy of Country Music Award.

Despite a successful track record, Goldmann admits to one small insecurity: "You're only as good as your last video."

Goldmann goes out of his way to make sure his videos don't look like the standard country fare. "I try to make videos that get noticed," he says. "I want people to say, 'That's not what I thought a country video would be like.'"

One reason Goldmann thinks so much country video is formulaic is that "the rules are different than pop... mainly because we are trying to appeal to a broader spectrum. [With] Shania, we are going after a very youthful market, but we still are limited by just how far we can go... The broad demographic sometimes scares people, and they are afraid of being too edgy. Luckily, there are artists like Patty Loveless and the Mavericks who aren't afraid to try things."

"I'll watch CMT and wonder why are we consistently listening to the words and translating them to the screen," Goldmann adds. "I fight that instinct."

"I was taught [by a mentor] never to condescend to the music. I've really taken that to heart."

Goldmann also believes that country sometimes offers more potential for creativity than pop. "Country music offers a completely different set of avenues," he says. "It offers the ability to go out and tell a story. As someone who wants to make films one day, that's a challenge."

A native of Montreal, Goldmann started his career as an editor in New York after getting his graduate degree from New York University's film school. While working at a number of New York advertising agencies, he started directing commercials and, eventually, music videos, mostly for hard rock and heavy metal artists. He says his work in country video came "out of left field." Warner Bros. was looking for a Canadian director to make a video with George Fox. That job led to the Paulette Carlson video "I'll Start With You."

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 seen by Tillis, who hired him to direct "Shake The Sugar Tree."

Goldmann says those early country videos got noticed because they looked like pop videos. "I had no preconceptions about country video," he says. "I had never seen CMT. I did not approach the video 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 new baby at home, Goldmann decided nearly two years ago to move to Nashville, where he landed a job at High Five. Last September, Goldmann left High Five, along with colleagues Thom Olifant, 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 of last year at High Five," Goldmann claims.

The company has subsequently hired additional directors and plans to branch out soon into a few music-related long-form projects, which Goldmann says he can't yet discuss. "What we wanted was to hit the ground running at all levels and not just do music video, but [music video] 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, 1995), 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 labels excited about his ideas. "If we as directors excite the record labels with great creative [ideas], they'll come to the party," he says.

"New artists need videos," Goldmann adds. "The job is to get CMT in more homes; then we'll know for sure whether or not videos truly have an impact. I think [they] do."



Bright Light. 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 continuous take with no edits. Tom Forrest produced the Nashville shoot. Pictured, from left, are singer Mark Miller, Forrest, and Salomon.

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 R. Kelly, Down Low
- 2 Fugees, Fu-Gee-La
- 3 Nonchalant, 5 O'Clock
- 4 Monifah, I Miss You
- 5 MC Lyte, Keep On, Keepin' On
- 6 Shawn Stockman, Visions Of A Sunset
- 7 Mariah Carey, Always Be My Baby
- 8 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 9 Whitney Houston & CeCe Winans, Count On Me
- 10 Jesse Powell, All I Need
- 11 D'Angelo, Lady
- 12 Shaggy Feat. Grand Puba, Why You Treat...
- 13 Deborah Cox, Who Do U Love
- 14 Busta Rhymes, Woo-Hah! Got You All In Check
- 15 SWV, You're The One
- 16 Ladae, Party 2 Nite
- 17 Groove Theory, Keep Tryin'
- 18 LL Cool J, Doin' It
- 19 Genius/Gza, Shadow Boxin
- 20 Jayz, Dead Presidents
- 21 Chantay Savage, I Will Survive
- 22 Goodie Mob, Soul Food
- 23 Patra W/Aaron Hall, Scent Of Attraction
- 24 Tracy Chapman, Give Me One Reason
- 25 Eightball & Mijg, Space Age
- 26 Brandy, Sittin' Up In My Room
- 27 Redman, Funkorama
- 28 Immature, Please Don't Go
- 29 A Few Good Men, Have I Never
- 30 Domino, Physical Funk

NEW ONS

Jodeci, Get On Up
Marla Glen, Also Love You
Kris Kross, Live And Die For Hip Hop
Bahamadia, True Honey Bunz
The Boys Choir Of Harlem, Up In Harlem



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, The River And The Highway
- 2 Lonestar, No News
- 3 Billy Dean, It's What I Do
- 4 Tim McGraw, All I Want Is A Life
- 5 Shania Twain, You Win My Love
- 6 Linda Davis, Some Things Are Meant To Be
- 7 JoDee Messina, Heads Carolina, Tails California
- 8 Junior Brown, My Wife Thinks You're Dead
- 9 Alabama, It Works
- 10 Blackhawk, Almost A Memory Now
- 11 Daryle Singletary, Too Much Fun
- 12 The Mavericks, All You Ever Do Is Bring Me Down
- 13 Collin Raye, I Think About You

- 14 Brooks & Dunn, My Maria
- 15 Mark Collie, Lipstick Don't Lie
- 16 Terri Clark, If I Were You
- 17 Bryan White, I'm Not Supposed To Love You
- 18 Joe Diffie, C-O-U-N-T-R-Y
- 19 Sammy Kershaw, Meant To Be
- 20 Garth Brooks, The Change
- 21 Paul Brandt, My Heart Has A History
- 22 Toby Keith, Does That Blue Moon Ever Shine...
- 23 John Anderson, Long Hard Lesson Learned
- 24 Sky Kings, Picture Perfect
- 25 Doug Supernaw, She Never Looks Back
- 26 Sawyer Brown, Treat Her Right
- 27 Tracy Lawrence, If You Loved Me
- 28 Clay Walker, Hypnotize The Moon
- 29 Gretchen Peters, When You Are Old
- 30 Reba McEntire, Starting Over Again
- 31 Bobbie Cryer, You'd Think He'd Know Me
- 32 Diamond Rio, Walkin' Away
- 33 Rich McCready, Hangin' On
- 34 Mindy McCready, 10, 000 Angels
- 35 Dwight Yoakam, Gone
- 36 Bellamy Brothers, Old Hippie
- 37 Baker & Myers, Years From Here
- 38 Stephanie Bentley, Who's That Girl
- 39 Joel Nava, I Do
- 40 Dan Seals, I'd Really Love To...
- 41 Nanci Griffith W/The Crickets, Well...
- 42 Emilio, Even If I Tried
- 43 Delevantes, Driving At Night
- 44 Neil Diamond, One Good Love
- 45 Steve Azar, Someday
- 46 Keith Gattis, Little Drops Of My Heart
- 47 Rhonda Vincent, What More Do You Want From Me
- 48 Mandy Barnett, Now That's All Right With
- 49 Trace Adkins, There's A Girl In Texas
- 50 Keith Stegall, 1969

† Indicates Hot Shots

NEW ONS

Dwight Yoakam, Sorry You Asked
Kara Bonoff/Nitty Gritty Dirt Band, You Believed In Me
Keith Stegall, Fifty-Fifty
Marty Stuart/Travis Tritt, Honky Tonkin's What I Do Best
Rich McCready, Thinkin' Strait



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Smashing Pumpkins, 1979
- 2 Mary J. Blige, Not Gon' Cry
- 3 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 4 LL Cool J, Doin' It
- 5 Mariah Carey, Always Be My Baby
- 6 Oasis, Champagne Supernova
- 7 Bush, Machinehead
- 8 Alanis Morissette, Ironic
- 9 Red Hot Chili Peppers, Aeroplane
- 10 Foo Fighters, Big Me
- 11 Brandy, Sittin' Up In My Room
- 12 Stone Temple Pilots, Big Bang Baby
- 13 No Doubt, Just A Girl
- 14 Busta Rhymes, Woo-Hah! Got You All In Check
- 15 Alice In Chains, Heaven Beside You
- 16 The Tony Rich Project, Nobody Knows
- 17 Lenny Kravitz, Can't Get You Off My Mind

- 18 Garbage, Only Happy When It Rains
- 19 Everclear, Santa Monica
- 20 Spacehog, In The Meantime
- 21 Tha Dogg Pound, New York, New York
- 22 R. Kelly, Down Low
- 23 Dog's Eye View, Everything Falls Apart
- 24 Radiohead, High And Dry
- 25 Fugees, Fu-Gee-La
- 26 Jewel, Who Will Save Your Soul
- 27 Stabbing Westward, What Do I Have To Do?
- 28 D'Angelo, Lady
- 29 Deborah Cox, Who Do U Love
- 30 2Pac, California Love
- 31 Goo Goo Dolls, Naked
- 32 Whitney Houston & CeCe Winans, Count On Me
- 33 Marilyn Manson, Sweet Dreams
- 34 Seven Mary Three, Water's Edge
- 35 Kiss, Rock And Roll All
- 36 Ammonia, Drugs
- 37 Presidents Of The United States, Peaches
- 38 The Dixons, Sister
- 39 The Afghan Whigs, Honky's Ladder
- 40 Cowboy Junkies, A Common Disaster
- 41 Pulp, Common People
- 42 Jars Of Clay, Flood
- 43 Bodeans, Closer To Free
- 44 Joan Osborne, Right Hand Man
- 45 Presidents Of The United States, Lump
- 46 Green Day, Brain Stew
- 47 Pearl Jam, Even Flow
- 48 Green Day, Longview
- 49 Offspring, Self Esteem
- 50 Dr. Dre, Keep Their Heads Ringin'

** Indicates MTV Exclusive

NEW ONS

Dave Matthews Band, Too Much
Hootie & The Blowfish, Old Man & Me
Alice In Chains, Again
Celine Dion, Because You Loved Me
Tracy Chapman, Give Me One Reason
Michael Jackson, They Don't Care About Us
Quad City DJ's, C'mon 'N' Ride It (The Train)
Blues Traveler, The Mountains Win Again
Lush, Ladykillers
Smashing Pumpkins, Zero



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Linda Davis, Some Things Are Meant To Be
- 2 Collin Raye, I Think About You
- 3 The Mavericks, All You Ever Do Is Bring Me Down
- 4 Clay Walker, Hypnotize The Moon
- 5 Diamond Rio, Walkin' Away
- 6 Keith Stegall, 1969
- 7 Alabama, It Works
- 8 Pam Tillis, The River And The Highway
- 9 JoDee Messina, Heads Carolina, Tails California
- 10 Billy Dean, It's What I Do
- 11 Neil Diamond, One Good Love
- 12 Terri Clark, If I Were You
- 13 Blackhawk, Almost A Memory Now
- 14 Shania Twain, You Win My Love
- 15 Tim McGraw, All I Want Is A Life

- 16 Sammy Kershaw, Meant To Be
- 17 Lonestar, No News
- 18 Nanci Griffith W/The Crickets, Well...
- 19 Garth Brooks, The Change
- 20 Mindy McCready, 10, 000 Angels
- 21 Stephanie Bentley, Who's That Girl
- 22 Dwight Yoakam, Gone
- 23 Doug Supernaw, She Never Looks Back
- 24 Dan Seals, I'd Really Love To
- 25 Paul Brandt, My Heart Has A History
- 26 Toby Keith, Does That Blue Moon Ever Shine...
- 27 Bryan White, I'm Not Supposed To Love You
- 28 Joe Diffie, C-O-U-N-T-R-Y
- 29 Keith Gattis, Little Drops Of My Heart
- 30 Sawyer Brown, Treat Her Right

NEW ONS

Trace Adkins, There's A Girl In Texas
Kara Bonoff/Nitty Gritty Dirt Band, You Believed In Me
Rich McCready, Thinkin' Strait
Marty Stuart/Travis Tritt, Honky Tonkin's What I Do Best
Dwight Yoakam, Sorry You Asked?



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Always Be My Baby
- 2 Hootie & The Blowfish, Time
- 3 Celine Dion, Because You Loved Me
- 4 Seal, Don't Cry
- 5 Melissa Etheridge, I Want To Come Over
- 6 Alanis Morissette, Ironic
- 7 Natalie Merchant, Wonder
- 8 Joan Osborne, One Of Us
- 9 Collective Soul, The World I Know
- 10 Blues Traveler, Hook
- 11 Gin Blossoms, Follow You Down
- 12 Sting, Let Your Soul Be Your Pilot
- 13 The Tony Rich Project, Nobody Knows
- 14 Son Volt, Drown
- 15 TLC, Waterfalls
- 16 Tracy Chapman, Give Me One Reason
- 17 Bodeans, Closer To Free
- 18 Beatle, Real Love
- 19 Natalie Merchant, Carnival
- 20 Whitney Houston & CeCe Winans, Count On Me
- 21 Ace Of Base, Lucky Love
- 22 Joan Osborne, Right Hand Man
- 23 Oasis, Wonderwall
- 24 Jewel, Who Will Save Your Soul
- 25 Whitney Houston, Exhale (Shoop Shoop)
- 26 Lionel Richie, Don't Wanna Lose You
- 27 Seal, Kiss From A Rose
- 28 Sophie B. Hawkins, As I Lay Me Down
- 29 Blues Traveler, Run Around
- 30 Alanis Morissette, Hand In My Pocket

NEW ONS

Hootie & The Blowfish, Old Man And Me
Gloria Estefan, Reach
Sting, You Still Touch Me
Blues Traveler, Mountains Win Again

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY
NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR
THE WEEK ENDING APRIL 13, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

H-Town, A Thin Line Between Love & Hate

BOX TOPS

Weird Al Yankovic, Amish Paradise
Rappin' 4-Tay, Ain't No Playa Like...
R. Kelly, Down Low (Live To...Mix)
The Click, Scandalous
R. Kelly, Down Low
Immature, Please Don't Go
Deborah Cox, Who Do U Love
Junior M.A.F.I.A., Get Money
Whitney Houston & CeCe Winans, Count On Me
MC Lyte, Keep On, Keepin' On
Eightball & MJG, Space Age
D'Angelo, Lady
MC Ren, Mad Scientist
Mary J. Blige, Not Gon' Cry
Busta Rhymes, Woo-Hah! Got You All Check
AZ, Doe Or Die
Goodie Mob, Soul Food
Nonchalant, 5 O'Clock
Art N Soul, Ever Since You Went Away
Dangerous Crew, Buy You Some
69 Boyz, Hoop 'N Yo Face
A Few Good Men, Have I Never
Conscious Daughters, Gamers
Patra, Scent Of Attraction
2Pac, California Love (Part 2)
Too Short, Gettin' It
Tha Dogg Pound, New York, New York
Foosum, Lil' Somethin' Somethin'
MC Eiht Featuring CMW, Thuggin' It Up
Sick, Don't Rush
Terry Ellis, What Did I Do To You
Mariah Carey, Always Be My Baby (Remix)

NEW

Crucial Conflict, Hay (Strollin' On)
Geto Boys, The World Is A Ghetto
Mack 10, Hoo Bangin'
Michael Jackson, They Don't Care About Us



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

The Beatles, Real Love
Blessid Union Of Souls, Oh Virginia
Mariah Carey, Always Be My Baby
Gin Blossoms, Follow You Down
Newman/Lovett, You've Got A Friend
Bonnie Raitt, Burning Down The House
Bruce Springsteen, Dead Man Walking
Sting, Let Your Soul Be Your Pilot
Jann Arden, Insensitive
Bel Canto, Rumour
Mariah Carey & Boyz II Men, One Sweet Day
Jesse Cook, Tempest
The Corrs, The Right Time
Diamond/Jennings, One Good Love
Enya, Anywhere Is
Chris Isaak, Graduation Day
Cyndi Lauper, I'm Gonna Be Strong
Mavericks, All You Ever Do...
Edwin McCain, Sorry To A Friend
Rod Stewart, So Far Away



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

LL Cool J, Doin' It (new)
The Cranberries, Salvation (new)
Slowburn, Whatever (new)
Everclear, Heartbreak Dollarsign (new)
The Beatles, Help (new)
Quad City DJ's, C'mon 'N' Ride It (new)
Junkhouse, Burn (new)
Lady Shelly, Get It On (new)
Gob, You're Too Cool (new)
Stone Temple Pilots, Big Bang Baby
Ashley MacIsaac, Sleepy Maggie
Smashing Pumpkins, 1979
Foo Fighters, Big Me
Tony Rich Project, Nobody Knows
Alanis Morissette, Ironic

Coolio, 1, 2, 3, 4 (Sumpin' New)
Gin Blossoms, Follow You Down
Spacehog, In The Meantime
Oasis, Champagne Supernova



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Joan Osborne, One Of Us
Illya Kuryaki, Abarajame
Sting, Let Your Soul Be Your Pilot
La Lupita, Ja, Ja, Ja
Ace Of Base, Lucky Love
Enrique Iglesias, Experiencia Religiosa
Simply Red, Remembering The First Time
Red Hot Chili Peppers, Aeroplane
Jovanotti, L'Omberico Del Mondo
Diego Torres, Penelope
Aterciopelados, La Estaca
Alanis Morissette, Ironic
Gin Blossoms, Follow You Down
Miguel Bose, No Encuentro...
The Cranberries, Salvation
Soul Asylum, Promises Broken
Pulp, Disco 2000
Babylon Zoo, Spaceman
Fobia, Hypnotizame
La Bouche, I Love To Love



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

Jars Of Clay, Flood
Steve Taylor, Sock Heaven
Guardian, His Old Man
REZ, Surprised
Carolyn Arends, Seize The Day
Rick Mullins, Color Green
BeBe & CeCe Winans, Celebrating New Life
Guardian, Lead The Way
Petra, Enter In
White Heart, Inside
DC Talk, Jesus Freak

Newsboys, Take Us To Your...
Love Come, Astronaut
Grammertrain, I Believe
Midnight Oil, Outbreak Of Love



Five hours weekly
223-225 Washington St
Newark, NJ 07102

The Beatles, Real Love
Bad Religion, A Walk
Ministry, Lay Lady Lay
The Customers, Bastard Before Me
Garbage, Only Happy...
Mysteries Of Life, Going Through The Motons
Tears For Fears, Secrets
Black Grape, Kelly's Heroes
Iron Maiden, Lord Of The Flies
Heather Nova, Maybe An Angle
Alice In Chains, Again
Drill, Go To Hell
Lenny Kravitz, Can't Get You Off My Mind
McKenStef, Baby Come Close
Tracy Bonham, Mother, Mother
Penelope Houston, Sweetheart
Afghan Whigs, Honky's Ladder
Bogmen, Suddenly
Marilyn Manson, Sweet Dreams
Kenny Wayne Shepherd, Deja Voodoo



15 hours weekly
10227 E 14th St
Oakland, CA 94603

Coolio, 1, 2, 3, 4 (Sumpin' New)
Busta Rhymes, Woo-Hah! Got You All In Check
Mariah Carey, Always Be My Baby
Rappin' 4-Tay, Ain't No Playa Like...
SWV, You're The One
MC Lyte, Keep On Keepin' On
R. Kelly, Down Low
Fugees, Fu-Gee-La
Jodeci, Get On Up
Immature, Please Don't Go

EXCITEMENT BURNING FOR ASH

(Continued from page 1)

County Antrim in Northern Ireland, were still completing their school studies when the Infectious single "Kung Fu" was released in the U.K. last spring. When "Girl From Mars" charted on its way to a No. 11 peak last August, they were awaiting their A-level exam results. Infectious Records chairman Korda Marshall recalls that their tender years did not put him off signing Ash.

"They had a very strong sense of their own strength," he says, "and the workings of the music industry." Marshall signed the act in the summer of 1994 on the strength of a demo tape that contained "Girl From Mars," engaging in unusually delicate contract negotiations. "I went and stayed with Tim's family and talked it through," he says. "I gave them an understanding that if the guys wanted to carry on with their studies, that was OK."

The seven-track minialbum "Trailer" emerged that autumn.

GROUP'S NIRVANA

Marshall notes that for all their affection 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 they wouldn't grow up and mature too much; I was hoping they could bottle that angst. They've done that, but they've matured as songwriters as well." Ash is signed for publishing to Island Music.

"1977" is produced by Owen Morris, who is known for his work with Oasis. It includes "Girl From Mars," follow-up U.K. hit "Angel Interceptor," and "Kung Fu," which Briggs says sold well for Reprise in the U.S. "The groundswell about Ash here is primarily through that song being featured in the Jackie Chan film 'Rumble In The Bronx,'" he explains. "It was played virtually twice through in that, and we've seen single sales go through the roof."

The band received some modern rock airplay last year with "Jack

Names The Planets," which also got a feature-film boost from placement on Reprise's soundtrack to "Angus."

As Infectious prepares to release "Goldfinger" as the next U.K. single April 15, Reprise will go with the track "Oh Yeah," "probably three weeks prior to the album," says Briggs. "We'll take it to modern rock and then try to cross it. There's a lot of interest from rock radio."

"When I first heard 'Jack Names The Planets,' I was really into the song," recalls Todd Haller, music director at modern rock WCHZ Augusta, Ga. He sounds a note of caution, however, about the amount of "commercial punk" material

in the marketplace, led 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 their singles and the minialbum. Because of the amount of touring they've done, they've built up a very good fan base. I think HMV will do particularly 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 Ash."

Infectious has secured a comprehensive series of licensing deals for the international release of "1977," including Mushroom for Australia and New Zealand, Small/Sony for France, Border for Scandinavia, Jade/Toy's Factory for Japan, and Timbuktu for Southeast Asia.

Marshall says that with a U.K. tour in place for May 10-31, plans call for extensive live work by Ash in the U.S. from July to September. "The live aspect is what has helped generate the excitement on the band," he notes.

Haller adds, "As soon as they get over here, if they hit it at the right time, it'll definitely help sell the album. It's all about visibility. Some people, if they don't see it, they don't hear it."

NARM COMMISSIONS DISTRIBUTION STUDY

(Continued from page 6)

derson was hired to prepare a proposal for an analysis of warehousing and distribution.

Before last month's NARM convention in Washington, D.C., the board approved the 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 incen-

tives for performing certain services. The incentives, they say, could work in a way similar to those now given on returns.

Jim Caparro, president of PolyGram 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 is woefully shortsighted and one-dimensional. The bigger issue is trying to have the process of distribution become more effective. It's antiquated."

Recently, major distributor BMG rolled out a "partnership program" that includes incentives for accounts that have central warehouses.

UPCOMING

Billboard®



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 MIDEA 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

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WORLDWIDE SPECIALS & DIRECTORIES 1996



MUSIC PUBLISHING

Issue Date: June 1

Ad Close: May 7

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



PRODUCTION PEOPLE

Issue Date: June 8

Ad Close: May 14

Billboard heralds the production process in its June 8th issue. Our annual review of this ever-changing market explores the mechanisms a product goes through before it hits the streets. Editorial will spotlight the people who make it happen, the events and topics slated for this year's Replitech convention (coinciding with this issue) and the emerging new digital technology (DVD format and Sony's new Direct-Stream Digital) and its ramifications for the music industry.

Contact:
Ken Karp
212-536-5017



LATIN MUSIC BUYER'S GUIDE

**Publication Date:
August 7**

Ad Close: June 17

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

Contact:
Los Angeles: Dan Dodd
213-525-2299
Spain/Europe: Christine Chinetti
44-171-323-6686

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READER'S DIGEST TO REVAMP MUSIC

(Continued from page 1)

and marketing ties to its label licensees, and, perhaps within a year, to form a RD Music Records label for distribution via retail or other marketing avenues.

Emphasizing this commitment to refresh the company's repertoire, Jose Raul Perez, New York-based director of Reader's Digest Records Music Product Development, led a delegation including four other key staffers to this year's National Assn. of Recording Merchandisers convention in Washington, D.C., last month. It was the first time a contingent from the company attended a NARM gathering.

At the show, the executives met with label representatives to deliver elements of their strategic plan.

Perez replaced Simone Bedient, who retired in September '95 after 22 years with the company. Perez had previously been VP of marketing at Time Warner and Sony's direct-mail operation, Music Sound Exchange.

BOXED-SET CHAMP

Reader's Digest Music, which considers itself the originator of the multidisc boxed set, likes to cite the equivalent single-disc sales of its packages, which average \$40-\$55. Thus, it declares that its sales of 200 million boxed sets since the music unit was established 37 years ago is equivalent to some 1 billion discs.

With this demonstrated strong

market base, Reader's Digest Music, Perez emphasizes, is not about to shift away from its core audience of 50-plus buyers who, according to company surveys, do not shop at retail or belong to a record club.

Perez says the vast bulk of his division's annual global revenues of \$435.9 million (\$145 million in the U.S.) are generated by the over-50 demographic. The division's revenues generate about 14% of parent company Reader's Digest's annual gross of \$3 billion.

On a global basis, Reader's Digest's music operation generates sales of more than 9 million units a year in 23 countries, according to the company.

"We'll never turn away from our core audience. They pay the bills, and importantly, they're becoming a big market for CDs," says Perez, adding that the direct-mail company's CD sales are approaching those of cassettes. In some instances, such as with country music, cassettes outsell CDs by a 60/40 margin.

Perez says his company is targeting a demographic that is "ignored by retail and other direct-mail companies," which rarely offer the type of extensive multi-CD/cassette packages produced by Reader's Digest.

However, Perez says he is not about to ignore new opportunities that present themselves with younger music buyers.

Perez, 32, lists his new strategic ini-

tatives as seeking to do the following:

- Access more contemporary artists and repertoire to "significantly expand our audience while maintaining our leadership position in core [markets] like nostalgia, mood, inspirational, classical, and country";
 - Maximize research opportunities while shortening product development cycle time;
 - Aggressively record more visible front-line signed 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 new name acquisition opportunities;
 - Significantly expand access to repertoire owners' catalogs through aggressive multichannel marketing strategies;
 - Become more visible in the industry through renewed emphasis on public relations, strategic partnerships with labels and artists, and new strategic initiatives, such as its parent's recently established programming ties with PBS;
 - And utilize Reader's Digest's "vast worldwide direct-marketing audience and expertise to market label products," Perez says.
- As for a new Reader's Digest "branding label," as Perez puts it, it could take a number of forms.
- "Maybe we'll work with labels or

other partners on co-production projects for availability at retail or through TV," he says. "Perhaps, we can take over a product originally made for retail and sell it through our direct-marketing means, where we can add greatly to its sales volume."

Even as Perez works to update Reader's Digest's music base—efforts that he says will include redesign of all package graphics and liner-note booklets—the company already has a sense of how well it can do with rock, albeit rock that has a deeply nostalgic ring.

For instance, Reader's Digest recently offered a "Heart And Soul Of Rock'n'Roll" boxed set that has sold 100,000 copies, according to the company, while another recent entry, "Those Were The Days," a collection of folk and rock from the '50s through the '70s, has sold a reported 100,000 copies in a month.

An older "Great Hits Of The '50s & '60s" has sold 630,000 copies, according to the company. Reader's Digest has also issued boxed sets featuring Elvis Presley, the Beach Boys, and Willie Nelson, among others.

More traditional Reader's Digest titles have equivalent single-disc sales of up to 6 million units, according to the company: "Christmas Through The Years," which the company says has sold 1.6 million units as a box; "The Great Band Era," 1.56

million; "Listening & Relaxation," 1.14 million; "Down Memory Lane," 1.04 million; "Take Me Home, Country Roads," 970,000; and "The Great Composers," 825,000.

Perez also notes that a recent Jim Croce release contains a first for Reader's Digest releases: unreleased tracks. "This is part of our new strategy of competing more effectively with contemporary product available at retail," he says. "We need to stand out and give more added value in the feel and look of our presentation, including artist interviews in our Listener Guides that accompany our boxed sets."

BIG BANDS SET

Though still within a targeted 50-plus demo, one recent box also indicates a more adventuresome spirit in terms of repertoire sources. Under the supervision of veteran Reader's Digest senior music editor/producer Gary Theroux, the four-CD "Big Bands Live!" showcased a number of prominent swing-era bands in broadcast performances that are making their first appearance since their initial radio broadcast 50 or more years ago. The recordings of the performances were found stored at BMG's New York offices.

Along with Theroux, Perez's creative staff consists of executive music editor Ira Howard, senior producer Jenny Hudson, music editor John Alexander, and producer of recorded music Anthony Casuccio. All but Hudson were at NARM.

Reader's Digest's possible move to produce its own recording of contemporary artists is not unprecedented. Over the years, it has amassed some 20,000 of its own masters. Brought into Reader's Digest studios over the years have been such MOR stalwarts as Henry Mancini, Andy Williams, Margaret Whiting, Vic Damone, and Les Baxter.

As envisioned by Perez, Reader's Digest Music may soon bring into the studio younger artists whose sounds have had more recent impact on the charts.

DE LA GUARDA ADDS THEATER TO ISLAND

(Continued from page 1)

Villa Villa," was performed here every weekend during four months last year to sell-out audiences of 1,000 people per night.

A truly nontraditional theater group, De La Guarda was formed in 1993, born from the ashes of avant-garde theater legend La Organizacion Negra (the Black Organization), which surprised the city in the late '80s with its compelling and risqué performances.

A show by La Organizacion Negra could take place in giant warehouses without a proper stage or lighting rig, with the whole troupe rushing half-naked through the audience carrying metal objects or fire while an industrial music score played at full volume.

Pichon Baldinu (actor) and Gabriel Kerpel (musician), original members of both La Organizacion Negra and De La Guarda, say they work with sensations instead of a linear story, a concept first seen in Argentina with the eye-boggling visit of Basque group La Fura Del Baus in 1984.

As De La Guarda soon found with shows like "UORC," a dark ambience and the transmission of fear to the audience seemed to bring back vivid memories of the military dictatorship that ruled Argentina from 1976-83.

La Organizacion Negra is considered the epitome of the '80s underground scene in Buenos Aires, when dark, Gothic, and punk rock bands released their first recordings and amateur theater groups gained enough of an audience to sustain 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 Detroy, La Linea Historica, and De La Guarda.

Baldinu says De La Guarda is composed of artists from different disciplines, and the seed for each play they produce is not a story to tell but emotions to project. The troupe's first show was 1993's "Dulce Copania," performed at rock club Prix D'Ami.

It was at a performance of that show that Latin-rock producer and solo artist Gustavo Santaolalla saw De La Guarda, and he was so astonished that he decided to keep in touch with the group and record an album of its next show.

Meanwhile, De La Guarda was invited by rock band La Portuaria to perform at the 5,000-seat Obras stadium and became a staple feature of MTV Latino during 1994, thanks to an intriguing short spot used as a bumper and endtag during commercial breaks on the channel.

"That was simply a miracle," Baldinu says, "because it gave us exposure and promotion that we were not even looking for."

When the troupe's next show, "Periodo Villa Villa," began rehearsals and preproduction, keyboard whiz Kerpel kept Santaolalla's promise in mind and composed the show's music with special care, emphasizing his characteristic industrial sound, tightly coiled grooves, and intense samples.

The result is an original mixture of primitive chants, African percussion, and marching drumbeats with peaceful, spacey atmospheric themes. Kerpel's broad palette manages to emphasize the show's different stages, from the overturlike introduction of "La Corrida" and the crystalline chimes of "Globos" to the frenzy of "Maracana" and the Chinese celebratory spirit of "Fiesta China."

Santaolalla's interest in the act spurred that of Island Records' Chris Blackwell, and an album featuring the show's music was recorded for



the label in Los Angeles in July 1995.

Back in Buenos Aires, rehearsals for De La Guarda's show took place at a giant warehouse with a 14-person team that included musicians, singers, actors, dancers, and technicians.

Opening in September 1995 at Centro Cultural Recoleta, a popular arts and cultural center, "Periodo Villa Villa" was a true multimedia experience, in which the audience stood in a big tent and had its senses dazzled by a mixture of aural and visual sensations invoking awe, fright, and festivity.

Flourescent colors and projections gave way to six actors climbing and running around the place decked out with mountaineer straps and pulleys. Drops of rain fell on everybody, and some people were "kidnapped" by the actors and lifted off the ground. All the while, Kerpel banged his percussive instruments and commanded a group of howling singers.

"Periodo Villa Villa" was a massive success during its initial run. Two more months of shows are slated to begin later this month.

NONTRADITIONAL ALBUM

The album, a 46-minute soundtrack of the performance, was released in December through Poly-

Gram labels in Argentina and select other countries worldwide; Soluna/Island released the project in the States Feb. 6.

Marketing director Miguel Angel Ibaldi freely admits that the recording is a "nontraditional product" and a nontraditional sell.

"We gave the troupe full support for the album," he says, "with a talked-about press bash, radio spots on the popular 'FM Rock & Pop,' posters for retailers, and immediate servicing of a videoclip to cable TV music channels. We also have plans to make a dance remix with Santaolalla, and De La Guarda has already delivered a longform video to Island U.S."

The video, originally created as a showcase to help the band secure live dates outside Argentina, may end up being released as a home video; details were pending at press time.

De La Guarda's Kerpel agrees that such "nontraditional" albums face a retail positioning dilemma. The majority of the set's sales, he adds, have been made at the shows themselves.

Gabriela Baldini, De La Guarda's manager, says that radio has also proved a problem for the band's distinctive sounds. "The pop-oriented format of most radio stations made it very difficult to promote our record," he says, "and most spectators at the show do not know where to find the album at retail. They end up coming back to the ticket office to buy it from us, and it seems ironic that we have a greater feedback through E-mails with buyers in the States."

An international tour, which is in the planning stages, should help boost the band's profile and its sales. While the U.S. market will eventually be targeted, the only dates locked up so far are for France in August.

FOR THE RECORD

There were several errors in Market Watch in the March 30 issue. Album sales for the week ending March 17 were 10,570,000, up 1.1% from the 10,456,000 generated the previous week. This represents a 2.2% increase from the 10,347,000 in album sales generated in the same week in 1995. The week's overall unit sales, encompassing albums and singles, for the Northeast region were 815,000 units (representing 6.3% of the week's overall national unit sales of 12,863,000). Mid-Atlantic sales were 1,931,000 (15% of the week's national total), East North Central sales were 2,252,000 (17.5%), West North Central sales were 828,000 (6.4%), South Atlantic sales were 2,341,000 (18.2%), South Central sales were 1,922,000 (14.9%), Mountain sales were 786,000 (6.1%), and Pacific sales were 1,987,000 (15.5%). The correct sales totals broken down by store locale are 3,110,000 units sold in the city (24.2% of total unit sales), 5,667,000 units in the suburbs (44.1%), and 4,085,000 in rural areas (31.8%).

Consumer Buying Habits Steady Rock, Country Still Lead In RIAA Poll

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America's annual consumer profile shows fairly steady buying habits in 1995, with CDs continuing to take market share from cassettes and rock and country music still the dominant genres.

Urban contemporary, rap, and classical purchases reflected some significant market-share changes, however.

Urban contemporary, while still the third most popular genre, showed the most dramatic gain in 1995, posting an 11.3% share of the market over last year's 9.6%, an increase of 17.7%.

Rap dipped from 9.2% in 1994 to 7.9% in 1995, losing 6.5% market share. Classical dipped from 3.7% in 1994 to 2.9% in 1995, a hefty 21.6% loss.

Country, in second place, increased slightly from 16.3% in 1994 to 16.7% in 1995, a 2.4% rise.

Rock, still the top seller, dipped 4.5% to 33.5% in 1995, compared with 1994's 35.1%.

In terms of format, CDs accounted for 65% of the market, almost dou-

bling in market share over the last five years, up 11.3% from 58.4% in 1994.

The CD single showed a 36.8% increase from 1.9% in 1994 to 2.6% in 1995.

Full-length cassettes remained in second place but showed a 21.8% decrease from 32.1% in 1994 to 25.1% in 1995.

Choice of outlets for purchasing prerecorded music showed some shifts, with record stores down 3.1% from 53.3% in 1994 to 52% in 1995 and "other store" choices, such as consumer electronics outlets, up slightly from 26.7% in 1994 to 28.1% in 1995, a 1.9% rise.

Consumer-demographic figures were steady in most categories. However, the 35-39 age group posted a 6% drop, with 10.8% in 1995, compared to 11.5% in 1994. The 45-plus demo posted a 16.9% share last year, a 4.9% increase over 1994's 16.1%.

The survey, conducted by the Chilton Research Service under the direction of the RIAA's market research committee, has a 2% margin of error.

JOY ASKEW STEPS OUT SOLO

(Continued from page 11)

melody all have to support the feeling of a song.

The track "Cool Water," with its languid rhythm and dreamy atmosphere, is a good example of Askew's knack for layering emotion within the music. "It has a sensual feeling, and I found myself creating a loop that I made very swirly and muddy," she says. "If it were clear, 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, "Corrinne," the music and vocals alternate between being gently hopeful and forcefully passionate, as the singer beckons the title character out of a life of self-imposed exile.

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 keyboard player and vocalist led to some other rewarding experiences, including a role in Anderson's concert film "Home Of The Brave."

On the road with Crowell in 1992, Askew began performing one of her own tunes, "Hands Tied, Tongue Tied," during his show. She spent six months in 1993 with Gabriel's Secret World tour and then returned to her home in New York.

"I don't think I was ready [to be a solo performer] until the '90s," she says. "There's a lot more natural music now. When people ask me who I am like, it's difficult to pinpoint. What I normally say is, 'If you like Kate Bush, Peter Gabriel, Jeff Buckley, and what Springsteen is doing now, that's where I see myself fitting in.'"

"Tender City" will be released by BMG-distributed Private Music in mid-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 after seeing her for the first time that it was important to put her

on the road, no matter what the cost," says Ron Goldstein, president of Private Music.

The label plans to fund co-op advertising, pricing, and positioning and is developing a regional campaign for the area from Boston to Washington, D.C.

A special CD spine card with quotes from some of the stars with whom Askew has played will be placed under the disc's shrink-wrap.

Askew performed at the BMG convention, and Goldstein says BMG will continue to try to raise awareness for her at the distributor's branch level. At the NARM convention in March, Askew entertained at a party Private Music held for the Tower Records executives and staff.

Askew is playing 10 dates as opening act for October Project this month, and discussions are under way with a number of booking agents to schedule her own tour, according to Goldstein.

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 manager is John Simson with Studio One in Baltimore. She is published by Foggy Music/Warner Chappell.

Private Music has shipped the album and a five-track sampler with radio edits to nearly 700 radio stations. Initially, the label will focus on triple-A, public, and some college radio stations, but it expects the material on "Tender City" to cross over to a broader audience.

Bruce Warren, music director at triple-A WXPX Philadelphia, says "Tender City" is "a beautiful-sounding record."

Warren picks "I'm Just Looking For A Home," which features harmony vocals by Gabriel, as his favorite cut. The song displays Askew at her confessional poet best.

"Lyrics for me are a journey," she says. "I didn't listen to lyrics until about 1986; I was engrossed in music and didn't start writing until a few years ago. Of late, I've been awe-struck by lyrics, and it's great to have 20 years' worth to dig into."

MARCH RIAA CERTIFICATIONS

(Continued from page 12)

The Bob Marley & the Wailers compilation "Legend" arrived at the 8 million mark in March, maintaining its solid hold on the title of the best-selling reggae album of all time. Six other Island Marley sets—"Confrontation," "Exodus," "Kaya," "Live!," "Rastaman Vibration," and "Uprising"—reached gold status during the month.

Carey's Columbia album "Daydream" was certified for sales of 7 million and became the singer's third album to hit septuple-platinum, joining her self-titled 1990 debut (8 million) and 1993's "Music Box" (9 million).

Garth Brooks' 1989 debut album vaulted to 7 million in March. This high-water mark brings the Capitol Nashville star's aggregate sales total, as reflected in certifications, to 59 million—tops for a male solo artist.

The certification of Twain's Mercury Nashville album "The Woman In Me" at 6 million brought the Canadian star head-to-head with a legendary performer: The set is now tied with "Patsy Cline's Greatest Hits" as the best-selling country album by a female vocalist.

The Smashing Pumpkins' two-CD Virgin set "Mellon Collie And The Infinite Sadness" pulled into a tie with Michael Jackson's "HIStory: Past, Present And Future—Book 1" as the highest-certified two-CD set of all time. Both albums are certified at 6 million (representing sales of 3 million for the two-CD packages, since certifications for multi-CD sets reflect multiples of discs).

A host of acts topped the million-selling mark in March, including reggae group Inner Circle (Big Beat), rock unit Rusted Root (Mercury), comic Adam Sandler (Warner Bros.), hushed Canadian band Cowboy Junkies (RCA), R&B vocalist Faith Evans (Bad Boy/Arista), folk veteran Judy Collins (Elektra), and British rock band Traffic (Island).

Celtic act Clannad notched its first two gold albums (both on Atlantic) last month. Also debuting in the gold-album category were U.K. twosome Everything But The Girl (Atlantic), R&B act La Bouche (RCA), the neo-soul Tony Rich Project (LaFace), contemporary Christian group 4HIM (Benson), and rap posse the Pharcyde (Delicious Vinyl/Capitol).

R&B thrush Monica collected her first platinum single for "Before You Walk Out Of My Life" (Rowdy), while the Fugees (Ruffhouse/Columbia), the Tony Rich Project, and La Bouche earned their first gold singles.

A complete list of March RIAA certifications follows.

MULTIPLATINUM ALBUMS

Hootie & the Blowfish, "Cracked Rear View," Atlantic, 13 million.

Bob Marley & the Wailers, "Legend," Island, 8 million.

Garth Brooks, "Garth Brooks," Capitol Nashville, 7 million.

Mariah Carey, "Daydream," Columbia, 7 million.

Alanis Morissette, "Jagged Little Pill," Maverick, 7 million.

Smashing Pumpkins, "Mellon Collie And The Infinite Sadness" (two-CD set), Virgin, 6 million.

Stone Temple Pilots, "Core," Atlantic, 6 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 6 million.

Enya, "Shepherd Moons," Reprise, 5 million.

Various artists, soundtrack, "Waiting To Exhale," Arista, 5 million.

Soundgarden, "Superunknown," A&M, 5 million.

Enya, "Watermark," Reprise, 4 million.

Kenny G, "Kenny G Live," Arista, 4 million.

Alison Krauss, "Now That I've Found You," Rounder, 2 million.

Presidents Of The United States Of America, "The Presidents Of The United States Of America," Columbia, 2 million.

Various artists, soundtrack, "Secret Love" (three-CD boxed set), Warner Special Projects, 2 million.

Collective Soul, "Hints, Allegations And Things Left Unsaid," Atlantic, 2 million.

Oasis, "(What's The Story) Morning Glory?," Epic, 2 million.

Luther Vandross, "Songs," Epic, 2 million.

Robert Palmer, "Riptide," Island, 2 million.

Joan Osborne, "Relish," Blue Gorilla, 2 million.

White Zombie, "Astro Creep: 2000 Songs Of Love, Destruction," Geffen, 2 million.

PLATINUM ALBUMS

Various artists, "Rock & Roll Era 1958," Warner Special Projects.

Various artists, "Rock & Roll Era 1957," Warner Special Projects.

Various artists, "Senior Prom" (two-CD boxed set), Warner Special Projects.

Various artists, "Secret Love" (three-CD boxed set), Warner Special Projects.

Inner Circle, "Bad Boys," Big Beat, its first.

Rusted Root, "When I Woke," Mercury, its first.

Chris Isaak, "Forever Blue," Reprise, his second.

Various artists, soundtrack, "Friends," Reprise.

Adam Sandler, "They're All Gonna Laugh At You," Warner Bros., his first.

Cowboy Junkies, "The Trinity Sessions," RCA, their first.

Lorrie Morgan, "Greatest Hits," BNA/RCA, her fourth.

Faith Evans, "Faith," Bad Boy/Arista, her first.

Judy Collins, "Judith," Elektra, her first.

Robert Palmer, "Addictions, Volume I," Island, his third.

Traffic, "The Low Spark Of High Heeled Boys," Island, its first.

GOLD ALBUMS

Kris Kross, "Young, Rich & Dangerous," Ruffhouse/Columbia, its third.

Various artists, "Living In The '90s" (two-CD boxed set), Capitol/EMI Special Markets.

Various artists, "Sounds Of The Seventies, 1979," Warner Special Projects.

Various artists, "Sounds Of The Seventies, 1970," Warner Special Projects.

Various artists, "Classic Rock 1966," Warner Special Projects.

Various artists, "Classic Rock 1965," Warner Special Projects.

Various artists, "Rock & Roll Era 1961," Warner Special Projects.

Various artists, "Rock & Roll Era 1958," Warner Special Projects.

Various artists, "Rock & Roll Era 1957," Warner Special Projects.

Various artists, "Totally '80s" (two-CD boxed set), Warner Special Projects.

Various artists, "Always" (two-CD boxed set), Warner Special Projects.

Various artists, "Senior Prom" (two-CD boxed set), Warner Special Projects.

Various artists, "Secret Love" (three-CD boxed set), Warner Special Projects.

Various artists, "Freedom Rock" (two-CD boxed set), Warner Special Projects.

Various artists, "Love Songs" (two-CD boxed set), Warner Special Projects.

Tracy Lawrence, "Time Marches On," Atlantic, his fourth.

Tori Amos, "Boys For Pele," Atlantic, her third.

Clannad, "Anam," Atlantic, its first.

Clannad, "Banba," Atlantic, its second.

Aaron Neville, "Tattooed Heart," A&M, his third.

Everything But The Girl, "Amplified Heart," Atlantic, its first.

Bob Marley & the Wailers, "Confrontation," Island, their third.

Bob Marley & the Wailers, "Exodus," Island, their fourth.

Bob Marley & the Wailers, "Kaya," Island, their fifth.

Bob Marley & the Wailers, "Live!," their sixth.

Bob Marley & the Wailers, "Rastaman Vibrations," Island, their seventh.

Bob Marley & the Wailers, "Uprising," Island, their eighth.

Various artists, soundtrack, "Don't Be A Menace To South Central While Drinking Your Juice In The Hood," Island.

La Bouche, "Sweet Dreams," RCA, its first.

Tony Rich Project, "Words," LaFace, its first.

Doors, "An American Prayer," Elektra, their 15th.

Natalie Cole, "Holly & Ivy," Elektra, her 10th.

Clay Walker, "Hypnotize The Moon," Giant, his third.

Tracy Chapman, "New Beginning," Elektra, her third.

Don Henley, "Actual Miles—Don Henley's Greatest Hits," Geffen, his fourth.

Various artists, soundtrack, "Sister Act 2—Back In The Habit," Hollywood.

Queen, "Made In Heaven," Hollywood, its 15th.

4HIM, "The Basics Of Life," Benson, its first.

Pharcyde, "Bizarre Ride II The Pharcyde," Delicious Vinyl/Capitol, its first.

PLATINUM SINGLES

Monica, "Before You Walk Out Of My Life," Rowdy, her first.

GOLD SINGLES

Fugees, "Fu-Gee-La," Ruffhouse/Columbia, their first.

Tony Rich Project, "Nobody Knows," LaFace/Arista, its first.

Total, "No One Else," Arista, its second.

Mary J. Blige, "Not Gon' Cry," Arista, her third.

La Bouche, "Be My Lover," RCA, its first.

Assistance in preparing this story was provided by Douglas Reece.

DVD COPY-PROTECTION PROPOSAL OPPOSED

(Continued from page 5)

Warner Home Video is working closely with Thomson to coordinate movie releases with the players' arrival.

Both will be present at CEMA's Digital Destination show in Orlando, Fla., May 23-25, where Thomson is expected to unveil even wider Hollywood support and details about its marketing strategy. Pesce says that production of Thomson DVD players, which will be made in Japan, is on schedule to start in mid-summer. The final production model should be ready in about 60 days.

Nothing on the hardware side has proved tougher to accomplish than copyright protection. In the end, MPAA and CEMA each conceded points once thought to be sacrosanct. "They both gave up a lot," says a veteran MPAA observer. "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 prerecorded programs—"not exactly a consumer sales tool," the observer says.

MPAA, meanwhile, agreed to the concept of off-the-air taping of broadcast, cable, and pay TV telecasts that it unsuccessfully attempted to control when VCRs were introduced. And it will forgo royalties, which were once a major issue.

The Audio Home Recording Act of 1992, by contrast, does provide for royalties. "It's not a big deal to them," says CEMA spokeswoman Cynthia Upson, after MPAA acknowledged the importance of royalty-free home video to its members' financial well-being.

This difference between digital

video and digital audio, she adds, is one reason that MPAA and CEMA decided not to try to amend the 1992 law to fit DVD's needs. "It's totally different technology, and it requires a totally different fix," she says. MPAA's Richard Taylor agrees: "It's time to have a law that applies directly to video."

However, the Audio Home Recording Act, which has undergone some minor amendments, may resurface as discussions continue. "What Congress has written it can always rewrite," notes RIAA executive VP/general counsel David Liebowitz. "Everything is on the table. It's always an option to reassess things in the light of new technology."

At present, the RIAA is working within the MPAA/CEMA framework to guard the protection of sound recordings in the DVD age. "We're offering our views in a positive manner," says Liebowitz, who doesn't believe RIAA was deliberately slighted. MPAA and CEMA "had enough on their plates," Liebowitz adds.

An information-technology executive is less optimistic that ITI will be able to resolve its differences anytime soon. He doubts that Congress has more than 45-50 working days left in this session and says, "Trying to move something as contentious as this, I don't think has a chance."

ITI's biggest concern is that the MPAA/CEMA proposal would force the computer industry to change the free-and-easy way that software is copied. "Essentially, the way the bill is being written would make all of what we do now illegal," he says. "Legislative solutions are absolutely abhorrent."

RE:THINK TO LINK CONSUMERS WITH AOL

(Continued from page 6)

"strangelanguage" and Sarah Masen's self-titled debut are slated for release June 25 (Billboard, Dec. 23, 1995).

"We're very excited about this," says AOL spokeswoman Margaret Ryan. "To partner with a record label to have our installer on their CD-ROMs is a natural progression in reaching new members."

Peacock says the connection with AOL seemed a natural step for his company as well. "One of the things we talked about when we started the label was making more use of the real estate that is on the CD," Peacock says, "and creating some strategic alliances that made sense and didn't detract from the music and that would be of interest to our audience. We threw around a bunch of ideas and [re:think director of marketing] Nick [Barre] really ran with the America Online idea."

Barre says AOL was extremely receptive. "They had never been asked before, and they found it to be a novel idea," he says.

Re:think is selling enhanced CDs for the same cost of conventional audio CDs. "One Point Oh: the re:think collection" will be specially priced at \$4.99 for cassette and \$6.99 for CD. Subsequent releases will be priced at \$10.98 for cassette and \$15.98 for CD.

Packaging for the CDs will have a sticker alerting consumers to the fact that the discs are enhanced

CDs that include the AOL installer and the free hours. The AOL involvement will be touted in re:think's print advertising and promotional materials.

"We really wanted to give our audience a way to access what we feel is a content-rich site on the Internet," Barre says. "[We are] trying to be a bridge between our listeners and the new media to make it a little less intimidating."

Peacock has long believed in the value of online involvement. In November 1994, he initiated his World Wide Web site on the Internet, through which fans could get information and download premieres of singles from his last Sparrow album, "Everything That's On My Mind." He was one of the first, if not the first, artist on a Christian label to have a Web site.

units he had rented, according to the RIAA.

Schustack, doing business as West Coast Records, allegedly had a catalog of 3,000 titles of live concert performances 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-

Federal Judge Dismisses Joe Isgro Case Absence Of Speedy Trial Cited In Payola Probe

■ BY CHRIS MORRIS

LOS ANGELES—Though an internal Justice Department review is still pending, it appears unlikely that federal prosecutors will appeal the second stunning dismissal of their long-running payola case against former indie promotion power Joe Isgro.

On March 25, U.S. District Court Judge Consuelo B. Marshall delivered an apparent *coup de grace* to the case, ruling at a hearing here that prosecutors had violated a federal statute mandating the defendants' right to a speedy trial.

Marshall's ruling—which tossed out charges against Isgro and his co-defendants, former Columbia promotion VP Ray Anderson and Isgro associate Jeffrey Monka—was another resoundingly embarrassing blow, and a likely terminal one, for prosecutors in the high-profile case, which has kicked around the courts for seven years.

To longtime observers of the case, Marshall's dismissal plays like a *déjà vu* experience: At trial in September 1990, Judge James M. Ideman abruptly declared a mistrial just days into the prosecution's presentation of witnesses on grounds of "outrageous government misconduct" (Billboard, Sept. 15, 1990). However, that ruling was overturned on appeal.

This time, though, the Justice Department may not opt for another costly, laborious appeal. Sources say that while in discussions with defense attorneys last year, prosecutors had inched toward a resolution and weighed the possibility of accepting guilty pleas on single misdemeanor tax counts by Isgro and Monka and dismissing the charges against Anderson.

Justice Department public affairs officer John Russell, who responded to a call to prosecutor Kenneth Lowrie of the department's organized crime section, says that "it's unknown at this time" if an appeal will be filed, since Marshall has not yet entered a written opinion.

"It would have to be discussed with the appeal section of the criminal division," Russell says. "We will try to calculate whether we were in the parameters of the speedy trial act."

"This ruling, in the context of everything else that's happened, is a vindication," Isgro's attorney, Donald Re, says of Marshall's dismissal. "It's about time for the case to be over with... It's like an obsession [for the Justice Department]. It's time to give it up."

Both Re and lawyer Michael Mayock, who represents Anderson and Monka, acknowledge that the government never acted on plea and dismissal discussions held in late 1995. "There was never any firm offer," Mayock says.

Isgro himself expresses relief at the dismissal of his case and outrage about the process. "Did I find [the dismissal] just?" Isgro asks. "It certainly was justifiable for 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 10 years, one month, 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 promo men and intimated that Isgro had ties to New York organized crime figures. The major labels quickly dropped the services of the independents; Isgro subsequently lodged federal antitrust actions against the majors that were ultimately settled out of court.

Following an investigation that consumed more than three years, Isgro, Anderson, and Monka were named in a 57-count federal indictment in December 1989. The wide-ranging charges included racketeering, mail fraud, money laundering, obstruction of justice, filing false tax returns, a kickback scheme, and clandestine distribution of cash and drugs. It was the biggest payola-related case in history.

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 programmers who offered a sordid depiction of Isgro's activities, which allegedly involved payments of money and drugs in exchange for airplay. Defense attorneys countered that the witnesses—who included one of Isgro's ex-promo men and his onetime bodyguard—were all admitted offenders who had cut their own deals with prosecutors.

On Sept. 4, 1990, Ideman brought the trial to an end and rebuked prosecutors in the process.

As the cause for dismissal, the judge cited the failure of senior government counsel William Lynch to turn over a transcript of trial testimony by witness Dennis Di Ricco to either the grand jury that indicted Isgro or defense attorneys. That transcript, from Di

Ricco's own Northern California trial on drug-trafficking and money-laundering charges, was wildly at variance with his testimony before the Isgro grand jury.

Lynch, who stepped aside from the case after the mistrial, was formally reprimanded for his conduct in the case in March 1994 by assistant U.S. attorney general Jo Ann Harris. He has since retired from the Justice Department.

The government appealed Ideman's dismissal, and in September 1992 the 9th U.S. Circuit Court of Appeals reversed the trial judge and reinstated the case—though not without criticizing Lynch's performance (Billboard, Sept. 12, 1992).

Further wrangling and another appeal ensued over Ideman's refusal to allow Di Ricco's testimony at a second trial. In December 1994, the 9th Circuit again ruled in the government's favor and added that Ideman should be removed from the case (Billboard, Jan. 28, 1995).

According to Re and Mayock, the government's progress in the case bogged down 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 Pitt, who had backed up Lynch at the 1990 trial, was placed on administrative leave for unstated reasons, and his case files were sealed.

In late 1995, around the time that Ideman removed himself from the case, court filings indicated that discussions—probably involving plea bargains for Isgro and Monka and the dismissal of charges against Anderson—had taken place between prosecutors and attorneys regarding a resolution to the case.

But terms were never formalized, leaving the government with a second dismissal of the expensive, highly publicized case.

The purported realities of the music business in the early '80s that were painted by prosecutors at the 1990 trial are markedly at odds with the verities of the industry today, when electronic monitoring of radio airplay by Broadcast Data Systems has greatly diminished the possibility of playlist manipulation.

The principals in the case have also left the promotion sphere: Isgro serves as a consultant at Raging Bull Productions, an R&B-oriented independent label in Burbank, Calif., and Anderson is now president of the Orange, Calif.-based indie label Doctor Dream Records.

RIAA ASSISTS IN RECORD SEIZURE OF BOGUS CDs

(Continued from page 6)

turing plant in Taiwan, via Optimax.

Schustack, who was driving at the time of his apprehension, was arrested after he reportedly failed to respond to an officer's request to pull over, and four patrol units and a police helicopter engaged in a felony pursuit. He was charged with violating California's Anti-Bootleg Statute and True Name and Address Statute, which is also an im-

portant anti-piracy tool. If convicted, he could face five years in prison and \$250,000 in fines under each of those laws.

Confiscated albums include CDs by the Beatles, the Dave Matthews Band, the Grateful Dead, Phish, Hootie & the Blowfish, U2, Pearl Jam, the Red Hot Chili Peppers, and many others. In addition to CDs, a small number of pirate and counter-

feit CDs of transferred vinyl records (catalog not available on legitimate CDs) were also seized, according to Ken Giel, RIAA's coordinator of the special anti-piracy unit, which, acting in conjunction with the International Federation of the Phonographic Industry's Asia Pacific regional office, initiated the case with an investigation into Ritek's alleged bootleg-manufacturing operation.

'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 boon for the tour. “That, combined with the fact that D’Angelo is just now crossing over from his R&B core to pop, and Tony Rich is building an urban base 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 multi-act festivals are making national swings.

In its sixth year, Lollapalooza will take a decidedly hard rock turn with headliners Metallica featured on a main stage bill that includes Soundgarden, Rancid, the Ramones, Screaming Trees, and Psychotica. The 25-city tour starts the last week of June in Des Moines, Iowa, and, as in years past, will be staged in fields and nontraditional sites rather than sheds or stadiums.

The H.O.R.D.E. tour, which continues to grow in popularity in its fifth year, starts its annual amphitheater run July 6 in Minneapolis. The lineup for the nine-week, 41-show tour includes Blues Traveler, Lenny Kravitz, and Rusted Root. Natalie Merchant and the Dave Matthews Band will appear at selected dates.

Deadheads will delight in the Further Festival, a 32-date, seven-week shed outing starting June 20 that features Bob Weir & Ratdog, Mickey Hart’s Mystery Box, the Bruce Hornsby Band, Hot Tuna, Los Lobos, and the Flying Karamazov Brothers.

“The only thing that is really missing for me this summer that was around last summer is the Grateful Dead. I keep waiting for a phone call saying, ‘Hey, they’re back,’” says Danny Zelisko, president of Phoenix-based Evening Star Productions. “Still, [the Further Festival] is a great package. Is it the same thing? Of course not, but I’m sure that it will bring a lot of the same audiences.”

The Warped tour, booked by Creative Artists Agency, is shaping up to be the summer’s strongest alternative package with 311, NOFX, Pennywise, Fishbone, Mighty Mighty Bosstones, and CIV among the 14 acts slated to appear at this festival, which combines music with skateboarding, wall-climbing, and other extreme sport activities. Like Lollapalooza, the Warped tour takes place in unusual settings, such as coliseum parking lots.

Last year’s inaugural Warped tour left many promoters cautiously optimistic about its future. “We played it last year, and it did OK; it didn’t do great,” says one promoter. “If you have enough insight to look at these other types of festivals that had growing pains, it has a future. The bands are always the most important factor.”

‘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 diverse talent roster will not dilute the number of potential ticket-buyers from his band’s original fan base.

“People are just looking for real musicality, and that’s 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 bring an edge to the show—something the rap act did when it performed at last year’s Lollapalooza.

“This package has the same kind of alternative bent to it,” he says. “The acts complement each other creatively and will introduce them to each other’s audiences, which should translate into record sales and extend fan bases.”

Mitch Slater, president of New York-based Delsener/Slater Productions, says that any time promoters can provide a little change, everyone involved gets excited.

“This is something different for the sheds,” he says. “But if you take the concepts that we’ve seen on Lollapalooza and H.O.R.D.E., it’s 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.”

STRONG SEASON

The “black Lollapalooza” outing is just one of many tours 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 there and they don’t sell,” says Barry Fey, president of Denver-based Fey Concerts. “Stadium shows generate an excitement level in the business, but I still think it’s going to be a great summer. We already have 62 shows booked.”

“Everyone 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 developing nascent talent. Among the newer acts headlining sheds this summer are Hootie & the Blowfish, Alanis Morissette, the Cranberries, Celine Dion, Stone Temple Pilots, Bad Religion, and Bush.

“A lot of alternative bands continue to break, and that is healthy for the entire business,” says Larry Vallon, senior VP of MCA Concerts. “There are bona fide headliners in acts like Soundgarden, Stone Temple Pilots, and Smashing Pumpkins, all of which are acts that are at least 20,000-seat per city attractions.”

“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. “Alanis is this year’s Hootie.”

Additionally, a slew of winners will be coming to sheds this summer, including Sting/Natalie Merchant, Gloria Estefan, Def Leppard, Vince Gill, Tim McGraw/Faith Hill, Barry White, Mary Chapin Carpenter, Rod Stewart, Brooks & Dunn, B.B. King/Neville Brothers, Alabama, Phish, Dwight Yoakam/David Ball, R. Kelly/L.L. Cool J/Xscape, Travis Tritt, Ozzy Osbourne/Life Of Agony/Type O Negative, Pantera/White Zombie, and a half-dozen shows by the Eagles.

“With many of these acts, it’s not a matter of if they’ll do well, it’s how well they’ll do,” says Army Granat, head of Chicago-based Jam Productions.

Although unconfirmed, other tours mentioned by promoters include Neil Young, Bruce Springsteen, and TLC as acts that may hit the road this summer.

CLASSIC ATTRACTION

Newer acts may be grabbing the headlines, but promoters are looking at the wealth of classic rock acts to provide this summer’s meat and potatoes.

The touring success of such artists as Jimmy Buffett, James Taylor, Santana, Steely Dan, and the Moody Blues has unleashed a flood of classic rock shows featuring artists that radio has all but forgotten, but that concert promoters hope will bring nostalgic fans running to their local venue.

Early indications are that a Styx/Kansas double bill may be one of the strongest shows of the summer. “We put the first Styx/Kansas shows on sale, and we’re over 10,000 tickets for a July 28 show already,” says Irv Zuckerman, president of St. Louis-based Contemporary Productions. “I think it will be the surprise hit of the year.”

A staggering number of smartly packaged classic rock shows are wending their way through amphitheaters this summer, including Chicago/Crosby, Stills & Nash, Three Dog Night/America, Hank Williams Jr./Charlie Daniels Band/.38 Special/Marshall Tucker Band, Steve Miller/Pat Benatar, Foreigner/Peter Frampton/REO Speedwagon, Lynyrd Skynyrd/Doobie Brothers, Atlantic Rhythm Section/Blackfoot, the House of Blues Barnburner tour with Joe Cocker/Buddy Guy/the Fabulous Thunderbirds and a fourth unannounced act, Ted Nugent/Bad Company, Alice Cooper/the Scorpions, Cheap Trick/Boston, and unconfirmed Jethro Tull/Emerson, Lake & Palmer outings.

Promoters say the popularity of the shows, many of which are priced between \$15-\$25, is due to the audience’s

familiarity with their music. “We’re recognizing that it’s extremely important with all the choices one has to make that you give someone a real good bang for the buck,” says Slater. “The consumer sees an evening’s worth of entertainment. You hear the radio spots for these dates, and you can’t believe all the hit songs.”

Both Kiss, in full regalia, and the Sex Pistols have summer outings planned as well. Although unconfirmed, promoters believe that Kiss’ tour 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

For years, amphitheater tours have left indoor arenas virtually empty and crying for business during summer months, but this year looks much stronger than in years past for indoor venues. Neil Diamond, Garth Brooks, and Reba McEntire will all be playing arenas this summer.

“There’s no question about it, indoor arenas are definitely making a comeback,” says Zuckerman. “A number of artists, such as Reba and Neil, are playing in the round, which necessitates playing indoors.”

Promoters say the only ingredient missing from this year’s touring lineup are stadium shows. However, if that is a concern to promoters, they aren’t letting it show. In fact, for a group known for loudly objecting when it feels it is being treated unfairly, most promoters seem downright placid about a season in which there are few superstars but enough mid-level and big names to feel optimistic at the onset.

“I think it’s because things are settling in a little bit more,” says Zuckerman, commenting on the lack of grousing this year by promoters. “It’s

more like ‘Been there, done that, bought the T-shirt.’ How many times can you go back and sing the same song over again? We’ve found ways to live with the problems. They haven’t gone away.”

Indeed, sore points in the past, such as exorbitant ticket prices and high guarantees, still concern promoters.

Guarantees paid to artists to secure a show have increased 10% or more over the last few years, says one promoter. Another says the average guarantee for a shed or arena act is \$100,000-\$150,000.

Many promoters who deal primarily with indoor arenas blame the shed operators for the escalating prices. Promoters who own sheds can offer higher bids for acts than promoters trying to bring the act indoors, because the shed promoters also share in ancillary income, such as parking and concessions, whereas promoters going into an indoor venue serve as renters.

“Sheds offer these [guarantees] and high percentage of the gross deals that spill over to [those of] us who don’t own the shed in the classic sense,” says Zelisko. “To compete, you have to do the same deal [as the venue owners], and it doesn’t really afford you the opportunity to make the kind of money you should be making.”

To some extent, promoters say they are partially to blame for escalating prices. Dave Williams, president of Alexandria, Va.-based Cellar Door Concerts, says, “Agents and managers understand that we own real estate and have to pay bills, and consequently, they can put out medium-rate acts for high rates. For the last three to four years, we have allowed them to do it, and they probably will continue to do it in the future.”

‘SATURDAY NIGHT SPECIAL’ NEW MUSIC OUTLET

(Continued from page 6)

up song for the band and for the audience. Sometimes, when you see a band in concert, the first song is OK, but it gets better by the second song, when they’ve worked out some of the kinks.”

Gallen describes his program overall as “MTV meets ‘Saturday Night Live.’” The program’s longest comedy sketch will be three minutes. “The Fox network skews younger, and the show is on a half-hour earlier [than ‘SNL’], so there will be a lot of short sketches... A lot of our audience may have a shorter attention span, so we are not going to let anything drag on too long,” he says.

To accommodate the music acts, the show’s set has three stages—one for each act and a center stage for the comedy sketches.

According to Gallen, Roseanne, who hosts the first show and will appear in subsequent programs, is involved in booking the musical talent.

She was instrumental in the booking of the Verve Pipe, a band whose major-label debut, “Villains,” was recently released by RCA. “She heard it, saw a video, and was very supportive of the idea of breaking a new act,” Gallen says. He adds that Roseanne is actively pursuing Patti Smith for a rare TV appearance.

The program will focus primarily on big-name talent during its initial six-show run. However, Gallen says, if the show is renewed, the program will attempt to break new acts. “We’re going for a combination of acts that are hot

and on the rise and breaking some acts,” he says, “but most importantly, we are booking artists who are great live performers.”

Although “Saturday Night Special” has yet to air, managers and label executives whose acts have agreed to appear on the show are already singing its praises.

“There’s a lack of music on network TV,” says Stone Temple Pilots manager Steve Stewart. “There’s David Letterman and Leno and ‘Saturday Night Live,’ but for all the programming on TV, that’s a pretty limited amount. Hopefully, this will help break that barrier.”

Trauma Records co-president Rob Kahane says Bush agreed to do “Saturday Night Special” in part 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 single, “Machinehead.”

Kahane also points to the production team assembled for the show. “It’s a lot 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 professionally done.”

Peter Malkin, who manages the Fugees for Das Communications, says the group was impressed with the acts “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.”

EMI-CAPITOL CREATES MARKETING ARM

(Continued from page 5)

ry an \$11.98 list-price equivalent, with a wholesale cost of \$7.87; cassettes are \$7.98, with a boxlot cost of \$4.72.

Value Plus, the 125-title budget line, offers a 10% discount for CD only, on a quarterly basis, with 60 days extra dating. CDs have a list-price equivalent of \$9.98 and carry a \$6.50 boxlot cost, while cassettes list for \$5.98 and carry a \$2.87 boxlot cost.

Previously, Pricebusters titles carried an 8% discount with no extra dating, while Value Plus didn’t have

a deal.

Okun says that his mandate, in addition to the new sales terms, is to keep the lines fresh with new titles. Santisi adds, “As to what a title sells for and whether it is front-line catalog or budget or midline, it will be a shared decision between Eli and the EMI-Capitol labels.” These include Capitol, EMI, and Virgin.

Okun adds, “Now we can go into our own vaults to get music. In addition to the line, we will look for unique things, create new compilations, etc.”

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 266 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	2	6	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC) 4 wks at No. 1
2	4	10	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
3	3	17	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
4	1	27	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
5	5	18	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
6	9	12	CLOSER TO FREE	BODEANS (SLASH/REPRISE)
7	6	35	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
8	8	21	WONDER	NATALIE MERCHANT (ELEKTRA/VEEG)
9	13	22	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)
10	11	19	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
11	7	26	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
12	16	6	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
13	10	11	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
14	14	22	1979	SMASHING PUMPKINS (VIRGIN)
15	12	23	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)
16	15	23	BE MY LOVER	LA BOUCHE (RCA)
17	21	18	DON'T CRY	SEAL (ZTT/WARNER BROS.)
18	17	27	ONE OF US	JOAN OSBORNE (BLUE GORILLA/MERCURY)
19	24	9	BIG ME	FOO FIGHTERS (ROS/WELL/CAPITOL)
20	19	29	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
21	20	25	HOOK	BLUES TRAVELER (A&M)
22	27	15	I WANT TO COME OVER	MELISSA ETHERIDGE (ISLAND)
23	18	21	WONDERWALL	OASIS (EPIC)
24	22	15	NOT GON' CRY	MARY J. BLIGE (ARISTA)
25	31	14	IN THE MEANTIME	SPACEHOG (HIFI/SIRE/VEEG)
26	28	8	CHAMPAGNE SUPERNOVA	OASIS (EPIC)
27	36	6	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)
28	32	4	BIG BANG BABY	STONE TEMPLE PILOTS (ATLANTIC)
29	29	18	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR (TIM KERR/CAPITOL)
30	33	5	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
31	26	13	CALIFORNIA LOVE	2 PAC (FEAT. DR. DRE AND R. TROUTMAN) (DEATH ROW)
32	23	27	ANYTHING	3T (MJJ/550 MUSIC)
33	—	1	SALVATION	THE CRANBERRIES (ISLAND)
34	34	37	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
35	30	12	FEELS SO GOOD (SHOW ME YOUR LOVE)	LINA SANTIAGO (GROOVE NATION/UNIVERSAL)
36	35	8	LUCKY LOVE	ACE OF BASE (ARISTA)
37	51	2	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/VEEG)

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

HOT 100 RECURRENT AIRPLAY

1	4	5	ROLL TO ME	DEL AMIRTI (A&M)
2	3	7	RUN-AROUND	BLUES TRAVELER (A&M)
3	1	7	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
4	2	2	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
5	5	5	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
6	—	1	TELL ME	GROOVE THEORY (EPIC)
7	6	6	CARNIVAL	NATALIE MERCHANT (ELEKTRA/VEEG)
8	7	6	BACK FOR GOOD	TAKE THAT (ARISTA)
9	8	4	FANTASY	MARIAH CAREY (COLUMBIA)
10	10	11	WATERFALLS	TLC (LAFACE/ARISTA)
11	9	4	BLESSED	ELTON JOHN (ROCKET/ISLAND)
12	—	1	HEY LOVER	LL COOL J (DEF JAM/RAL/ISLAND)
13	11	10	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
14	12	9	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/VEEG)
15	14	15	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
16	16	41	ANOTHER NIGHT	REAL MCCOY (ARISTA)
17	24	21	ALL OVER YOU	LIVE (RAD/ACTIVE/MCA)
18	19	7	HAND IN MY POCKET	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
19	15	7	RUNAWAY	JANET JACKSON (A&M)
20	22	26	I KNOW	DIONNE FARRIS (COLUMBIA)
21	20	41	YOU GOTTA BE	DES'REE (550 MUSIC)
22	18	7	GOOD INTENTIONS	TOAD THE WET SPROCKET (COLUMBIA/REPRISE)
23	17	9	POSSUM KINGDOM	TOADIES (INTERSCOPE)
24	13	13	COME DOWN	BUSH (TRAUMA/INTERSCOPE)
25	23	2	DIGGIN' ON YOU	TLC (LAFACE/ARISTA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

7	1, 2, 3, 4 (SUMPIN' NEW)	(T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
17	1979	(Chrysalis, BMI/Cinderful, BMI) WBM
43	5 O'CLOCK	(ARALC, ASCAP/Deez Nutz, ASCAP)
71	AIN'T NOBODY/KISSING YOU	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP)
68	AIN'T NO NIGGA/DEAD PRESIDENTS	(Lil Lu Lu, BMI/Biggie, BMI)
96	AIN'T NO PLAYA	(Find-A-Way, ASCAP/Rag Top, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI/Anthony Forte, BMI) WBM
11	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...)	(Fade 2 Black, ASCAP/Tallest Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP) HL
2	ALWAYS BE MY BABY	(Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM/HL
58	AMISH PARADISE	(Jobete, ASCAP/Black Bull, ASCAP/T-Boy, ASCAP/Boo Daddy, ASCAP/Songs Of PolyGram, BMI/Madcastle, BMI/G's Only, BMI) HL/WBM
23	ANYTHING	(To The Tee, BMI)
1	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL)	(Realsongs, ASCAP) WBM
41	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	(Almo, ASCAP/Sailandra, ASCAP/EMI Casadida, BMI/EMI Blackwood, BMI/EMI April, ASCAP/D.A.R.P., ASCAP/Nuthouse, ASCAP/WB, ASCAP) WBM/HL
18	BE MY LOVER	(FMP, GEMA/Edition Beam, GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel Thornt, GEMA/Lane McCray, GEMA) WBM
98	BEWARE OF MY CREW (FROM A THIN LINE BETWEEN LOVE AND HATE)	(Doggy Style, BMI/Saja, BMI/Songs Of Lastrada, BMI/WB, ASCAP/Suge, ASCAP/Snoo Doggy Dog, ASCAP) WBM
42	BREAKFAST AT TIFFANY'S	(Deep Blue Something, ASCAP/WB, ASCAP/Lorene, Lorene, ASCAP) WBM
65	CAN'T BE WASTING MY TIME (FROM DON'T BE A MENACE...)	(Mass Avenue, BMI/Motown, BMI/PolyGram Int'l, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr. Sex, ASCAP/EMI April, ASCAP) HL/WBM
73	CAN'T GET YOU OFF MY MIND	(Miss Bessie, ASCAP)
90	CAUGHT A LITE SNEEZE	(Sword And Stone, ASCAP)
19	CLOSER TO FREE (FROM PARTY OF FIVE)	(Lia-Mann, ASCAP)
83	C'MON N' RIDE IT (THE TRAIN)	(Ceejai, BMI/Sa-vette, BMI/Unichappell, BMI) HL
89	COUNTING BLUE CARS	(Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)
14	COUNT ON ME (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Auranna, ASCAP) WBM
52	CUMBERSOME	(7 Mary 3, BMI/EMI Blackwood, BMI) HL
9	DOIN IT	(LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI)
35	DON'T CRY	(SPZ, BMI)
56	DON'T WANNA LOSE YOU	(EMI April, ASCAP/Flyte Tyne, ASCAP/New Perspective, ASCAP/LBR, ASCAP)
5	DOWN LOW (NOBODY HAS TO KNOW)	(Zomba, BMI/R. Kelly, BMI) WBM
53	DO YOU WANT TO/CAN'T HANG	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
93	DROP	(Beetjunky, BMI/EMI Blackwood, BMI/Ephcy, ASCAP)
85	ENVY/FIREWATER	(Joseph Cartegena, ASCAP/Markeens, ASCAP/EMI April, BMI/Wu-Tang, ASCAP/Soul Clap, ASCAP/EMI Blackwood, BMI/Bug Pie, ASCAP/Riz Writers, ASCAP) HL
75	ESA NENA LINDA	(A&I, ASCAP/Cynthia, ASCAP/Fatso, ASCAP)
78	EVER SINCE YOU WENT AWAY	(Nature Boy, ASCAP/Taylor's Dad, BMI/Beautiful Mess, BMI/Fatz, BMI)
45	EXHALE (SHOOP SHOOP) (FROM WAITING TO EXHALE)	(Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM/HL
40	FEELS SO GOOD (SHOW ME YOUR LOVE)	(Cynthia, ASCAP/Fatso, ASCAP/WB, ASCAP)
10	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonneville Salt Flats, ASCAP/Rutie Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
33	FU-GEE-LA	(Tete San Ko, ASCAP/Sony, ASCAP/Obverse Creation, ASCAP/McNella, ASCAP/Midnight Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL
94	FUNKORAMA	(Zomba, ASCAP) WBM
37	GANGSTA'S PARADISE (FROM DANGEROUS MINDS)	(T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI) HL/WBM
48	GET MONEY	(Big Poppa, ASCAP/Undeas, BMI/EZ Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/WB, ASCAP) HL/WBM
84	GIVE ME...A REASON	(Yabata, BMI)
46	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL
51	GLYCERINE	(Mad Dog Winston, BMI/Warner-Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
91	GUILTY	(TVI, ASCAP)
77	HAVE I NEVER	(Ecaf, BMI/Sony/ATV Songs, BMI/ATV, BMI) HL
71	HIGH AND DRY	(Warner Chappell, ASCAP) WBM
36	HOOK	(Blues Traveler, BMI/Irving, BMI) WBM
70	I GOT ID/LONG ROAD	(Innocent Bystander, ASCAP)
8	INSENSITIVE	(PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
34	IN THE MEANTIME	(Hog (Space), ASCAP)
4	IRONIC	(MCA, BMI/Vanhurst Place, ASCAP) HL
25	I WANT TO COME OVER	(MLE, ASCAP/Almo, ASCAP) WBM
26	I WILL SURVIVE	(PolyGram Int'l, BMI/Perren-Vibes, ASCAP) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan®
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THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	6	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC) 4 wks at No. 1
2	3	2	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
3	2	7	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
4	4	16	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
5	12	6	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
6	6	6	DOIN IT	LL COOL J (DEF JAM/RAL/ISLAND)
7	9	10	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
8	7	5	WOO-HAH!! EVERYTHING REMAINS RAW	BUSTA RHYMES (ELEKTRA/VEEG)
9	11	4	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
10	5	16	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
11	10	6	LADY	D'ANGELO (EMI)
12	8	11	DON' GON' CRY	MARY J. BLIGE (ARISTA)
13	15	5	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
14	14	8	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
15	16	10	WHO DO U LOVE	DEBORAH COX (ARISTA)
16	18	12	FU-GEE-LA	FUGEES (RUFFHOUSE/COLUMBIA)
17	17	20	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
18	39	3	RENEE	LOST BOYZ (ISLAND)
19	19	35	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA SOUNDTRACKS/MCA)
20	31	6	5 O'CLOCK	NONCHALANT (MCA)
21	20	27	ANYTHING	3T (MJJ/550 MUSIC)
22	21	18	NO ONE ELSE	TOTAL (BAD BOY/ARISTA)
23	22	6	PEACHES	THE PRESIDENTS OF THE UNITED STATES (COLUMBIA)
24	28	8	A THIN LINE BETWEEN LOVE & HATE	H-TOWN (JAC MAC/WARNER BROS.)
25	13	4	REAL LOVE	THE BEATLES (APPLE/CAPITOL)
26	32	5	KEEP ON, KEEPIN' ON	MC LYTE FEATURING XSCAPE (FLAVOR UNIT/EASTWEST/VEEG)
27	23	21	BE MY LOVER	LA BOUCHE (RCA)
28	26	10	GET MONEY	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
29	24	10	1979	SMASHING PUMPKINS (VIRGIN)
30	49	4	JUST A GIRL	NO DOUBT (TRAUMA/INTERSCOPE)
31	27	19	TONITE'S THA NIGHT	KRIS KROSS (SO SO DEF/COLUMBIA)
32	34	26	BEFORE YOU WALK...LIKE THIS AND...	MONICA (ROWDY/ARISTA)
33	29	8	I WANT TO COME OVER	MELISSA ETHERIDGE (ISLAND)
34	25	8	JESUS TO A CHILD	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
35	45	3	SWEET DREAMS	LA BOUCHE (RCA)
36	35	6	DO YOU WANT TO/CAN'T HANG	XSCAPE (SO SO DEF/COLUMBIA)
37	30	19	ONE OF US	JOAN OSBORNE (BLUE GORILLA/MERCURY)

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

59	Patrick, BMI/Ensign, BMI/Sony/ATV Tunes, ASCAP) HL
57	ONLY HAPPY WHEN IT RAINS (Vibecrusher, BMI/Irving, BMI/Deadarm, ASCAP/Almo, ASCAP) WBM
29	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) (Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
97	PEACHES (Flying Rabbi, ASCAP/David M. Dederer, ASCAP/Raw Poo, ASCAP/EMI April, ASCAP) HL
54	PHYSICAL FUNK (Geto Jam, ASCAP/All Init, ASCAP/Chrysalis, ASCAP) WBM
61	REAL LOVE (Ono, BMI) HL
39	RELEASE ME (Upstairs, ASCAP/AJ, ASCAP/Saucedo, ASCAP)
100	RENEE (FROM DON'T BE A MENACE...) (Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr. Sex, ASCAP/EMI April, ASCAP/Flyte Tyne, ASCAP) WBM
82	'ROUND WE GO (Tango Rose, ASCAP)
50	SCENT OF ATTRACTION (Zomba, ASCAP/Aunt Hilda, ASCAP/Kharatroy, ASCAP/Jamron, ASCAP) WBM
72	SET U FREE (Nadine Renee, BMI)
6	SHADOWBOXIN' (Careers-BMG, BMI/Ramecca, BMI/PolyGram Int'l, ASCAP/GZA, ASCAP) HL
80	SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
92	SOON AS I GET HOME (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
95	SOUL FOOD (Organized Noise, BMI/Stiff Shirt, BMI/Goodie Mob, BMI/Big Sexy, ASCAP)
79	STAIRWAY TO HEAVEN (Mighty Three, ASCAP) WBM
47	STAYIN' ALIVE (Gibb Brothers, BMI/Careers-BMG, BMI/Songs Of PolyGram, BMI) HL
74	SWEET DREAMS (Neue Well, GEMA/Songs Of Logic, BMI/Warner-Tamerlane, BMI/PMP, BMI) WBM
74	TAKE A LOOK (Slam U Well, BMI/Jumping Bean, BMI/Eville, ASCAP/WB, ASCAP/Twelve And Under, ASCAP/Jelly Jams, ASCAP/Irving, ASCAP) WBM
55	A THIN LINE BETWEEN LOVE & HATE (Cotillion, BMI/Win Or Lose, BMI/Warner-Tamerlane, BMI) WBM
31	TIME (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
60	TONITE'S THA NIGHT (So So Def, ASCAP/EMI April, ASCAP/Globe Art, BMI/Montez, BMI/Play One, BMI/Rightson, BMI) HL
86	VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS) (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL
81	WE GOT IT (Zomba, BMI/Hookman, BMI/Sean "The Myster" Mather, BMI/Montez, BMI/Play One, BMI/Screen Gems-EMI, BMI) WBM/HL
69	WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Flyte Tyne, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI) HL
20	WHO DO U LOVE (Gradington, ASCAP/Art & Rhythm, ASCAP/Zomba, ASCAP/MCA, ASCAP) WBM/HL
28	WONDERWALL (Sony/ATV Songs, BMI/Creation, BMI) HL
21	WONDER (Indian Love Bride, ASCAP)
16	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (T'Zah's, BMI/Sadyahs, BMI/EMI Blackwood, BMI/Janice Combs, BMI)
22	THE WORLD I KNOW (Roland/Lentz, BMI/Warner-Tamerlane, BMI) WBM
64	YOU'LL SEE (WB, ASCAP/Webb Girl, ASCAP/One Four Three, BMI/Leeds, ASCAP/Peer Five, BMI) WBM

RESTAURANT STATUTE

(Continued from page 1)

possible, and thus threatened not only enforcement but copyright protection itself.

On 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.

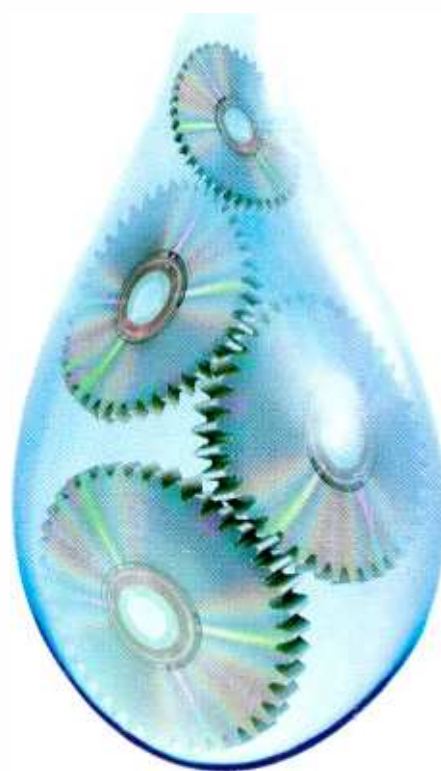
The legislation was introduced at the behest of the Empire State Restaurant and Tavern Assn. It was one of six state bills introduced last year by state restaurant associations to reform perceived unfairness in licensing procedures. Scott Wexler, executive director of the Empire State group, said he 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.

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FOR WEEK ENDING
APRIL 13, 1996

SoundScan®
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	1	42	ALANIS MORISSETTE ▲ ⁷ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS 7 weeks at No. 1	JAGGED LITTLE PILL	1
2	1	—	2	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
3	3	2	3	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
4	NEW	1	1	STONE TEMPLE PILOTS ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFTSHOP	4
5	4	3	7	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	3
6	NEW	1	1	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
7	6	6	26	MARIAH CAREY ▲ ² COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
8	5	4	7	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
9	8	9	26	OASIS ▲ ² EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
10	7	7	20	SOUNDTRACK ▲ ³ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
11	10	8	57	SHANIA TWAIN ▲ ⁵ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
12	13	12	64	BUSH ▲ ³ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	4
13	12	11	21	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
14	11	10	33	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
15	9	5	3	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5
16	16	16	23	SMASHING PUMPKINS ▲ ⁶ VIRGIN 40861 (1.9.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
17	18	28	3	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	17
18	15	13	32	JOAN OSBORNE ▲ ² BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
19	14	14	90	HOOTIE & THE BLOWFISH ▲ ¹³ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
20	19	17	20	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	R. KELLY	1
21	23	26	19	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
22	27	31	13	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM	22
23	17	19	17	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
24	31	40	20	TRACY CHAPMAN ● ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	24
25	29	36	19	LL COOL J ▲ DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	20
26	24	22	7	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
27	21	18	23	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
28	26	25	14	EVERCLEAR ● TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
29	28	29	39	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
30	20	21	91	SEAL ▲ ³ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
31	35	33	11	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	31
32	25	24	41	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
33	22	20	7	WYNNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
34	32	35	11	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
35	34	32	7	GIN BLOSSOMS A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
36	30	23	72	TLC ▲ ³ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
37	33	30	70	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
38	37	37	24	SEVEN MARY THREE ● MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
39	41	49	55	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
40	47	57	7	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	40
41	45	43	29	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
42	72	—	2	VARIOUS ARTISTS RADIKAL/QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	42
43	38	—	2	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	38
44	39	38	10	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
45	93	151	17	SOUNDTRACK LONDON 448295 (10.98/16.98)	BRAVEHEART	45
46	49	42	36	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
47	NEW	1	1	VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES)	47
48	48	55	68	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
49	54	50	12	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
50	36	15	3	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15
51	42	41	7	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
52	46	47	15	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
53	55	58	9	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	53
54	65	67	25	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	50	46	77	SOUNDTRACK ▲ ² MCA 11103* (10.98/16.98)	PULP FICTION	21
56	40	39	8	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	16
57	43	34	8	NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
58	61	61	5	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	58
59	51	45	20	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
60	53	48	22	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
61	66	65	36	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
62	NEW	1	1	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	62
63	44	83	19	THE BEATLES ▲ ² APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
64	60	56	32	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
65	58	53	73	EAGLES ▲ ⁵ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
66	67	64	36	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
67	56	59	12	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
68	69	82	15	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	68
69	74	75	28	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
70	59	51	12	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
71	57	52	25	GREEN DAY ▲ ² REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
72	64	63	75	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
73	70	74	39	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
74	52	27	3	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27
75	68	71	31	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
76	63	62	21	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
77	80	77	21	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
78	62	54	21	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
79	73	72	10	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
80	79	73	37	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
81	77	60	9	EAZY-E STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON RUTHLESS 5504*/RELATIVITY (10.98/16.98)		3
82	NEW	1	1	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98)	ONE MO NIGGA TA GO	82
83	71	70	78	DAVE MATTHEWS BAND ▲ ³ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
84	84	81	20	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
85	82	68	19	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
86	94	87	44	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
87	78	69	23	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
88	75	—	2	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	75
89	104	120	5	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	89
90	88	78	24	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
91	133	189	7	JEWEL ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	91
92	95	96	242	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
93	86	85	19	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
94	102	89	10	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31
95	76	44	28	MICHAEL BOLTON ▲ ² COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
96	96	100	18	RADIOHEAD CAPITOL 29626 (10.98/15.98)	THE BENDS	96
97	83	66	29	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
98	87	90	19	DON HENLEY ● GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
99	105	99	22	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
100	91	86	51	WHITE ZOMBIE ▲ ² GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
101	89	80	101	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
102	85	76	19	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
103	90	84	32	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
104	99	104	6	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	99
105	NEW	1	1	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
106	92	92	34	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
107	110	121	7	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	107
108	97	88	53	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5

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

FOR WEEK ENDING APRIL 13, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	103	93	27	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
110	98	94	22	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
111	101	103	36	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
112	100	91	40	SILVERCHAIR ▲ ² EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
113	108	97	37	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
114	107	98	17	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
115	106	115	3	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	106
116	112	102	21	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
117	114	101	83	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
118	120	112	79	BRANDY ▲ ³ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
119	123	139	12	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	119
120	149	154	12	SOUNDTRACK COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING	61
121	NEW		1	VARIOUS ARTISTS PRIORITY 50556 (10.98/16.98)	CELL BLOCK COMPILATION	121
122	81	—	2	LOS LOBOS WARNER BROS. 46172 (10.98/15.98)	COLOSSAL HEAD	81
123	121	116	37	SELENA ▲ ² EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
124	118	113	110	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
125	113	108	6	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
126	NEW		1	RUNDFUNKORCHESTER DES SUDWEATFUTNKS BADEN-BADEN (ARP) DIGITAL MASTERWORKS 71855/PPI (4.98 CD)	FAMOUS OVERTURES: VOL. III	126
127	136	124	32	DEEP BLUE SOMETHING ● RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME	46
128	109	122	215	ENYA ▲ ⁵ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
129	116	111	28	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
130	NEW		1	CAMERATA ANTONIO LUCIO (FRANCIS) DIGITAL MASTERWORKS 71847/PPI (4.98 CD)	VIVALDI: THE FOUR SEASONS	130
131	135	134	26	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	119
132	179	192	3	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	132
133	128	126	51	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
134	137	142	264	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
135	124	128	25	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
136	115	105	25	JANET JACKSON ▲ ² A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
137	119	107	6	2 UNLIMITED RADIKAL 15446/CRITIQUE (10.98/15.98) HS	HITS UNLIMITED	107
138	138	137	176	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
139	148	177	3	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	139
140	117	109	7	JACKSON BROWNE ELEKTRA 61867/EEG (10.98/16.98)	LOOKING EAST	36
141	125	119	26	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
142	127	133	13	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	127
143	134	131	32	RANCID ● EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
144	141	165	72	ABBA ▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
145	144	127	89	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
146	129	130	31	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
147	RE-ENTRY		42	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
148	140	125	78	THE CRANBERRIES ▲ ⁵ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
149	162	190	4	VARIOUS ARTISTS WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH SING-ALONG	135
150	146	132	29	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
151	186	—	9	MARILYN MANSON NOTHING/INTERSCOPE 92641/AG (7.98/11.98)	SMELLS LIKE CHILDREN	59
152	130	106	5	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	92
153	142	123	6	AUDIO ADRENALINE FOREFRONT 25144 (9.98/15.98)	BLOOM	77
154	122	110	9	VARIOUS ARTISTS RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY	65
155	145	135	22	VARIOUS ARTISTS TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54

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156	139	141	22	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
157	132	118	9	MINISTRY WARNER BROS. 45838* (10.98/16.98)	FILTH PIG	19
158	147	136	37	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
159	150	138	27	AC/DC ▲ EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
160	NEW		1	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) HS	REALMS 'N REALITY	160
161	126	117	55	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
162	160	144	32	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
163	164	152	12	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	102
164	155	173	224	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
165	156	156	108	NINE INCH NAILS ▲ ² NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
166	190	—	11	LENNY KRAVITZ ● VIRGIN 40696 (10.98/16.98)	CIRCUS	10
167	171	188	319	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
168	152	145	74	NIRVANA ▲ ² DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
169	163	148	27	SOUNDTRACK ▲ REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
170	176	183	106	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
171	159	167	67	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
172	167	162	124	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
173	166	157	228	NIRVANA ▲ ² DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
174	NEW		1	JUNGE SUDEDEUTSCHE PHILHARMONIA (GULLER) DIGITAL MASTERWORKS 71805/PPI (4.98 CD)	BEETHOVEN: SYMPHONY NO. 5	174
175	NEW		1	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71832/PPI (4.98 CD)	MOZART: PIANO CONCERTOS NOS. 22 & 24	175
176	175	170	183	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
177	170	159	21	THE CLICK SICK WID IT 41562/JIVE (10.98/15.98)	GAME RELATED	21
178	157	147	60	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
179	196	—	3	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	179
180	174	153	34	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
181	111	—	2	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98) HS	BORN ON A PIRATE SHIP	111
182	NEW		1	SOUNDTRACK HOLLYWOOD 62029 (10.98/16.98)	THE POSTMAN (IL POSTINO)	182
183	153	149	27	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
184	168	146	23	BOB SEGER & THE SILVER BULLET BAND ● CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY	27
185	188	182	35	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
186	151	143	10	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH	90
187	NEW		1	THE VERVE PIPE RCA 66809 (10.98/15.98) HS	VILLIANS	187
188	182	172	9	SOUNDTRACK PANGAEA 36071/I.R.S. (9.98/15.98)	LEAVING LAS VEGAS	124
189	143	175	3	GIPSY KINGS NONESUCH 79399/AG (10.98/16.98)	TIERRA GITANA	143
190	192	168	98	OFFSPRING ▲ ⁸ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
191	154	158	109	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
192	173	155	4	STEVE EARLE WARNER BROS. 46201 (10.98/15.98)	I FEEL ALRIGHT	106
193	161	140	22	VARIOUS ARTISTS LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING	53
194	184	171	132	MELISSA ETHERIDGE ▲ ⁵ ISLAND 848660 (10.98/17.98)	YES I AM	15
195	NEW		1	BERLINER SYMPHONIKER (MARTURET) DIGITAL MASTERWORKS 71812/PPI (4.98 CD)	BRAHMS: PIANO CONCERTO NO. 1	195
196	NEW		1	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71825/PPI (4.98 CD)	MOZART: VIOLIN CONCERTOS NO. 1, 2 & 3	196
197	RE-ENTRY		14	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
198	158	129	5	BAD RELIGION ATLANTIC 82870*/AG (10.98/15.98)	THE GRAY RACE	56
199	NEW		1	BOBBY VINTON COLUMBIA 47855 (9.98 EQ/15.98)	16 MOST REQUESTED SONGS	199
200	180	194	122	MARIAH CAREY ▲ ³ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1

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Alice In Chains 76	Coolio 13	Vince Gill 85, 145	La Bouche 31			The Postman (Il Postino) 182	MTV Party To Go Volume 8 102
Toni Amos 44	Cowboy Junkies 58	Gin Blossoms 35	Tracy Lawrence 94			Pulp Fiction 55	Songs In The Key Of X (X-Files) 47
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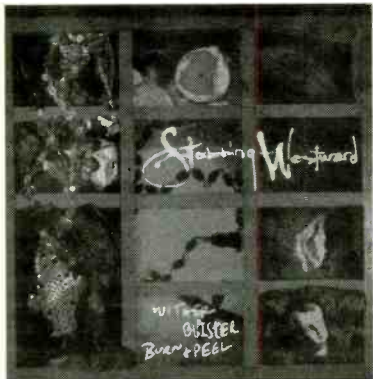
STABBING WESTWARD BURNS ON COLUMBIA

(Continued from page 1)

fact act when its sophomore effort, "Wither, Bliester, Burn + Peel," cracked the top half of The Billboard 200 at No. 99 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 videoclip'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 100 Airplay this week. The album moves to No. 104 on The Billboard 200. The band's 1994 debut, "Ungod," failed to reach Heatseekers or garner signifi-



cant radio attention. That album sold more than 48,000 units, according to SoundScan.

"We definitely 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 solos all the time. And our new guitar player is more concerned with playing the parts and not posing or stumbling about."

"And live, we sucked," he continues.

"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 honed our craft."

To gear itself up for the tour supporting "Wither," the band—which also includes Walter Flakus (keyboard, programming, guitar), Jim Sellers (bass, guitar), Mark Eliopolous (lead guitar), and Andy Kubiszewski (drums, guitar, programming)—rehearsed five days a week for six months.

Where "Ungod" had a harder edge with angrier, finger-pointing songs, "Wither" offers melodic, better-structured songs that are more introspective.

"The change is very subtle, but large," says Hall. "Yeah, we made a decision to not be so afraid of pop music. The band has a history of being a dark, Revolting Cocks, industrial band. We found we were on a one-way track, and we couldn't break away from what people thought we were."

"We'd see these 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 you see the intelligence level rise and more girls at the shows. I say that because girls tend to be more lyrically oriented and not just into how loud our guitars are. That's the audience we like."

Ironically, Hall has been playing in the band for 10 years, yet it took 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 Songs Inc.

"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. "This record is more about healing, while the first record was really 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 "Wither" can largely be attributed to Hall's development as a writer.

"Christopher really grew as a songwriter, and the songs just became more important to him," says Leshay. "It's a much more pop-oriented album, but the meat of the band is still there. It helps that they've grown into a great live band, because that's becoming more important to radio. This tour has really turned people around. When you see them, they're far from being a Nine Inch Nails or Filter."

Leshay says the label tried to differentiate Stabbing Westward from Nine Inch Nails, with which the band has been compared, by imaging it in a more colorful light, literally. For instance, the video for the single is drenched in blues and greens, instead of a darker vibe that one would expect from a pop/industrial band.

Bill Gamble, PD at modern rock WKQX (Q101) Chicago, one of the first stations to support the band, says that Stabbing Westward is a great live band and that the act will play its Jamboree '96 show May 26.

Gamble says the band's success is "a combination of timing and what's getting played compared to what was out when the last album came out. Today is 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 Hathaway, manager of Crow's Nest Music, which has three stores in the Chicago area, says fans of the hometown band are flocking to the stores to buy the album.

"The plan is to break the band on a touring and radio level, and that's what we're doing," says Leshay. "We feel we have as 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 by Carole Kinsel at CAA and managed by Barbara Rose, played some West Coast showcases prior to the album's release Jan. 19 and has toured with labelmate Gigantic and Ventrue/American's Ruth Ruth. Stabbing Westward is expected

to play some modern rock radio station-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 play some dates there with White Zombie. 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 battle with the young and strapping 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 rocker's seventh week on the top marks the fifth straight week and the eighth week in 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 the Beatles' latest compilation 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 201,000 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—whose sophomore 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 new 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, while "Vaseline" was already digging its nails into each of those charts. This time out, lead single "Big Bang Baby" has ridden a fast track to No. 2 on Modern Rock and No. 3 on Mainstream Rock, so the difference between this album's bow and that of "Purple" may simply be that the earlier album was ushered in by a pair of multi-format 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 propelled that film's soundtrack to the Greatest Gainer award. But it is safe to assume that rentals on that recently released video grew in the wake of the film's Oscar recognition. In any event, the score charges ahead 93-45, with 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 "Pocahontas" (94-86) and "Dead Man Walking" (149-120). Furthermore, exposure from ABC's March 25 broadcast, which was tops 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 (Il Postino)," a soundtrack that has been in stores since June 15, 1995.

CLASSICAL GAS: The question is inevitable: What's all the classical stuff doing on The Billboard 200? In response, we'll point to last week's Between the Bullets and say "two for \$5 at Target Stores." As mentioned last week, this is PPI's way of introducing Digital Masterworks, a budget-priced line of European recordings. Releases from the campaign, which began to flood last week's Top Off-Price Classical chart, hit the big chart at Nos. 126, 130, 174, 175, 195, and 196.

AFTER THE DANCE: During the recent National Assn. of Recording Merchandisers convention in Washington, D.C., expense accounts were in full force 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 faces that were worn at NARM seemed a little strange, because for the past two years, the tension between record companies and their customers has appeared to be at an all-time high.

Suppliers grouse 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, shortsighted, 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.

PLANET SOUL 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.

"To be honest, I was initially a little unsure of the signing, because it was so different for us," says Bari G., the label's VP of promotion. "But in the end, we decided that a good record is a good record. We saw something cool and interesting in 'Set U Free,' so we went for it."

"Set U Free" made a quick and solid connection with clubgoers and urban teens last summer. By September, crossover radio stations on the West Coast and in major markets, including Chicago and New York, were actively spinning the single.

"It's one of those records that magnetically pulls you in," says Erik Bradley, music director at WBBM (B-96) Chicago, a rhythm-leaning top 40 outlet. "The song's unusual structure made it stand out from everything else. For us, it started out with a huge female following, and it quickly branched out and went the distance. It's one of those records that just hasn't gone away."

By November, the single had snowballed into the pop arena, 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 an album.

"We've been working toward having this kind of success for too long to let a minute of momentum slip away," says Bari G. "Fortunately, the act has the talent and the energy to pull off the pace."

Of course, unforeseen complications arose. A dispute with Nadine Renee, the singer of "Set U Free," triggered her replacement with Brenda Dee, another Miami-based performer/songwriter. Renee's version of "Set U Free" appears on the Planet Soul album, "Energy And Harmony," which is due in stores April 23.

No one connected to the project is offering details about the conflict with Renee. "All I can say is that we really wanted to work with her, and it didn't work out," says Planet Soul producer/musician George Costa.

Now that the campaign behind "Set U Free" is complete, Strictly Rhythm is focusing on developing interest in "Energy And Harmony" and the new single, "Feel The Music." Similar to "Set U Free" in its infectious, rhythm-shifting nature, the track was serviced to radio and clubs March 26.

On a retail level, Rick Rosenberg, Strictly Rhythm's national sales coordinator, is working closely with its distributor, ALD, on securing placement for the project at retail chains in the "what's new" and "hot releases" racks.

Trans World has added the album to its in-store playlist, while Tower will slot the set at its listening posts. "This kind of interest is truly amazing for a dance act," says Rosenberg.

Before the chains came on board, independent outlets were the first to rack "Set U Free."

"The success of a record like this feels like a home run for the little guy," says Manuel Santiago, manager of Beat Box in Detroit. "You get a lot of great records like this, and you nurture them in the hope that they will take flight. The good news is that a label like Strictly Rhythm does not forget where the ball started to roll. Chains don't come to a dance act without a firm track record or a lot of radio."

For Planet Soul mastermind Costa, the success of "Set U Free" is the result of considerable hard work and a willingness to make music that goes against the grain. "I didn't want to make music that sounded like everything else," he says. "I was trying to come with my own flavor—something that reflected all of my influences."

Costa is enthusiastic as the act embarks on the second leg of a tour that is being booked by Pyramid Entertainment. "There are a lot of positive vibes connected to our music," he says. "I'm looking forward to spreading it around the world."

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 record has a lot of short tracks on it, which makes it easier to program," Clancy says of Frisell's radio profile. "That's going to help us in the three areas where we typically take Bill's records: jazz stations, NPR stations, and college stations."

Frisell realizes that his music, though highly melodic and emotionally potent, remains a bit left of center. "The difficulty is always in describing what it is," he says. "It doesn't fit on jazz radio, necessarily; real jazz stations and Ken-

ny G stations aren't very interested.

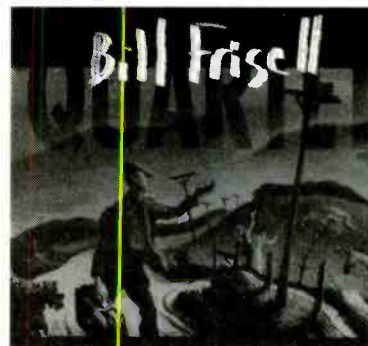
"They often use my stuff on [NPR news program] 'All Things Considered' though," he adds. "The three or four notes after a story—it works great for that."

Clancy amends his colleague's take on it. "There is daypart programming on some of the mainstream stations that step out a little bit," he offers, "and Bill can get feature play on some of them. It is a bit stronger at the college level, however... People sit up and pay attention when he puts out a record."

Tim Masters, host and producer of

the "Jazz Masters" show on WDCU Washington, D.C., says that Frisell's past work generated audience interest. "People often call about Bill's music," he says. "This new one should be the same. I hear country references in parts of it and Louis Armstrong in parts. It's rich—you can hear something else in there each time you listen. The choice of the new instruments makes it refreshing, too."

"Quartet" finds the guitarist in an inventive 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 un-



usual instrumentation of Curtis Fowlkes' trombone, Eyvind Kang's tuba and violin, Ron Miles' trumpet, and Frisell's guitar 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 waxing forlorn and waxing frivolous. "The whole human thing is attractive to me," he says.

The composer's extensive range was enhanced by his last Nonesuch 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." Nonesuch released a pair of CDs documenting the music.

"Quartet" contains two pieces written for Keaton's "Convict 13." In fact, much of the record is borne of visual images. Half of the tunes began as aural analogs 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."

Friz Tone handles publishing of Frisell's music.

Dennis Deja, jazz and blues buyer for the Virgin Megastore in San Francisco, sees Frisell's diversity as part of

the attraction for his fans.

"He's gone through this natural progression of tracing the roots of American music within his own format, with modern updated sounds," he says. "Ragtime, country blues, gospel, and pop all fit into his stuff."

"Plus, when he made that record with Ginger Baker, many new fans were brought on board, at least as far as we could see here at Virgin," Deja adds.

Baker's 1994 "Going Back Home" was a trio date with bassist Charlie Haden and Frisell. The group was recently in the recording studio again (this time with banjo player Béla Fleck), working on a follow-up. The guitarist also continues to share improv duties in a trio with Paul Motian and Joe Lovano.

"I'm not saying that 'Quartet' will sell a million," Deja adds. "Frisell is still a fringe type of artist. But his sales are very, very steady. We put his last record, the live Gramavision album, on a listening post and sold box loads. There's definitely an audience asking for his stuff here in San Francisco."

Nonesuch is ready to augment the retail landscape with Frisell propaganda. "[For] merchandising, we have a flat for the record all set for stores," Clancy says. "And Bill's hot on getting the quartet message across, so we're putting a photo of the new band on the flip side. A condensed version of the down beat piece is being made into a retail flier that can be hung on the wall, stacked on the counter, mailed out to buyers, and so forth."

The label is also looking into direct-mail activities, "tapping into lists from places like The Utne Reader and Public Radio Music Source," says Clancy. Consumer ads have also been set.

Frisell and his band have already toured Europe. The kick-off dates to a summer full of shows in support of "Quartet" will be at New York's Iridium. The guitarist describes the way the unit currently deals with the record's material as "loosely."

"I don't have the freedom I had before, with Kermit and Joey," he admits. "With them, I could play whatever came in my head and was absolutely backed up. But this is loose, and I definitely feel a strong hook-up with the guys."

Frisell will spend late June and almost all of July on the European circuit; he will return to the U.S. in the fall.

Frisell's booking is handled by manager Lee Townsend of Songline/Tone Field Music.

U.K. LOTTERY SHOW A WINNING GAMBLE FOR MUSIC ACTS

(Continued from page 11)

"With the right kind of act," says Virgin Records U.K. director of promotion Tony Barker, "it's the most powerful promotional tool there is." Johnny Davis, a principal of independent promotion firm Intermedia, calls the show "the biggest single plug you can have."

The Saturday-night program airs at 7:50 p.m. on the national BBC1 channel, regularly drawing more than 12 million viewers, who check to see if their lottery choices match the six prize-winning numbers (the payouts run to \$10 million and more). The featured recording acts—one per show—usually perform their latest U.K. single, then stay to press the button that activates the lottery-number selection.

This new promotional opportunity came when the BBC-TV entertainment department's Mark Wells, previously producer of Steve Wright's weekend show for BBC1, took over as producer of "National Lottery Live" in October 1995.

Bookings are not limited to pop and rock; soprano Lesley Garrett was a guest in late January and saw an immediate upswing in sales of her Silva Classics album "Soprano In Red," while Warner Classics' Jose Carreras is booked for the April 20 edition.

"The main thing is to feature the strongest release of the week that's appropriate to the audience," says Wells, who is well aware of the key role the program plays in label marketing and scheduling. He notes that WEA Records scheduled Suggs' new single, "Cecilia," for an April 1 release, with the former Madness singer booked to perform it on "National Lottery Live" Saturday (6)—an appearance expected to boost the record's second-week chart position.

Both Barker and Davis say that, beyond its huge audience figures, the show broadcasts to a market that record companies are often unable to reach. "They're not overcritical musical analyzers," says Davis. "To me, it's the equivalent of getting something in the tabloid press. It's very simple, neither tasteless nor tasteful."

Adds Barker, "You're hitting people that go out and buy records maybe every six months or a year."

Industry audience figures for the show emphasize its wide reach. Music-industry spin doctors may have gotten excited about the 11 million viewers pulled in by the Feb. 20 Brit Awards telecast, but the Feb. 24 edition of "National Lottery Live" (on which Boyzone appeared) attracted an audience of 13.8 million. That earned it 10th place for the ratings week ending Feb. 25.

"Their own audience research shows that viewers really like [the music content]," says Alexandra Frean, media correspondent of The Times, "and [Lottery organizer] Camelot and the

BBC are really pleased." She also notes that the show precedes the weekly hospital drama series "Casualty," which is one of BBC1's most popular shows. (It recently finished its current run.)

So why, if the music element of the lottery program works so well as a spectacle and as a marketing opportunity, was it excluded from the early months of "National Lottery Live"? Wells says, "I think that was largely the view of the previous producer. He was firmly of the view that everything [on the show] should be related to the National Lottery. My brief was to try and make it a more entertaining show."

The program has a strong and dedicated following among children, and although teen-appeal group Boyzone was a recent guest, Wells points out that he must be delicate when it comes to booking youth-oriented acts. "I have to be careful when booking younger acts, because we can't be seen to be making the show particularly attractive to younger viewers," Frean adds, "They're not allowed to target the program at children, because you have to be 16 to play the lottery. But it has been found to be one of the most popular programs among children."

A recent booking underlines that the timing of an appearance, in relation to a single's release, is vital. Eternal's "Good Thing" was released by 1st Avenue/EMI Feb. 26 and debuted in the top 10 the following weekend. But its second-week performance was poor, and a steep descent of the chart was about to occur when the trio appeared on the March 9 broadcast of the lottery program.

The group's performance helped slow the record's decline in its third week but came too late to turn it around. Perhaps more important, however, the single boosted sales of Eternal's "Power Of A Woman" album. "It certainly generated album sales," says Wendy Baldock of Eternal's 1st Avenue management team.

"By then, it was more a question of exposure. If it fits in with a single that's released, that's great. [Acts booked] have got to appeal to everybody. They get huge stars on there, and it's a huge slot to do."

Richard Ogden, senior VP of marketing for Sony Music Europe, compares the market influence of "National Lottery Live" to such major European shows as Germany's "Wetten Dass" and Italy's Sanremo Festival telecast. He says the German program can reach more than 12 million viewers.

"It's the show on which we persuaded Michael Jackson to do his first live television since the Jackson 5," he says. "It drew an audience of 20 million, an all-time record for that show, and his album and single promptly went back to No. 1."

Michael Bolton's recent lottery-broadcast performance of "Soul Provider" did not make the reissued track into a big U.K. single, but Ogden says it helped his Columbia album "Greatest Hits 1985-1995" immensely. "We shipped 100,000 copies of the album around the time of the appearance."

The only U.K. TV show with comparable influence, according to the Sony Music executive, is ITV's "Des O'Connor Tonight." He says, "Terry Wogan used to have that importance, twice a week as well. These big, mass-market television shows are absolutely vital; they're the cream on the cake of promotion."

In January, when WEA secured Cher a spot to perform "One By One" on the lottery bonanza, and Virgin placed Meat Loaf with "Not A Dry Eye In The House," the results were no gamble. Major hits ensued, and in Meat Loaf's case, the appearance almost single-handedly saved the record from underachievement.

"One By One" was released Jan. 8, two days after Cher's appearance on the show, which, serendipitous for WEA, was the lottery's first double-rollover week (in which one week's prize payout is rolled over to the next, because there are no prime winners). Wells says this edition drew a record audience of 22 million, and Cher's appearance not only gave "One By One" a boost but reinvigorated the album on which it appears, "It's A Man's World."

The single crashed into the U.K. top 10, outselling its predecessor, "Walking In Memphis," and causing the album to re-enter the top 40.

Virgin's Barker says that the January release of the Meat Loaf single was timed specifically so that his "National Lottery Live" appearance would provide a second-week boost. "Not A Dry Eye In The House" debuted on the CIN chart at No. 23, then climbed sharply to No. 7 in week two. "It certainly would not have reached those dizzy heights without the lottery," he says.

Ray South, singles buyer at Tower Records' Kingston-upon-Thames store near London, also recalls the Meat Loaf example. "The whole album seemed quite low-profile," says South, "and I remember thinking that the single just 'appeared,' whereas the others had a buildup. Then it was on the lottery program, and bang, up the charts it went."

"It can undoubtedly work with some artists," says Nick Stephens of 14-store chain Rival Records, "simply because of the number of people watching. But how many national-lottery viewers are record buyers, I'm not sure."

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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 way! 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 Sneak 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 Sneak 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 (fbronson@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: ichtman@billboardgroup.com) and Heatseekers features editor Carrie Borzillo (cborzillo@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 sets, Billboard Online has "hyperlinks" 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 'Net destination.

The Billboard Online Web site also features highlights of the week's album 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.billboard-online.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 news 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 teaming up with Entertainment Alert is an exciting

union between Billboard's unparalleled coverage of the music/home entertainment industry and AP's unmatched breaking coverage," says John Morgan, Vice President, News and Photo Services at BPI. "This partnership creates a definitive resource for the music industry."

Other BPI publications contributing to the service include Amusement Business, Music & Media, Back Stage, ADWEEK, MEDIWEEK, BRANDWEEK and The Hollywood Reporter.

For more information on the service or to subscribe, please call Chris Pederson at 212-621-1616.

Dates 'n Data

Seventh Annual International Latin Music Conference & Awards

Hotel Inter-Continental, Miami • April 29-May 1

(Awards Ceremony—Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	156,957,000	161,126,000 (UP 2.7%)
ALBUMS	137,563,000	136,016,000 (DN 1.1%)
SINGLES	19,394,000	25,110,000 (UP 29.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	87,529,000	96,887,000 (UP 10.7%)
CASSETTE	49,808,000	38,685,000 (DN 22.3%)
OTHER	226,000	444,000 (UP 96.5%)

OVERALL UNIT SALES THIS WEEK

12,768,000

LAST WEEK

13,149,000

CHANGE

DOWN 2.9%

THIS WEEK 1995

11,838,000

CHANGE

UP 7.9%

ALBUM SALES THIS WEEK

10,486,000

LAST WEEK

10,770,000

CHANGE

DOWN 2.6%

THIS WEEK 1995

10,173,000

CHANGE

UP 3.1%

SINGLES SALES THIS WEEK

2,283,000

LAST WEEK

2,379,000

CHANGE

DOWN 4%

THIS WEEK 1995

1,664,000

CHANGE

UP 37.2%

DISTRIBUTORS' TOTAL MARKET SHARE (3/4/96-3/31/96)

WEA	INDIES	SONY	PGD	BMG	CEMA	UNI
21.3%	19.8%	15.8%	13.5%	12.7%	10.3%	6.7%

ROUNDED FIGURES

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

SoundScan

'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/Freddie 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 30-26, 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 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).

Farther 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 "Wind Beneath My Wings." It was a No. 2 pop hit for Bette Midler, but it had two earlier visits to the R&B chart. 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 Fugees' 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-debating single on the U.K. 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 G 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 won 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, land of "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 Thorpe of Magnolia, Del., points out that Celine Dion's "Because You Loved Me," the first No. 1 of 1996, is also the 96th No. 1 of the '90s.



by Fred Bronson

ROUNDER RECORDS

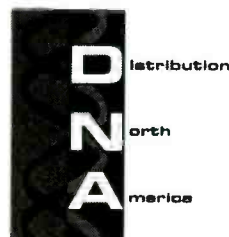
The NARM Independent Label Of The Year

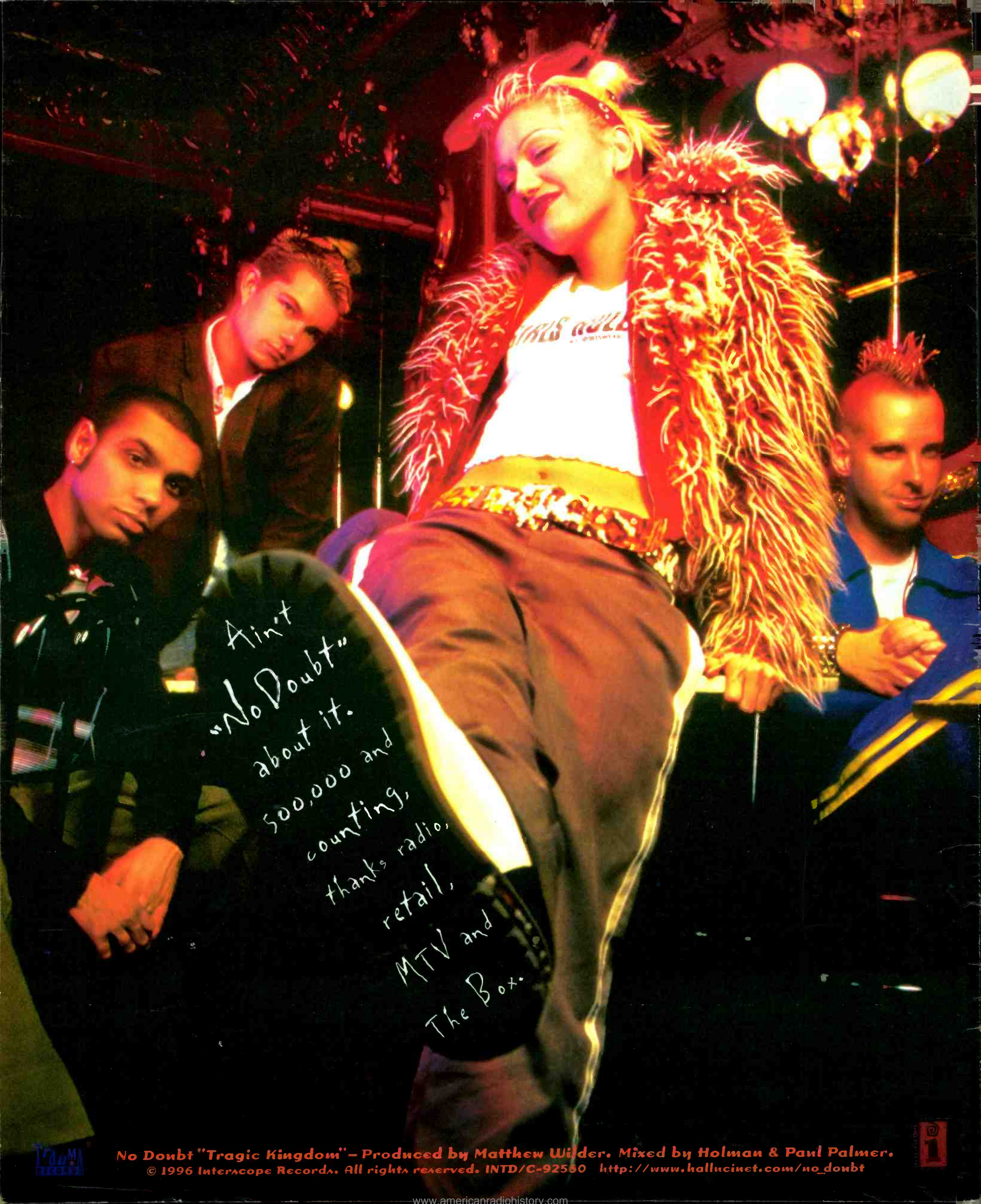
This has been an incredible year for Rounder and we'd like to thank all of the Retailers, One Stops, Rack Jobbers and Distributors who helped to make this possible. Without you, we would not have been able to achieve this amazing success.

Thank you for your constant support and love of real music!

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