

Billboard

NEWSPAPER

IN MUSIC NEWS



Atlantic Has Big Hopes For 'Tiny' Stone Temple Pilots Set
SEE PAGE 15

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 30, 1996

ADVERTISEMENTS

What Do You Want To Sell

Power Restored In Polydor's Cast

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

The potential of British pop act the La's was never fully realized due to



CAST

their abrupt breakup in 1991. Now, however, their bassist, John Power, is mining similar musical terrain with his new, like-minded group, Cast.

The La's received critical acclaim for their self-titled 1990 Go! Discs/London (Continued on page 143)

4AD's Scheer Cuts Into Pop

BY KEN STEWART

DUBLIN—Scheer, the fast-rising alternative rock quintet from two small towns in Northern Ireland, makes its



SCHEER

album debut with "Infection" on 4AD/Warner Bros. in the U.S. April 19 and in the U.K. and continental Europe May 27.

Scheer, whose guitar-driven, heavy melodic music has been described as "pop metal," "Black Sabbath meets Blondie," "energy pop," "Bjork fronting Fugazi," "Red Hot Chili Cranberries," and "Pantera in (Continued on page 159)

CD Single Sales Spurred By Addition Of Nonalbum Cuts

BY CRAIG ROSEN

LOS ANGELES—While the U.S. resurgence of CD single sales can be



SMASHING PUMPKINS

attributed largely to a low price point on two-track discs, label executives and retailers say that the release of maxi-singles with nonalbum material is also driving sales, particularly with modern rock artists.

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

That sales boost can certainly be traced to a drop in the price of the two-song CD single to \$3.49 by several major labels. However, the



FOO FIGHTERS

more expensive maxi-singles, or CD-5s, which usually list for \$6.49, actually outsold two-track discs in 1995, with a total of 10.9 million units moved. In 1994, 9.4 million CD maxi-singles were sold, according to SoundScan.

Although the two-track discs are leading the way this year, with sales of 2.4 million, compared to 1.6 million (Continued on page 158)

Record Clubs: An Inside Look At An Evolving Enterprise

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

BY ED CHRISTMAN and DON JEFFREY

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

In 1995, club sales declined to 14.3% of the total U.S. music market, accord-

ing to the Recording Industry Assn. of America. Moreover, sources suggest that because of rising paper costs, increased competitiveness between the clubs, and larger advances required to lure labels to sign up, both of the major clubs may have lost money last year for the first time in recent memory.

At the end of 1995, the clubs were successful in inducing both PolyGram and EMI Music to sign up again, but sources say those deals required advances three times larger than were paid in the past. (Continued on page 146)



Nonesuch's Adams Strikes New Note

BY BRADLEY BAMBARGER

NEW YORK—Writing a violin concerto is a daunting prospect for any contemporary composer—even one as successful as John Adams. The form is



ADAMS

N
NONESUCH

fraught with the weight of history: No less than Beethoven and Brahms made some of their most enduring statements with violin concertos, and, significantly, each master saw fit to compose (Continued on page 159)

Newest 'Aladdin' Disney's 3rd Wish

BY EILEEN FITZPATRICK

LOS ANGELES—Walt Disney Home Video is expecting direct-to-video magic to strike twice when it premieres



WILLIAMS



ALADDIN

"Aladdin And The King Of Thieves," the latest installment in the "Aladdin" trilogy, in retail stores this summer.

Direct-to-video was once thought of as a way to salvage movies that weren't good enough for a theatrical run. However, "The Return Of Jafar," the first video-exclusive "Aladdin" sequel, changed the rules when it was released (Continued on page 147)

INDIES

THE BILLBOARD SPOTLIGHT

SEE PAGE 97

HEATSEEKERS

Columbia's Stabbing Westward Tops Heatseekers Chart
SEE PAGE 24

CDP: 7243-8-32390
ROSANNE CASH
10 SONG DEMO
4.2.96

WHEN IT'S PURE AND SIMPLE, YOU LEAVE IT THAT WAY.

Produced by John Leventhal and Rosanne Cash. Management: Will Botwin-Vector/Side One Partnership

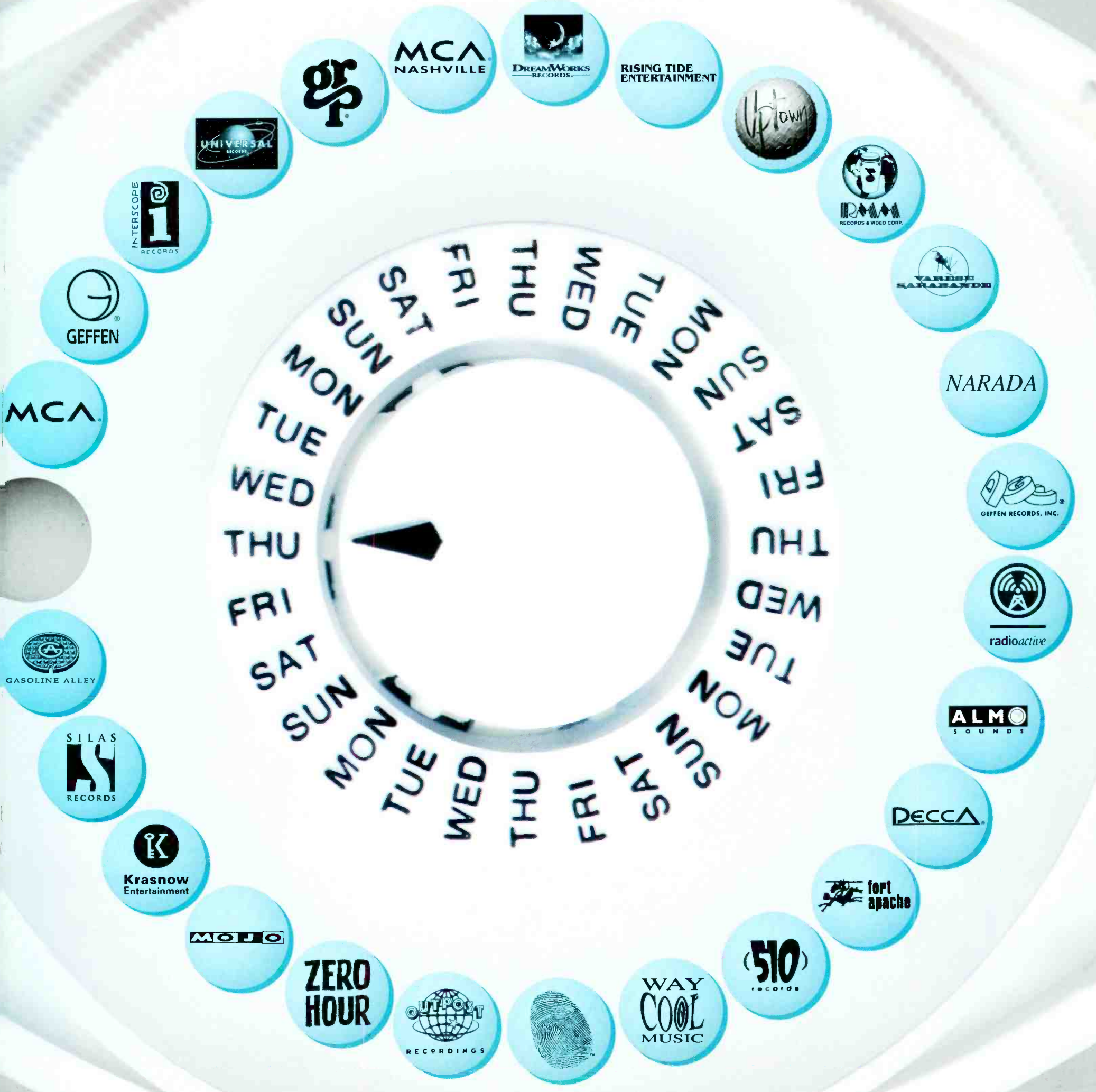
©1996 Capitol Records, Inc.

ADVERTISEMENT

**Good distribution
requires careful
planning.**

uni
distribution corp.

Expect the best.



MCA

GEFFEN

INTERSCOPE
1
RECORDS

UNIVERSAL
RECORDS

gr
P

MCA
NASHVILLE

DREAMWORKS
RECORDS

RISING TIDE
ENTERTAINMENT

Uptown

RAM
RECORDS & VIDEO CORP.

YARSE
SARABANDE

NARADA

GEFFEN RECORDS, INC.

radioactive

ALMO
SOUNDS

DECCA

fort
apache

(510)
records

WAY
COOL
MUSIC

RECORDINGS

OUTPOST
RECORDINGS

ZERO
HOUR

MOJO

Krasnow
Entertainment

SILAS
RECORDS

GASOLINE ALLEY

FALL IN LOVE ALL OVER AGAIN...

ANGELA BOFILL

love in slow motion

"Bofill has a marvelously expressive upper register... her ace in the hole is the chesty alto...she proves to be a gifted pop-soul diva."

— Rolling Stone

"Bofill's voice is sure and exact... her music shows the delicacy and elegance of Diana Ross at her best."

— People Magazine

"As impressive as ever."

— New York Post

Eleven new songs written by
the original angel of the night.

IN STORES
APRIL 23RD

Shanachie

Produced by Rex Rideout & Angie B.

CACHET 5018

www.shanachie.com



Wal-Mart, Blockbuster Top Vid Sales

'95 Holiday-Season Report Good News For Vendors

■ BY SETH GOLDSTEIN

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

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

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

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

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

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

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

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

FoxVideo priced "Miracle" at \$14.98 sug-

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

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

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

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

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

New BMG Vid Label Launches Firm Into Rental, Theatrical

■ BY EILEEN FITZPATRICK

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 153)

No. 1 IN BILLBOARD		PG. No.
VOLUME 108 • NO. 13		
★ THE BILLBOARD 200 ★		
★ JAGGED LITTLE PILL • ALANIS MORISSETTE • MAVERICK / REPRISE		154
BLUES		
★ LEDBETTER HEIGHTS • KENNY WAYNE SHEPHERD • GIANT		43
CONTEMPORARY CHRISTIAN		
★ JARS OF CLAY • JARS OF CLAY • ESSENTIAL		41
COUNTRY		
★ THE WOMAN IN ME • SHANIA TWAIN • MERCURY NASHVILLE		34
GOSPEL		
★ STANDI • V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR • VERITY		40
HEATSEEKERS		
★ WITHER BLISTER BURN + PEEL STABBING WESTWARD • COLUMBIA		24
THE BILLBOARD LATIN 50		
★ DREAMING OF YOU • SELENA • EMI LATIN		45
POP CATALOG		
★ LICENSED TO ILL • BEASTIE BOYS • DEF JAM		88
R&B		
★ THE SCORE • FUGEES • RUFFHOUSE		26
REGGAE		
★ BOOMBASTIC • SHAGGY • VIRGIN		43
WORLD MUSIC		
★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT / ATLANTIC		43
TOP ALBUMS		
★ THE HOT 100 ★		
★ BECAUSE YOU LOVED ME • CELINE DION • 550 MUSIC		150
ADULT CONTEMPORARY		
★ BECAUSE YOU LOVED ME • CELINE DION • 550 MUSIC		140
ADULT TOP 40		
★ TIME • HOOTIE & THE BLOWFISH • ATLANTIC		140
COUNTRY		
★ YOU CAN FEEL BAD • PATTY LOVELESS • EPIC		38
DANCE / CLUB PLAY		
★ SALVA MEA (SAVE ME) • FAITHLESS • CHEEKY		32
DANCE / MAXI-SINGLES SALES		
★ WOO-HA!!! GOT YOU ALL IN CHECK BUSTA RHYMES • FLIPMODE / ELEKTRA		32
LATIN		
★ AMOR • CHRISTIAN • MELODY		44
R&B		
★ DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY • JIVE		28
RAP		
★ WOO-HA!!! GOT YOU ALL IN CHECK BUSTA RHYMES • FLIPMODE / ELEKTRA		27
ROCK / ALBUM ROCK TRACKS		
★ SANTA MONICA (WATCH THE WORLD DIE) EVERCLEAR • TIM KERR		141
ROCK / MODERN ROCK TRACKS		
★ IRONIC • ALANIS MORISSETTE • MAVERICK		141
TOP SINGLES		
★ TOP VIDEO SALES ★		
★ POCAHONTAS • BUENA VISTA HOME VIDEO		128
HEALTH & FITNESS		
★ THE GRIND WORKOUT: HIP HOP AEROBICS SONY MUSIC VIDEO		130
KID VIDEO		
★ POCAHONTAS • BUENA VISTA HOME VIDEO		132
RECREATIONAL SPORTS		
★ WAYNE GRETZKY'S ALL-STAR HOCKEY BUENA VISTA HOME VIDEO		130
RENTALS		
★ DANGEROUS MINDS • BUENA VISTA HOME VIDEO		132
TOP VIDEOS		

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
CLASSICAL	
★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL	
CLASSICAL CROSSOVER	
★ US AND THEM: SYMPHONIC PINK FLOYD LONDON PHILHARMONIC [SCHOLES] • POINT MUSIC	
JAZZ	
★ HOW LONG HAS THIS BEEN GOING ON VAN MORRISON WITH GEORGIE FAME & FRIENDS • VERVE	
JAZZ / CONTEMPORARY	
★ O'S JOOK JOINT • QUINCY JONES • OWES1	
KID AUDIO	
★ WINNIE THE POOH • SING-ALONG • WALT DISNEY	
NEW AGE	
★ THE MEMORY OF TREES • ENYA • REPRISE	
MUSIC VIDEO SALES	
★ UNPLUGGED • KISS • POLYGRAM VIDEO	

THIS WEEK IN BILLBOARD

A SLUMP IN SPAIN

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

NOT JUST A QUICK HIT

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

■ BPI COMMUNICATIONS • Chairman & CEO: GERALD S. HOBBS • President: Arthur F. Kingsbury • Executive Vice Presidents: John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

©Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00, Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-Ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

COMMENTARY	12	MERCHANTS & MARKETING	57
ARTISTS & MUSIC	15	Retail Track	60
Executive Turntable	17	Declarations Of Independents	
The Beat	18		112
Boxscore	22	The Enter*Active File	124
Popular Uprisings	24	Home Video	127
R&B	25	Shelf Talk	128
Dance Trax	30	Child's Play	132
Country	33	REVIEWS & PREVIEWS	133
Jazz/Blue Notes	40	PROGRAMMING	139
In the Spirit	40	The Modern Age	141
Higher Ground	41	Vox Jox	142
Classical/Keeping Score	42	Music Video	144
Latin Notas	44	FEATURES	
Songwriters & Publishers	46	Update/Lifelines	96
Studio Action	47	Hot 100 Singles Spotlight	153
INTERNATIONAL	51	Between The Bullets	158
Canada	53	Market Watch	160
Home & Abroad	53	CLASSIFIED	136
Hits Of The World	54	REAL ESTATE	138
Global Music Pulse	55		

Italian Gov't Under Fire By IFPI For Ongoing Piracy

■ BY MARK DEZZANI

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

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

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

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

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

(Continued on page 153)



Burpee Named Billboard's Far East Bureau Chief

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

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

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

For the past two years, Burpee has been an editor at Emphasis/Time (Continued on page 148)

Canadian C'right Act Is Target Of Industry Report

■ BY LARRY LeBLANC

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

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

The task force was co-chaired by (Continued on page 23)

MTV Expanding Its Global Initiatives Regionalization To Enhance Cultural Focus

■ BY JEFF CLARK-MEADS and BRETT ATWOOD

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

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

The practical effects of MTV's initiative are threefold. MTV Europe's pan-European signal will be regionalized into north, south, and central segments

from May 1. Further, in October, MTV Latin America will split into three services: for Brazil, for the territory north of Mexico City, and for that south of Argentina. Finally, MTV Mandarin will, according to the company, "greatly increase its local production and programming and add local marketing and sales offices throughout its regional offices in Taipei [Taiwan], Hong Kong, and Beijing."

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

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

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

Freston says the U.S. will likely soon get MTV2, a spinoff to its present music

video service (Billboard, Feb. 10). MTV2, which is expected to be announced later this year, will consist of commercial-free clip programming that complements MTV and its adult-skewed, music-themed companion, VH1.

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

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

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

Roedy maintains that MTV is uniquely able to both cater to local cultures and present those cultures to a worldwide audience through show- (Continued on page 152)



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

Michael DeLorenzo To Host Billboard Latin Music Awards

■ BY JOHN LANNERT

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

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

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

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

evergreen "Feliz Navidad," among other career highlights. Feliciano, who has just inked a recording deal with PolyGram Latino, will perform at the awards show.

Pop superstar Gloria Estefan will receive the inaugural Spirit of Hope Award. Created in memory of slain Tejano/pop idol Selena, the award honors Hispanic recording stars who partici- (Continued on page 152)

Music Licensing Bill Introduced 'Fairness' Issues To C'right Office

■ BY BILL HOLLAND

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

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

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

It would give the Copyright Office the authority to resolve arguments over reasonable access to the repertoire of the music licensing groups. In addition, the bill would give the Copyright Office the authority to develop a "code of conduct" to govern licensing negotiations and practices that have long rankled not only restaurant own-

ers but religious broadcasters, which have joined in the debate over fees and costly per-program licenses.

The move caught industry insiders here by surprise.

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

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

The rights groups and other music-industry organizations have been awaiting a markup and passage of the copyright-extension bill, which would give copyright protection for life of the author plus 70 years. This is fast becoming the (Continued on page 146)



DELORENZO

PolyGram Expected To Promote Exec Ames Would Run Global Music Operations

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

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

Asked about the reports, a Poly-

Gram spokesman declined comment.

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

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

JEFF CLARK-MEADS

All across the nation, people are getting Insensitive

...and that makes
us *very* happy

HUGE NATIONWIDE PHONES
AND CALLOUT, INCLUDING:

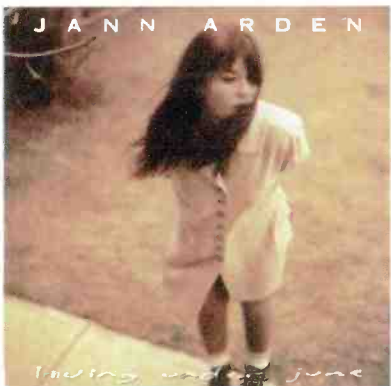
STAR - LOS ANGELES KDMX - DALLAS
KHMx - HOUSTON KWMX - DENVER
WBMX - BOSTON KPLZ - SEATTLE
WKTl - MILWAUKEE WTIC - HARTFORD
WMXV - NEW YORK

AIRPLAY MONITOR

(36) - (32) TOP 40 MAINSTREAM CHART
(21) ADULT TOP 40 CHART

FRESH FROM PERFORMANCES ON
LETTERMAN, GOOD MORNING AMERICA
WEEKEND TODAY SHOW

HEARD IN THE NEW LINE
MOTION PICTURE "BED OF ROSES"



FROM LIVING UNDER JUNE

PRODUCED AND MIXED BY ED CHERNEY, CO-PRODUCED BY JANN ARDEN
RECORDED BY ED CHERNEY AND DUANE SEYKORA
EXECUTIVE PRODUCER NEIL MACGONIGILL FOR MUSICWORKS
MANAGEMENT/DIRECTION: NEIL MACGONIGILL/RUDI LEVALLEY, MUSICWORKS, INC.
©1996 A&M RECORDS
A DIVISION OF POLYGRAM GROUP CANADA, INC.
MANUFACTURED AND MARKETED BY A&M RECORDS, INC.
ALL RIGHTS RESERVED.

JANN ARDEN

Insensitive



Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Elizabeth Renaud, Carl Rosen, Carolyn Horwitz

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Deborah Evans Price, Associate Editor

Dance Music: Larry Flick, Editor (N.Y.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Retail: Don Jeffrey, Associate Ed. (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)

Radio: Chuck Taylor, Editor (N.Y.)

Music Video/Enter*Active: Brett Atwood, Editor (L.A.)

Heatseekers Features Editor: Carrie Borzillo (L.A.)

Staff Reporters: Terri Horak (N.Y.), Douglas J. Reece (L.A.)

Administrative/Research Assistant: Shawnee Smith (N.Y.)

Special Correspondent: Jim Bessman

Contributors: Catherine Applefeld Olson, Fred Bronson,

Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,

David Nathan, Havelock Nelson, Phyllis Stark, Heidi Waleson

International Editor in Chief: ADAM WHITE

International Deputy Editor: Thom Duffy

International Music Editor: Dominic Pride

European News Editor: Jeff Clark-Meads

German Bureau Chief: Wolfgang Spahr

Japan Bureau Chief: Steve McClure

Far East Bureau Chief: Geoff Burpee

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

Director of Charts: Geoff Mayfield (L.A.)

Chart Managers: Anthony Colombo (Album Rock/New Age), Ricardo Companioni

(Dance), Datu Faison (Rap/Jazz/Gospel/Reggae/World Music, Blues), Steven

Graybow (Adult Contemporary), Wade Jessen (Country), John Lannert (Latin),

Jerry McKenna (Hot 100), Mark Marone (Modern Rock/Studio Action), Geoff

Mayfield (Billboard 200/Heatseekers), Theda Sandiford-Waller (R&B),

Marc Zubatkin (Video/Classical/Kids' Audio)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Paul Page

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Steven Graybow (N.Y.), Amani Walker (L.A.)

SALES

Associate Publisher/U.S.: JIM BELOFF

Advertising Services Manager: Michele Jacangelo

National Advertising Manager: (Video/Interactive) Jodie Francisco

New York: Ken Karp, Ken Piotrowski, Patricia A. Rod Jennings,

Deborah Robinson, Erica Bengtson, Phyllis Demo, Alex Vitoulis

Classified (N.Y.): Jeff Serrette, Susan Mazo

L.A.: Evelyn Aszodi, Dan Dodd, Robin Friedman,

Lezlie Stein, Alyse Zigman

Nashville: Lee Ann Photoglo, Mary DeCroce

Associate Publisher/Intl.: GENE SMITH

Europe: Christine Chinetti (London), Catherine Flintoff

Asia-Pacific/Australia: Amanda Guest, 011-613-9824-8260/8263 (fax)

Tokyo: Tokuro Akiyama, 044-433-4067

Milan: Lidia Bonguardo, 39+(0)362+54.24.44

Paris: Francois Millet, 33-1-4549-2933

Latin America/Miami: Angela Rodriguez, 305-441-7976

Mexico: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: ELISSA TOMASETTI

Promotion Art Director: Tony Santo

Special Events Manager: Maureen Ryan

Promotion Coordinator: Melissa Subatch

Marketing and Publicity Associate: Gayle Finkelstein

Circulation Manager: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Assistant Circulation Manager: Adam Waldman

Group Sales Manager: Jeff Somerstein

Circulation Promotion Account Manager: Trish Daly Louw

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulic

Advertising Production Coordinator: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Associate Editorial Production Manager: Drew Wheeler

Specials Production Editor: Marcia Repinski

Assistant Specials Production Editor: Marc Giaquinto

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Susan Chicola, Maria Maniclic, Anthony T. Stallings

Directories Production Manager: Len Durham

ADMINISTRATION

Senior Vice President/General Counsel: Georgina Challis

Director of Strategic Development: Ken Schlager

Directories Publisher: Ron Willman

On-Line Sales/Support: Vince Beese

Distribution Director: Edward Skiba

Billing: Debbie Liptzer

Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Washington, D.C.

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

telex 66-4959

fax 213-525-2394/2395

London

3rd Floor

23 Ridgmount St.

London WC1E 7AH

44-171-323-6686

sales fax 44-171-323-2314

edit fax 44-171-631-0428

Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

Tokyo

10th Floor No. 103

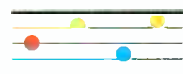
Sogo-Hirakawacho Bldg., 4-12

Hirakawacho 1-chome,

Chiyoda-ku, Tokyo 102, Japan

3-3262-7246

fax 3-3262-7247



Billboard Music Group

Commentary

Don't Rush To Judgment On Enhanced CD

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

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

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

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

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

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

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

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

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

But the enhanced CD is more than just an idea whose time has come—it's a classic example of our industry's ability to adapt to the changing lifestyle of the consumer.

According to San Francisco-based research firm Odyssey, in July 1994, only 6% of U.S. households had a CD-ROM. In a study done in January 1996, 15% had CD-ROM drives—an increase of 150% in just 19 months! In fact, 27% of U.S. households with personal computers bought their first computer in the last two years. At the same time, the amount of PC households with more than one computer has risen to 28%.

In a separate study, Forrester Research of Cambridge, Mass., has predicted that the installed base of multimedia home computers

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

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

in the U.S. will grow from 8.6 million in 1994 to 33.2 million in 1999.

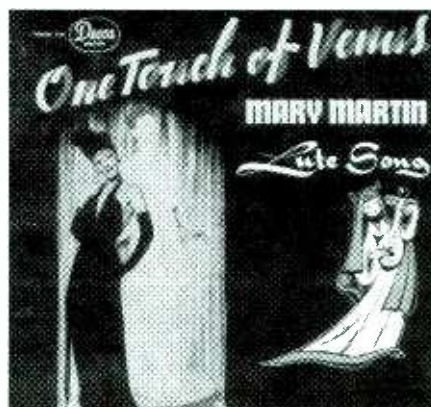
The recording industry has already felt the sting of consumers whose limited leisure-time focus has shifted from TV and stereo to the entertainment center of the future, the PC. Effectively competing in this environment means becoming an indispensable part of those consumers' expanding world.

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

LETTERS

GIVING REGARDS TO BROADWAY

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



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

Max O. Preeo
Show Music
Las Vegas

RICHIE SALES SPEAK LOUDER THAN WORDS

I would like to correct the impression you left

significant challenge.

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

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

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

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

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

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

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

THEY WANT THEIR MTT!

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

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

Malanne Mueller
Manager, media relations
BMG Classics
New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036

EXPERIENCE THE NEW BEGINNING

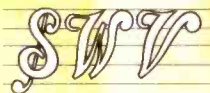
SWV

"new beginning"

*the new album from
sisters with voices
featuring the single & video
"you're the one"
album in stores april 23*



THE RCA RECORDS LABEL
A DIVISION OF BMG ENTERTAINMENT

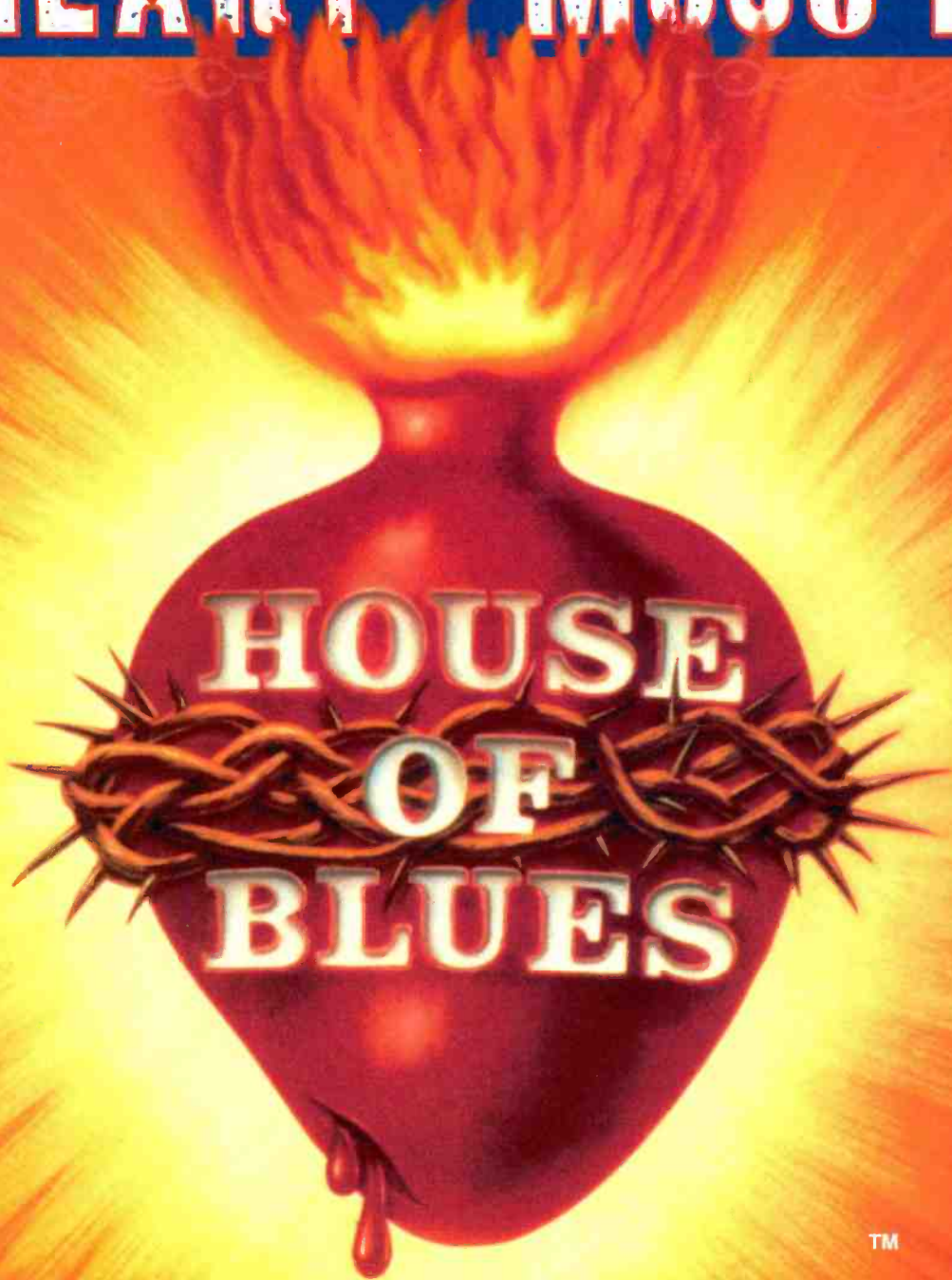


TM & © Registered • Margie • Registered • General Electric • USA • BMG Logo • BMG Entertainment • © 1996 BMG Entertainment Co.

EXECUTIVE PRODUCERS:
SWV, SINGLETON MANAGEMENT & KEVIN EVANS

SINGLETON MANAGEMENT
[HTTP://WWW.PEEPS.COM](http://www.peeps.com)

TAKE HEART - MOJO RISING



MUSIC COMPANY

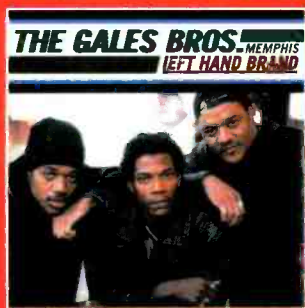
ANNOUNCING THE DEBUT RELEASES

FROM THE NEW HOME OF THE FINEST BLUES AND GOSPEL.



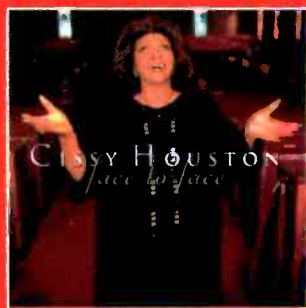
HOUSE OF BLUES SAMPLER
HOT BISCUITS

This specially-priced sampler features a tasty track from each of the new albums from the House Of Blues Music Company. Chow down on our appetizing platter of fresh, baked goods.



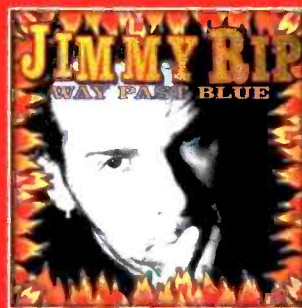
THE GALES BROS.
LEFT HAND BRAND

Three left-handed upside-down guitar-playing brothers from Memphis flame broil the smoking demons of heavy mojo blues. Eric, Eugene and Manuel Gales rock the house to its cobalt roots.



CISSY HOUSTON
FACE TO FACE

Spirits soar as Cissy Houston returns to sacred ground with amazing grace and sweet inspiration. Traditional gospel at its modern best from a diva who's talents are divine.



JIMMY RIP
WAY PAST BLUE

Blues' 21st century hoochie-coochieman dives dark and dead deep with style that gives cool heat a bad name. Sly, sexy and sassy, Jimmy Rip takes blues to the next dimension.



THE BLIND BOYS OF ALABAMA
I BROUGHT HIM WITH ME

The Blind Boys Of Alabama enjoy a global following that transcends the boundaries of race religion, language and age. Recorded live on a recent worldwide tour, this Grammy-nominated music is born where the wayward soul and the soaring spirit come together at last.

FOR FURTHER INFORMATION CONTACT: hobinfo@houseblues.com

* Marketed by Private Music, a unit of BMG Entertainment

HOUSE OF BLUES MUSIC CO.

IN BLUES WE TRUST.

Artists & Music

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

'Tiny Music . . .' Big News For STP Atlantic Act's Third Set Most Diverse Yet

■ BY CRAIG ROSEN

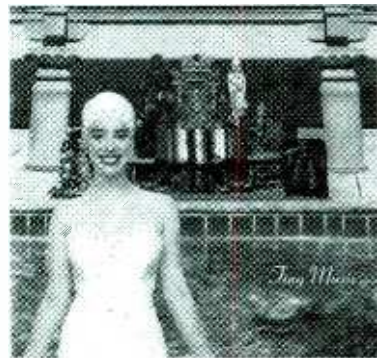
LOS ANGELES—Stone Temple Pilots are the Rodney Dangerfields of rock. The group's two albums have sold more than 3 million copies each, and STP has been one of the most successful acts of the '90s at modern rock and album rock radio. Yet the band has had a hard time earning respect from critics.

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

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

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

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



ous STP records."

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

and Modern Rock Tracks charts.)

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



Michael Lee says the track is picking up steam. "It started nowhere, but now it's top five in requests. After a good pounding for about a week, it's really starting to kick in."

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

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

(Continued on page 148)

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

■ BY CHRIS MORRIS

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



ALPERT

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

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

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

"I wanted some space between me

(Continued on page 147)

'97 Grammy Awards To Return To New York

NARAS: Arena Venue Will Retain 'Intimate Environment'

■ BY MELINDA NEWMAN

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

"We've had a 4,000-person waiting list for the awards show for the last few years," says Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences. "We have more than 10,000 members, and

tickets have been on a first-come, first-serve basis. They've been grumbling about it. I've had nominees in the balcony for years."



use of a larger hall may allow some members of the public to attend the show, Greene says, the majority of the

increased seat allotment will go to people in the industry. "If we do open it up to the public, which I think we will to some degree, I'm hoping to get some of the music institutions and associations in first," he says.

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

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

(Continued on page 153)

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

■ BY DEBORAH EVANS PRICE

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



CHRISTAFARI

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

Appearances last year on the reggae Sun Splash tour as well as opening

dates for top Christian rockers DC Talk put the band in front of both audiences. And Gotee executives are hoping that its new album, "Valley Of Decision," due out April 23, will garner sales from the two camps and beyond.

Christafari members say that their music is palatable to both audiences and that Christian reggae isn't a contradiction in terms. "Years ago, they

said the exact same thing [about] Larry Norman, Stryper, and all the pioneers of Christian rock," vocalist Erik Sundin says. "We are a reggae band. We do what we do for Jesus. We believe that music is a very creative thing, and we believe we get our creativity from God."

(Continued on page 152)

First there were credible charts.
Now there's incredible news!

Airplay Monitor—everything you expected and news coverage too!



- Top 40 Airplay Monitor • Country Airplay Monitor
- R&B Airplay Monitor • Rock Airplay Monitor

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

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

CALL 1-800-722-2346 TO SUBSCRIBE OR
FAX YOUR ORDER TO 212-536-5294.

Top 40/\$199 (1 year/51 issues) • Country, R&B, Rock/\$169 (1 year/51 issues)

Part of the Billboard Music Group.

H61A

WHEN SO SO DEF MAKES A HIT...



YOU CAN'T XSCAPE! AND I BETCHA "CAN'T HANG"

Experience the new flavor of **XSCAPE** on the up & coming R.Kelly Tour.

- | | |
|-------------------------|-------------------------|
| • 4/1-4 Rochester, NY | • 4/5 Boston, MA |
| • 4/6 Baltimore, MD | • 4/7 Hampton, VA |
| • 4/10 Uniondale, NY | • 4/11 Hartford, CT |
| • 4/12 E.Rutherford, NJ | • 4/13 Philadelphia, PA |
| • 4/14 Albany, NY | • 4/15 Toronto, CN |
| • 4/17 Columbus, OH | • 4/18 Saginaw, MI |
| • 4/19 Indianapolis, IN | • 4/20 St. Louis, MD |
| • 4/21 Memphis, TN | • 4/24 Chicago, IL |
| • 4/25 Louisville, KY | • 4/26 Cleveland, OH |
| • 4/27 Detroit, MI | • 4/28 Milwaukee, WI |

Listen to your local radio station for more tour date announcements.



XSCAPE

•Album	OFF THE HOOK	Platinum
•1st. Single	"Feels So Good"	Gold
•2nd Single	"Who Can I Run To"	Gold (No. 1 smash)
•3rd Single	"Do You Want To"	Destined for the same
•Coming Soon	"Can't Hang"	The next slamming release featuring MC Lyte

COLUMBIA

Management: Artistic Control Management, Inc.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. / © 1996 Sony Music Entertainment Inc.

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

■ BY PAUL SEXTON

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

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

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

Whether or not a young audience is persuaded to enter the Kingdom, images of the young Elvis are about to be everywhere. Introducing the campaign

on April 29 is a single reissue of "Heartbreak Hotel." Elvis' first 45 for RCA, it went to No. 1 in the U.S. on April 21, 1956, and stayed there for eight weeks, becoming his first million-seller. In Britain, the song charted May 11 that year, reaching No. 2 in a 21-week run.



PRESLEY

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

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

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

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

Remembering him that way hasn't been easy. Images of the "Vegas" Elvis have become entrenched in the popular consciousness in recent years, thanks to films, such as "Honeymoon In Vegas" starring Nicolas Cage, and (Continued on page 145)

Epitaph Suing Offspring Suit Claims Band Owes 3rd Album

■ BY CARRIE BORZILLO

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



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

The suit asks that the royalties revert back to the label "as a set-off against damages that may be

sought" if the Offspring fails to deliver a third album to Epitaph.

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

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

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

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

RCA Nashville, Kmart Team As NASCAR Sponsor

■ BY CHET FLIPPO

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

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

Noting that this is the first time that a record label has become an associate NASCAR sponsor, RCA Label Group senior VP/GM Randy Goodman says, "This is the big opportunity in racing that we had been looking for. I know that [recording artists] David Lee (Continued on page 148)



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

Settlement Reached In C'right Case RIAA Wins Damages In Send-A-Song Suit

■ BY BILL HOLLAND

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

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

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

Under the terms of the settlement, Send-A-Song has acknowledged that its unauthorized activities infringed upon the rights of the copyright-own-

er labels and has agreed to stop the activities.

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

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

Although the settlement did not involve interactive digital transmissions, the RIAA is using the announcement as a warning shot to the online arena: "I want to emphasize that the copyright principles upheld (Continued on page 148)

EXECUTIVE TURNTABLE

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

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

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

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



STEFFEN



PACHECO



ROSENBLATT



WHITE



GALUTEN



KLEIN



CANNON



LIPKIN

R&B promotion.

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

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

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

Zoo Entertainment appoints Ray

Gmeiner VP of promotion in Beverly Hills, Calif.; Doug Ingold senior director of alternative promotion in Beverly Hills; Jeff Dodes senior director, marketing and A&R, in New York; H.M. Wollman manager, marketing and artist development, in New York; Stephanie Pensyl Midwest regional promotion/marketing manager in Chicago; Michael Rich marketing and A&R representative in New York; and Marnie Nieves staff attorney in Los Angeles. They were, respectively, VP, rock promotion, for Zoo; national director, alter-

native promotion, at Relativity Records; associate director of college and alternative marketing at BMG Distribution; marketing manager for Geffen Records; personal assistant to Smashing Pumpkins' Billy Corgan; marketing representative at BMG Distribution; and attorney at Lacher & Lovell-Taylor.

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

RELATED FIELDS. Peter Lipkin is

named VP sales at PolyGram Merchandising in New York. He was senior director of sales at Applause Inc.

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

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

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

Cure Captures 'Wild Mood Swings'

Alternative Staple Back With Elektra Set

BY PAUL SEXTON

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

What's more, the Cure's "Wild Mood Swings" album, due in stores that day on Elektra, is described by bandleader Robert Smith as "the best album we've ever made." Produced by Steve Lyon, it's the British band's first studio set since 1992's "Wish," which became the Cure's first No. 1 album in its home country and went on to sell 1.1 million units in the U.S., according to SoundScan.



SMITH

That set was followed, in the unorthodox career path of the veteran alternative band, by two live albums released within a few weeks of each other in 1993, the two-disc "Show" and single album "Paris," neither of which came

close to making the usual retail impression of Cure records. "Show" has sold 213,000 units in America, while "Paris" has sold 95,000 units, according to SoundScan.

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

"I knew Porl [Thompson] was leaving, which was why we did the 'Show' film and album," says Smith. "In fact, Simon left at the same time, very briefly, because he felt he was upsetting everyone. There was a moment which I remember distinctly, with Perry

and me sitting in a room. We were supposed to be doing demos; we had no bass player, no drummer, no one to play keyboards... and I thought, 'Maybe this is it, it is going to end just with a whimper.'

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

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

(Continued on page 41)



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

Capitol's Butthole Surfers Journey Into 'Larryland'

BY CHRIS MORRIS

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

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



BUTTHOLE SURFERS

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

Of course, the rigorously confrontational group never makes things easy

for itself: Capitol had to delay the release of the album in order to change the record's title at the last minute, after the Rodgers & Hammerstein Organization objected to the original title, "Oklahoma!"

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

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

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

(Continued on page 41)

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

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

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

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

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

At the same time Patrick was out on the road with the Cramps, Giant, now known as Revolution, was starting its long

restructuring. Unsure of the company's direction, Patrick decided to strike out on his own, although he notes, "[Revolution head] Irving Azoff has always been very great to me."

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

UPDATE: After being heavily wooed by 550 Music, A&R exec Tim Sommer has decided to stay with Atlantic. Sommer was lured to 550 by the prospect of working with label head Polly Anthony, with whom, Sommer says, he has

always wanted to work. However he's staying with Atlantic because, he says, "I believe in the artists at Atlantic and the music at Atlantic and in [GM] Ron Shapiro and [co-chairman/co-CEO] Val Azzoli and in the respect they have for me." Sommer wouldn't discuss his new contract, but word has it that he will be upped to VP and, more importantly, will become the first Atlantic A&R exec to get points on projects... Dana Millman, formerly with Gold Mountain Management, is at Mercury in an A&R capacity.

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

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



by Melinda Newman

SHURE MICROPHONES

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.™

"Weird Al" Yankovic

GREAT JOB...



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

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

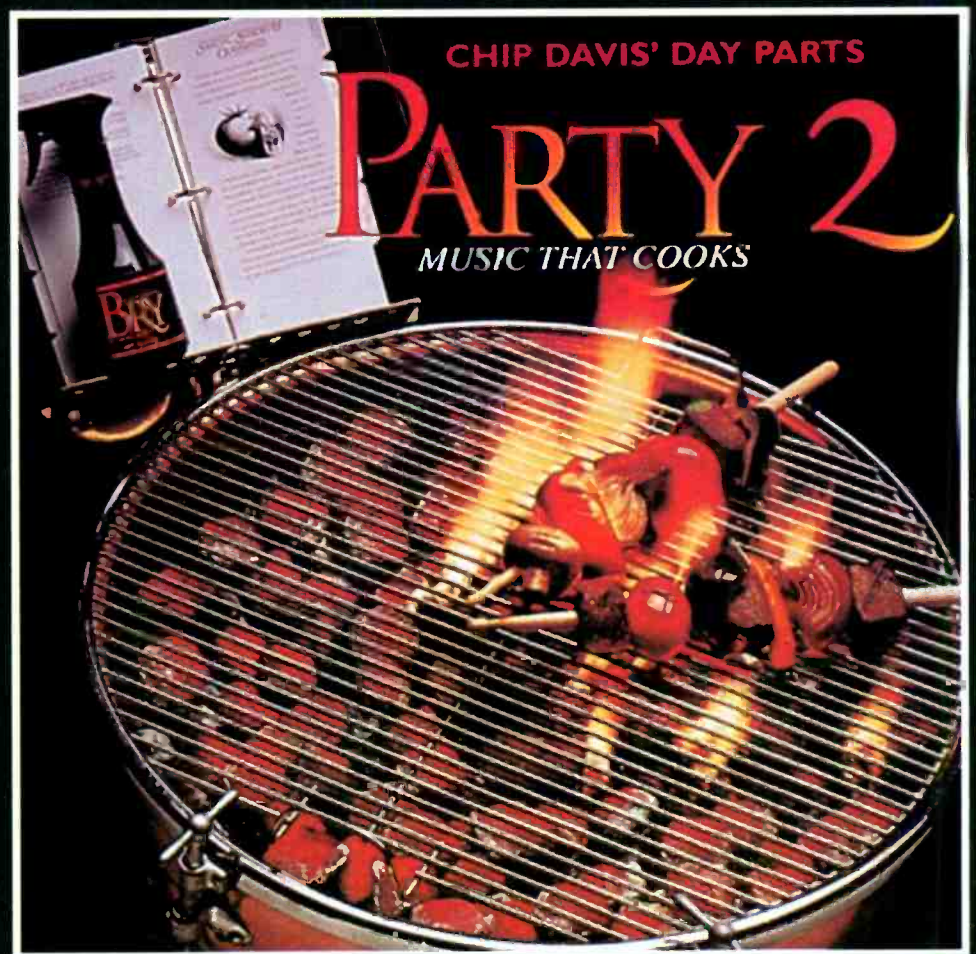
Chip

LET'S PARTY!

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

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

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



A M E R I C A N



G R A M A P H O N E

Member of
NAIRD

**PRIMETIME
NETWORK SPECIAL:
TO AIR ON FOX TELEVISION
EARLY JUNE**

Honorees
**Babyface
 Whoopi Goldberg
 Ketric Jordan
 Oseola McCarty
 Carol & Hurt Porter
 Maxine Waters**

Cohost
Sinbad

*Performers
 &
 Presenters*
**African Children's Choir
 Halle Berry
 Toni Braxton
 D'Angelo
 Aretha Franklin
 Danny Glover
 James Earl Jones
 Eriq LaSalle
 Terry McMillan
 Tony Rich
 and others**

Sponsored by
**AT&T
 CHRYSLER
 CLAIROL
 JCPENNEY
 JOHNSON & JOHNSON
 KRAFT FOODS
 PEPSI-COLA
 REVLON
 TOYOTA**

The 1996
ESSENCE
Awards
UPLIFTING OUR YOUTH

Spend an entertaining and inspiration-filled evening with ESSENCE and the nation's biggest stars as we pay tribute to accomplished Black youths as well as the exemplary women and men dedicated to uplifting our children and our community.

Enjoy spectacular performances by your favorite stars and be mesmerized by the lives of extraordinary unsung heroes.

This star-studded evening will leave you feeling renewed and exhilarated!

Be there as ESSENCE celebrates our future with a host of stars and friends at the 1996 Essence Awards.

Friday, April 26, 1996 at 7:30 P.M.

The Paramount at Madison Square Garden
 Two Pennsylvania Plaza, New York, N.Y.

For tickets, phone:



(212) 307-7171, (201) 507-8900,
 (516) 888-9000, (914) 454-3388

For information: (212) 465-MSG-1

Tickets also available at

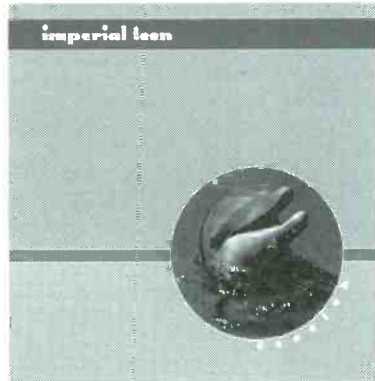
Madison Square Garden Box Office
 Ticket prices: \$35, \$75, \$100, \$150



Slash's Imperial Teen In Motion With 'Seasick'

BY STEVEN MIRKIN

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



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

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

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

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

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

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

(Continued on page 23)

A Celebration of BLUES

George Thorogood
Son Seals
Johnny Winter
Katie Webster
Robert Cray
Billy Boy Arnold
Stevie Ray Vaughan
Duke Robillard
Albert Collins
The Kinsey Report
Luther Allison
Ronnie Earl
Roy Buchanan
Otis Rush

and 58 more...

AVAILABLE AT ALL LEADING MUSIC OUTLETS
SUGGESTED LIST PRICE : CD \$9.98, CS \$4.98

Distribution In Canada
5925 Thimens Blvd.
St-Laurent, Que.
H4S 1A8
Canada
Tel.: (514) 339-2322
Fax: (514) 339-2337

Distribution In U.S.A.
Princeton Corporate Center,
Suite 300
5 Independence Way
Princeton, New Jersey
U.S.A. 08540
Tel.: (609) 95-9594
Fax: (609) 95-9377

S&CLAIR
PERFORMANCE GROUP INC.

**The most
concert listings
in the city.
It's enough to
make you
lose your voice.**



The weekly magazine that tells you where to go and what to do.

To advertise, call Vaughan Tebbe, Publisher, 212-539-4422
or Jim Lally, Advertising Sales Representative, 212-539-4427

Artists & Music

Capricorn's Straw Makes 'War And Peace'

■ BY CHRIS MORRIS

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

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

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

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

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

The irrepressible Straw says she first saw an early incarnation of the roots-rock band, then called the

Moreells, at a show at New York's Peppermint Lounge in the late '70s.

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

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

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

"We just decided to go down there and make the record," Straw adds. "I'm not kidding. I was just thinking,



STRAW

"How much money do I have? How much money is in the pipeline? Look, I'm just gonna do the record. I probably should have done that five years ago, but since I didn't, I might as well do it now." We put the first couple of sessions on Tony's credit card."

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

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

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

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

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

(Continued on next page)

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

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

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

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

—George Scarlett
National Product Manager
TOWER RECORDS

At Allegro, we're in the business of representing your business. Building relationships. Moving responsively. Learning your specific and unique needs. Exceeding expectations under the watchful eye of the label and the retailer. Never forgetting that people are the foundation of every business transaction. Which speaks volumes not just for us, but for you, too.
1-800-288-2007

ALLEGROSM

Artists & Music

CAPRICORN'S STRAW MAKES 'WAR AND PEACE'

(Continued from preceding page)

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

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

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

Capricorn—which signed Straw after the singer sent a tape of the fin-

ished album to label president Phil Walden—plans to issue "Love And The Lack Of It" to triple-A and modern rock radio April 9.

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

cross her to pop radio at some point."

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

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

He adds that the label is exploring the possibility of making a promotional CD with Straw interviewed by Hilly

Kristal, owner of CBGB, the New York club where Straw developed her career in the '70s and '80s. "War And Peace" contains a song about the venue.

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

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

SLASH'S IMPERIAL TEEN IN MOTION WITH 'SEASICK'

(Continued from page 21)

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

Currently on the road playing clubs, Imperial Teen will start a tour opening for the Amps in late April. Toward the end of the school year, the band will play colleges, as part of what Leger calls a "major, full-thrust" college campaign. The

first single, "You're One," will go to college radio first, with commercial alternative to follow, although Leger sees crossover to mainstream and triple-A as a possibility, adding that it's "an accessible, fun, across-the-board record." To demonstrate the band's wide appeal, Leger cites early press support from such diverse magazines as Interview, Elle, and Huh.

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

"Seasick" has received an enthusias-

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

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

CANADIAN COPYRIGHT ACT IS TARGET OF REPORT

(Continued from page 10)

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

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

Chater calls the report "a bargaining chip" for ongoing negotiations with the government over Copyright Act issues. "What we had been getting from the government before was [that the music

industry] didn't have [statistical] numbers or know what the policy alternatives are. Now, we've got a report with industry statistics."

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

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

The Sound Record Development Program provides funding for sound record-

ings, music video production, and international tours for Canadian artists.

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

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

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

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

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



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

Maximize your advertising effectiveness.

THE MUSIC LINE®

1-800-444-MUSIC
To sample, call and enter code: 155

Make all your advertising Audio-Interactive with telephone Music Sampling.
Monitor activity instantly with your own Personal Access Code.
Receive monthly Tracking Reports with demographics.
Flexible program suits any budget.

For media kit,
call 1-800-74MUSIC

YOUR FUTURE'S CALLING™

THE MUSIC LINE, INC. 311 West 43 St., Suite 1405, New York, NY 10036



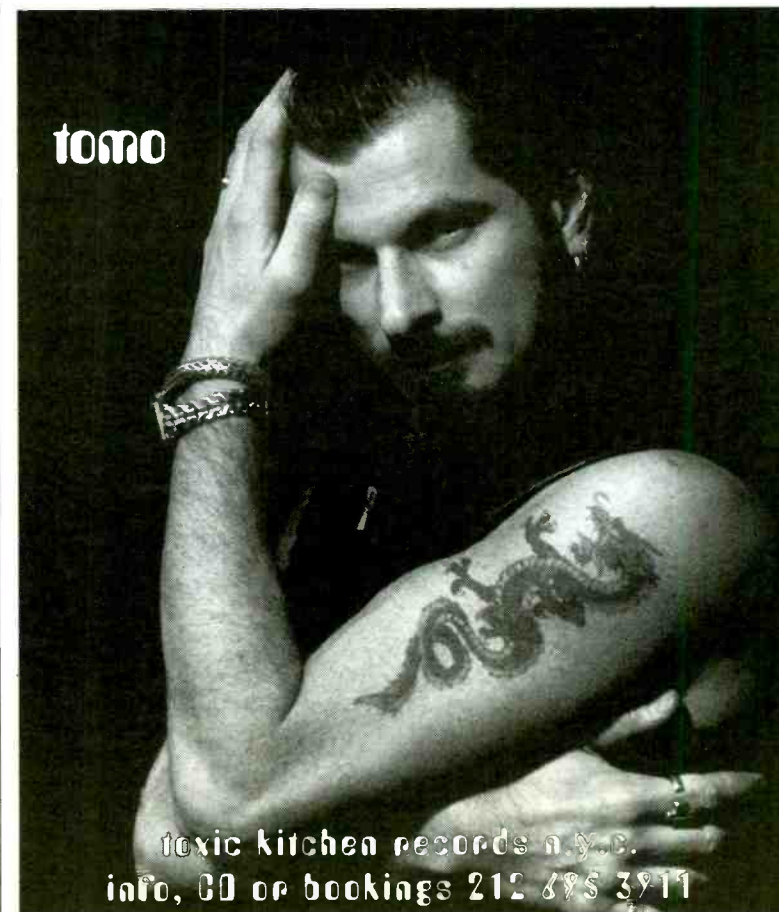
THE ROYALTY NETWORK

SPECIALIZING IN:

Royalty Statement Preparation
Administration of Publishers Catalogs
Preparation of Audits/Audit Rebuttals
Royalty Tracking for Publishers/Songwriters
Mechanical/Sync/Master Licensing

(718) 382-3272

tomo



toxic kitchen records n.y.c.
info, CD or bookings 212 695 3911

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FOR WEEK ENDING MARCH 30, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	8	STABBING WESTWARD	WITHER BLISTER BURN + PEEL
2	2	5	2 UNLIMITED	HITS UNLIMITED
3	—	1	CHANTAY SAVAGE	I WILL SURVIVE
4	6	5	DOG'S EYE VIEW	HAPPY NOWHERE
5	3	9	LONESTAR	LONESTAR
6	7	19	3T	BROTHERHOOD
7	5	31	TERRI CLARK	TERRI CLARK
8	8	19	KENNY WAYNE SHEPHERD	LEDBETTER HEIGHTS
9	10	23	DEBORAH COX	DEBORAH COX
10	9	2	CASSANDRA WILSON	NEW MOON DAUGHTER
11	—	1	BILL WHELAN	RIVERDANCE
12	13	6	THE NIXONS	FOMA
13	34	22	THE CORRS	FORGIVEN, NOT FORGOTTEN
14	23	25	JEWEL	PIECES OF YOU
15	16	3	JANN ARDEN	LIVING UNDER JUNE
16	12	2	GRAVITY KILLS	GRAVITY KILLS
17	17	12	SON VOLT	TRACE
18	14	10	RUBY	SALT PETER
19	19	25	JIM BRICKMAN	BY HEART
20	18	3	SUBDUDES	PRIMITIVE STREAK
21	25	13	LEE ROY PARNELL	WE ALL GET LUCKY SOMETIMES
22	27	3	GARY CHAPMAN	SHELTER
23	30	4	STEVE GREEN	THE LETTER
24	22	7	LINDA DAVIS	SOME THINGS ARE MEANT TO BE
25	24	14	JERALD DAEMYON	THINKING ABOUT YOU

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

26	21	3	GEORGE HOWARD	ATTITUDE ADJUSTMENT
27	20	23	MYSTIKAL	MIND OF MYSTIKAL
28	31	9	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS
29	15	3	SKINNY PUPPY	THE PROCESS
30	29	21	FROST	SMILE NOW, DIE LATER
31	—	1	SMOKIN' ARMADILLOS	SMOKIN' ARMADILLOS
32	11	2	LUSH	LOVELIFE
33	35	18	DARYLE SINGLETARY	DARYLE SINGLETARY
34	37	41	RHETT AKINS	A THOUSAND MEMORIES
35	28	5	MAD SKILLZ	FROM WHERE???
36	—	25	LOREENA MCKENNITT	THE MASK AND MIRROR
37	26	3	SUGA T.	PAPER CHASIN' (4 EVA HUSLTIN')
38	—	18	MANDY PATINKIN	OSCAR & STEVE
39	42	33	THE IMMORTALS	MORTAL KOMBAT: THE ALBUM
40	43	2	CRAIG CHAQUICO	A THOUSAND PICTURES
41	36	8	JUNIOR BROWN	JUNIOR HIGH (EP)
42	33	2	SALT	AUSCULTATE
43	45	30	POINT OF GRACE	THE WHOLE TRUTH
44	39	5	RICOCHE	RICOCHE
45	38	18	TERRY ELLIS	SOUTHERN GAL
46	32	7	LA MAFIA	UN MILLON DE ROSAS
47	—	1	ANOINTED	THE CALL
48	40	3	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR	STAND!
49	48	5	KILO	GET THIS PARTY STARTED
50	44	4	NICK CAVE & THE BAD SEEDS	MURDER BALLADS

POPULAR UPRIISINGS

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

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

Riverside, Calif., punk/ska band **Voodoo Glow Skulls**, which features Mexican/American members, have rerecorded



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

their Epitaph debut, "Firme," with vocals sung in Spanish. The midline-priced set is due Tuesday (26).

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

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

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

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

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

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

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

Select retail stores will give



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

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

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

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

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

As with "Tomorrow," Epic gave away a few thousand copies of the import single of "Drugs" to key retail outlets after 99X started playing the song.

Ross Pira, *Ammonia*'s product manager at Epic, says 34 of the 45 singles given to Tower in Atlanta and 42 of the 50 singles at the 13-store Newbury Comics chain based in Boston have already sold.

David Massey, the senior VP of A&R at Epic who signed *Silverchair* and *Ammonia*, says the reception to "Drugs" when

it was performed at a showcase in Atlanta was "a momentous thing."

Ammonia is on the road April 14-May 10.

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

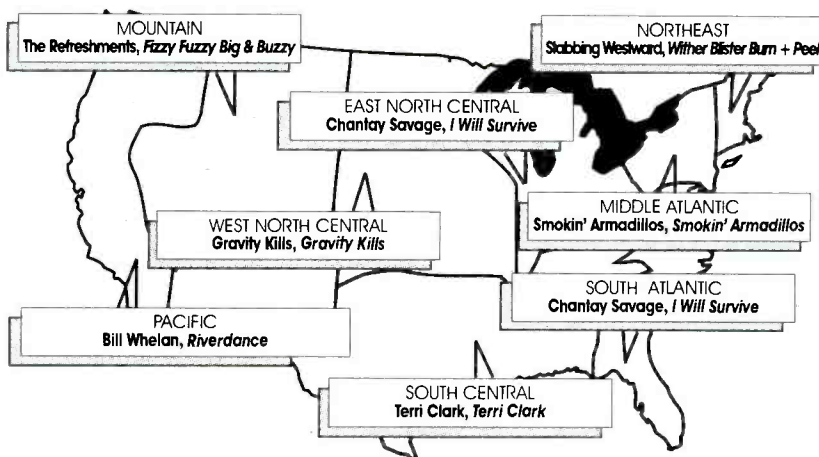
The band is featured in a set of baseball-style collectors'



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

cards in poses similar to those in the controversial Calvin Klein underwear ads. The band's clip for "I Really Wanted You" airs on MTV's "120 Minutes" on Sunday (24).

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

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



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

Ann Nesby Makes Solo Sounds Perspective Set Expands Singer's Audience

BY J.R. REYNOLDS

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

Perspective co-founder Terry Lewis says the goal of the tripack is to establish Nesby as an album artist, as opposed to a singles-driven act. "Ann is so multidimensional, it's hard to identify her exact target

market," says Lewis. "We need to pull in various markets at the same time. To section one [market] off and leave the others behind is a big mistake."



NESSBY

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

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

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

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

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

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

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

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

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

Despite the perception among many consumers of Nesby as a spiritual-only artist—the result of being the lead vocalist of the Grammy-winning Perspective act Sounds Of Blackness—Nesby says there's more
(Continued on page 27)

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

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

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

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

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

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

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

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

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

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

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

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

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

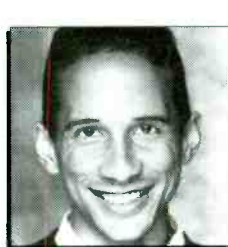
"Twenty Ton Weight," the group's contribution to the

soundtrack, is also on its debut album, "Sound Like This," and has an accompanying videoclip.

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

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

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



by J. R. Reynolds

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

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

(Continued on page 43)

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

BY MARLYNN SNYDER

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

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

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

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

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

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

The Brooklyn, N.Y.-based 20-something group is geared to a

female demographic, and Greenberg says that "House Keeper," the first single, sends a message to women: "It says that men can really take care of them and treat them like they want to be treated."

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



MEN OF VIZION

soundtrack.

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

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

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

(Continued on page 27)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MARCH 30, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	1	2	5	FUGEES RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98) 2 weeks at No. 1	THE SCORE	1
2	2	1	6	2PAC DEATH ROW/INTERSCOPE 524204/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
3	3	3	18	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
4	4	4	18	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
5	5	5	37	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
6	6	7	24	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	7	6	5	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
8	10	12	5	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	8
9	11	9	17	LL COOL J DEF JAM/RAL 523845*/ISLAND (10.98/17.98)	MR. SMITH	4
10	8	10	10	SOUNDTRACK ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
11	9	8	27	SOLO PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
12	12	11	21	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
13	14	15	19	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
*** Hot Shot Debut ***						
14	NEW	1	1	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE	14
15	13	13	10	KRIS KROSS RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
16	15	18	19	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	15
17	20	20	19	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
18	19	21	9	THE TONY RICH PROJECT LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
19	18	17	35	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
20	16	14	7	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
21	21	19	30	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
22	17	16	35	MONICA ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
23	22	24	25	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
24	23	22	70	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
25	27	26	20	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
26	25	25	35	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
27	24	23	29	FAITH EVANS BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
28	28	32	19	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
29	26	27	19	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
30	29	—	2	THE CONSCIOUS DAUGHTERS PRIORITY 53994 (10.98/16.98)	GAMERS	29
31	31	31	15	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
32	32	30	21	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
33	40	44	23	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
34	30	29	54	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
35	41	35	18	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
36	36	46	67	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
37	35	39	20	GENIUS/GZA GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
38	44	36	4	LORD FINESSE PENALTY 3035*/TOMMY BOY (9.98/13.98) HS	THE AWAKENING	36
39	43	38	8	THE D.O.C. GIANT 24627/WARNER BROS. (10.98/16.98)	HELTER SKELTER	5
40	39	41	20	CYPRESS HILL RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
41	49	51	20	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
42	47	42	12	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
43	46	49	33	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
44	42	43	77	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
45	48	52	34	SOUNDTRACK MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
46	37	34	35	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1

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
*** PACESETTER ***						
47	58	37	9	GHETTO TWINZ BIG BOY 0020 (9.98/14.98) HS	SURROUNDED BY CRIMINALS	37
48	33	33	5	MAD SKILLZ BIG BEAT/ATLANTIC 92623*/AG (10.98/15.98) HS	FROM WHERE???	18
49	52	58	71	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
50	50	47	19	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
51	NEW	1	1	JESSE POWELL SILAS 11287/MCA (9.98/15.98)	JESSE POWELL	51
52	34	28	3	SUGA T. SICK WID' IT 41578/JIVE (10.98/15.98) HS	PAPER CHASIN' (4EVA HUSTLIN')	28
53	51	48	32	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
54	45	45	68	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
55	38	40	3	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
56	54	61	21	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7
57	67	73	22	PURE SOUL STEP SUN/INTERSCOPE 92638/AG (10.98/16.98) HS	PURE SOUL	33
58	69	65	112	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
59	66	56	53	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
60	64	57	18	TERRY ELLIS EASTWEST 61857/EEG (10.98/16.98) HS	SOUTHERN GAL	27
61	61	70	79	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
62	60	54	19	PHYLLIS HYMAN PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY	12
63	63	63	81	BOYZ II MEN MOTOWN 530323 (10.98/16.98)	II	1
64	53	53	33	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
65	71	68	22	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
66	62	76	17	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98)	DON'T TRY THIS AT HOME	23
67	56	66	49	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
68	59	62	22	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
69	74	83	8	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98) ANTHOLOGY		57
70	80	89	33	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
71	57	59	20	ERICK SERMON DEF JAM/RAL 529286*/ISLAND (10.98/16.98)	DOUBLE OR NOTHING	6
72	79	67	10	KILO WRAP 8147/JCHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED	57
73	68	72	18	THE PHARCYDE DELICIOUS VINYL 35102*/CAPITOL (9.98/15.98)	LABCABIN CALIFORNIA	17
74	65	55	23	JANET JACKSON A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	4
75	77	64	40	WILLIAM BECTON & FRIENDS WEB 9145/INTER SOUND (9.98/13.98) HS	BROKEN	25
76	55	50	4	GANKSTA NIP RAP-A-LOT 41335/VIRGIN (9.98/15.98) HS	PSYCHOTIC GENIUS	32
77	NEW	1	1	THE EMOTIONS LEGACY 64832/COLUMBIA (7.98 EQ/11.98)	BEST OF THE EMOTIONS	77
78	72	86	18	5TH WARD BOYZ RAP-A-LOT 40758/VIRGIN (9.98/15.98)	RATED G	35
79	76	69	19	3T M.J.J./550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	65
80	93	84	17	C-BO AWOL 7199 (9.98/14.98)	BEST OF C-BO	35
81	85	—	16	GROUP HOME PAYDAY/FRR 124079*/ISLAND (10.98/16.98) HS	LIVIN' PROOF	34
82	81	80	17	VARIOUS ARTISTS TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	46
83	92	97	174	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
84	89	96	34	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
85	NEW	1	1	DENIECE WILLIAMS LEGACY 64839/COLUMBIA (7.98 EQ/11.98)	THE BEST OF: GONNA TAKE A MIRACLE	85
86	96	81	32	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
87	73	74	19	TOP AUTHORITY TRAK 72668/SOLAR (10.98/16.98)	RATED G	16
88	78	60	15	SPICE 1 JIVE 41583 (10.98/15.98)	1990 SICK	3
89	100	91	37	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
90	90	71	6	RICHE RICH SHOT 8000 (9.98/14.98)	HALF THANG	57
91	RE-ENTRY	18	18	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
92	70	75	20	INTRO ATLANTIC 82662/AG (10.98/15.98)	NEW LIFE	16
93	84	79	25	SOUNDTRACK UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
94	88	93	68	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
95	82	78	8	VARIOUS ARTISTS RHINO 71865 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 7	43
96	86	100	19	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98) HS	SMILE NOW, DIE LATER	36
97	RE-ENTRY	3	3	THE BRAND NEW HEAVIES DELICIOUS VINYL 35535/CAPITOL (9.98/15.98)	EXCURSIONS: REMIXES & RARE GROOVES	70
98	83	82	8	VARIOUS ARTISTS RHINO 71863 (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 5	45
99	RE-ENTRY	15	15	JAMAL ROWDY 37008/ARISTA (10.98/15.98) HS	LAST CHANCE, NO BREAKS	37
100	94	—	87	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2

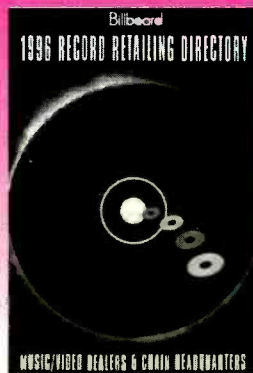
Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

The #1 Choice Of The Record and Video Industry

Billboard's Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers
- store names and addresses
- chain store planners and buyers
- store genre or music specialization
- audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$145 plus \$5 shipping and handling (\$12 for international orders) call (800) 344-7119. In NJ call (908) 363-4156.

Or send check to:

Billboard Directories, Dept. BDRD3036, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final. BDRD3036

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'ALL THE THINGS (YOUR MAN WON'T DO)' and 'DOWN LOW (NOBODY HAS TO KNOW)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'LOVE U 4 LIFE', 'EXHALE (SHOOP SHOOP)', and 'TONITE'S THA NIGHT'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'FANTASY', 'YOU PUT A MOVE ON MY HEART', and 'ALREADY MISSING YOU'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'CAN'T YOU SEE', 'CANDY RAIN', and 'BROWN SUGAR'.

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

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title, including '1, 2, 3, 4 (SUMPIN' NEW)', '5 O'CLOCK', and 'I MISS YOU (COME BACK HOME)'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top selling songs like 'DOWN LOW (NOBODY HAS TO KNOW)', 'ALL THE THINGS (YOUR MAN WON'T DO)', and 'WOO-HAH!! GOT YOU ALL IN CHECK'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'KEEP TRYIN'', 'WIND BENEATH MY WINGS', and 'VISIONS OF A SUNSET'.

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

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

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

Commercially available on the mighty deConstruction Records at the top of April, "Love Me Now" on test pressing has been gathering rabidly positive response from DJs throughout much of Europe and the U.K. for several weeks. The double-pack of remixes shows the act tweaking the track into a haunting trance anthem and then completely rein-

venting it as a handbag-swingin' anthem. Something for everyone, as they say. The full-length "So Hard" is near completion and is set for summer release. We hope a stateside label will be on board by then.

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

Not bad, eh? Well, the real juice of this effort is provided by Life-mates **Paul Bryant** and **Andy Throup**, whose

composition and performance are steeped in old-school soul and disco reverence. They bring the meat to the table for **Knuckles** and company to carve up and cook. Fortunately, none of the producers involved get so carried away that essence of "Love, Love,



by Larry Flick

Love" disappears.

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

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

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

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

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

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

On the album front, there is "Absol-

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

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

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

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

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

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

Didn't think there were that many songs with such challenging lyrical fare? Think again, kids. Besides the obvious "Boogie Oogie Oogie" by **A Taste Of Honey** and "I'm Your Boogie Man" by **KC & the Sunshine Band**, there is "Jungle Boogie" by **Kool & the Gang**, "Boogie Fever" by the **Sylvers**,

"Get Up And Boogie" by **Silver Convention**, and our personal fave, "Bertha Butt Boogie" by the **Jimmy Castor Bunch**, among others. Way more fun than you will ever feel free to admit out loud.

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

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

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



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

HIP HOP FREESTYLE CLUB HOUSE TECHNO

WE ARE THE 12" VINYL SINGLE SOLUTION

• OVER 500 MAJOR/INDEPENDENT LABELS
• CURRENT AND CATALOG ON 12" / LP'S
• KNOWLEDGEABLE SALES FORCE
• EXCELLENT SERVICE

VINYL ACCESSORIES
Record Bags - Slip Mats - Stanton Products

CALL FOR OUR NEW STORE PACKET

UNIQUE MUSIC CORP.
110 DENTON AVENUE, NEW HYDE PARK, NY 11040
Tel.# (516) 294-5905 ext. 445
Tel.# (800) 294-5901 Outside NYS Fax# (516) 294-1644
PROGRESSIVE TRANCE DANCE DANCEHALL

Billboard **Dance**
HOT Breakouts
FOR WEEK ENDING MARCH 30, 1996
CLUB PLAY

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

MAXI-SINGLES SALES

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

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



**If you missed
Billboard's First Annual
Dance Music Summit... you missed**

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

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

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

**You never know what will happen
this year... so don't miss out !!!**

Billboard's 3rd Annual
DANCE
Music Summit

July 17-19, Chicago Marriott Downtown

CONTACT: Maureen Ryan
Billboard Magazine, 1515 Broadway, 14th Floor,
New York, NY 10036
(212) 536-5002 PH - (212) 536-5055 FAX

WATCH BILLBOARD FOR DETAILS!!

SANTO
CAIRO

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

○ 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.

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

Experience The Power!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — THE POWER BOOK — March 1996 Edition

The most important tool for music, radio and promotion executives to use every day!
Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders).
"2 Directory Package Deal!" — The Power Book March 1996 Edition AND The Power Book September 1996 Edition for just \$119. Order now & SAVE more than 20% on the September '96 Edition! (September '96 Edition will automatically mail in September).

To order, or for more information, call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156.
Or mail this ad with your payment to: **Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.**
Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

Updated for the Spring!

JAM-PACKED WITH LISTINGS:

- Radio Stations — Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDPB3036



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

Hal Ketchum Hauls Out 'The Hits' Curb Artist To Focus On Writing, Not Touring

BY DEBORAH EVANS PRICE

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

"I think the 11 hits are a wonderful chronology of what has got me to

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



KETCHUM

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

record."

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

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

(Continued on page 39)

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

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

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

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

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

HELP WANTED: Change continues to be a constant at Nashville's music television networks. The president's positions at TNN and Z Music Television remain open after the recent respective departures of Kevin Hale and Ken Yates. Meanwhile, CMT has confirmed that it is actively recruiting a worldwide director of operations following the departure of Cindy Painter, who left to become director of licensing at parent company Gaylord Entertainment. ... Borman Entertainment has come to town. The Los Angeles-based firm has opened a Nashville office with VP Joni Foraker relocating from Los Angeles. Borman manages Faith Hill, Dwight Yoakam, Mary Chapin Car-

penter, and Trace Adkins... The 30th annual CMA Awards show will be televised on CBS Oct. 2 from the Grand Ole Opry House. Walter C. Miller will again produce the show. The CMA's International Entertainment Expo, better known as SRO, follows Oct. 3-5 at the Nashville Convention Center... Disney Music is dipping its toe into the local waters, signing Lonestar's Richie McDonald and re-signing Steve Diamond.

KIDS TODAY: Instead of spending spring break raising hell in Florida or Cancun, Mexico, about six-dozen Berklee College of Music students traveled to Nashville March 16-20 in order to attend panels and seminars on Music Row. This is the eighth year in a row that the Boston-based college has sent a contingent,

and the week has become very popular with people here as well. It's also resulted in a number of Berklee students getting jobs in the industry here, according to Berklee's Allen Bush. Warner Bros. is sponsoring this year's trip. ASCAP BMI and SESAC hosted most of the workshops. Berklee alumna Gillian Welch was the subject of one of



by Chet Flippo

the most popular panels, "The Artist's Journey."

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

Cathedrals Are Top Act At Hearts Aflame Awards

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

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

Hosted by Bill Gaither, Mark Lowry, and Chonda Pierce, the awards were taped for broadcast on the Inspirational Network May 4 at 7 p.m., with a repeat broadcast scheduled for June 22. Awards were bestowed in 16 categories and were

voted on by the members of the Southern Gospel Music Guild to honor excellence in the field of Southern gospel and for "keeping the flame alive."

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

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

(Continued on page 39)



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

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 30, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	58	SHANIA TWAIN ▲ ⁵ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
2	3	4	21	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
3	2	2	5	WYONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
4	5	5	17	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
5	4	3	6	NEIL DIAMOND COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
6	7	7	66	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
7	6	6	17	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
8	8	8	29	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
9	10	10	26	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
10	11	11	22	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
11	12	12	51	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
12	9	9	8	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	5
13	13	13	25	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
14	14	14	3	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
15	16	15	24	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
16	20	27	9	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	16
17	15	16	93	VINCE GILL ▲ ² MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
18	18	19	27	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
19	22	24	32	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	19
20	19	20	35	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
21	21	22	8	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
22	23	17	30	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
23	17	18	58	ALISON KRAUSS ▲ ⁷ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
24	24	21	44	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
25	25	23	25	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
26	26	25	27	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
27	28	26	39	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
28	29	29	104	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
29	27	28	21	AARON TIPPIN RCA 66740 (9.98/15.98)	TOOL BOX	12
30	32	35	35	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
31	31	31	27	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
32	30	30	38	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
33	33	34	183	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
34	37	37	93	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	38	40	23	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	35
36	36	33	7	LINDA DAVIS ARISTA 18804 (9.98/15.98) HS	SOME THINGS ARE MEANT TO BE	26
37	34	36	25	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
38	39	38	15	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	35	32	63	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
40	41	41	77	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
41	43	46	19	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
42	40	39	25	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
43	NEW ▶		1	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98) HS	SMOKIN' ARMADILLOS	43
44	44	43	129	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
45	42	44	111	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
46	45	47	114	JEFF FOXWORTHY ▲ ⁷ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
47	46	49	31	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
48	48	51	25	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	48
49	50	52	55	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45
50	47	42	20	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
51	53	53	99	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
52	49	48	20	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
53	52	55	5	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	52
54	51	45	5	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
55	54	54	77	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
56	55	56	111	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
57	58	58	112	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
58	57	59	87	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
59	61	61	240	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
60	59	64	70	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
61	60	63	113	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
62	62	57	54	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
★ ★ ★ PACESETTER ★ ★ ★						
63	66	68	193	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
64	64	71	53	NEAL MCCOY ▲ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
65	56	50	10	VARIOUS ARTISTS DECCA 11260/MCA (10.98/16.98)	NOT FADE AWAY (REMEMBERING BUDDY HOLLY)	19
66	63	65	12	DOUG SUPERNAW GIANT 24639/WARNER BROS. (10.98/15.98) HS	YOU STILL GOT ME	42
67	65	66	82	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
68	71	62	5	LARI WHITE RCA 66742 (10.98/15.98) HS	DON'T FENCE ME IN	53
69	68	—	77	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
70	70	72	83	THE TRACTORS ▲ ⁷ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
71	74	75	23	VARIOUS ARTISTS SPARROW 51445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
72	73	69	149	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
73	67	74	71	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
74	NEW ▶		1	LISA BROKOP CAPITOL NASHVILLE 33875 (10.98/15.98)	LISA BROKOP	74
75	RE-ENTRY		48	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING MARCH 30, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	GREATEST HITS	254
2	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	35
3	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	66
4	5	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	53
5	4	REBA MCENTIRE ▲ ⁷ MCA 4979* (7.98/12.98)	GREATEST HITS	252
6	8	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	250
7	6	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	233
8	7	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	252
9	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	248
10	12	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	19
11	13	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	100
12	14	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	44
13	10	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	16

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	18
15	20	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	79
16	18	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	12
17	17	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	117
18	16	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	10
19	15	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	2
20	19	WYONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYONNA	30
21	23	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	16
22	—	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	1
23	21	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	115
24	22	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	52
25	—	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	16

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

WOULDN'T IT BE GREAT...

IF YOU COULD TALK TO ALL OF YOUR
CUSTOMERS AROUND THE WORLD,
AT THE SAME TIME, IN THE
SAME PLACE, EVERY WEEK?

YOU CAN WITH
Billboard

Every week, Billboard attracts everyone you do business with-- Retail/Distribution, Radio, The Media, Venues, Recording Studios, Artists/Managers, Financial Institutions, in 110 countries around the world. Buying an ad in Billboard is the equivalent of picking up the microphone and telling them what you're up to. For 101 years, amazing things have happened to advertisers in Billboard.

**THINK ABOUT IT!
EVERYONE AT ONE TIME.
IN ONE PLACE.**

STEP UP TO THE MIKE . . .

New York: 212.536.5004

LA: 213.525.2307

Nashville: 615.321.4294

London: 44.171.323.6686

UPCOMING

Billboard®



SOUNDTRACKS

ISSUE DATE: APRIL 27

AD CLOSE: APRIL 2

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

Contact:

Deborah Robinson
212-536-5016



INTERNATIONAL LATIN MUSIC CONFERENCE GUIDE

ISSUE DATE: MAY 4

AD CLOSE: APRIL 9

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

Contact:

Angela Rodriguez
305-441-7976
Daisy Ducret
510-524-4718



VIRGIN TAKES MANHATTAN

ISSUE DATE: MAY 4

AD CLOSE: APRIL 9

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

Contact:

Lezle Stein
213-525-2329



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

Reach Billboard's 200,000

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.)

NEWSPAPER

Billboard

#BXNCCVR ***** 3-DIGIT 908
#GEE4EM740M099074# 002 0740 000
BI MAR 2198 1 03
MONTY GREENLY
3740 ELM AVE APT A
LONG BEACH, CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • MARCH 30, 1996

THE SPIRIT OF '96

NARM GOES TO WASHINGTON

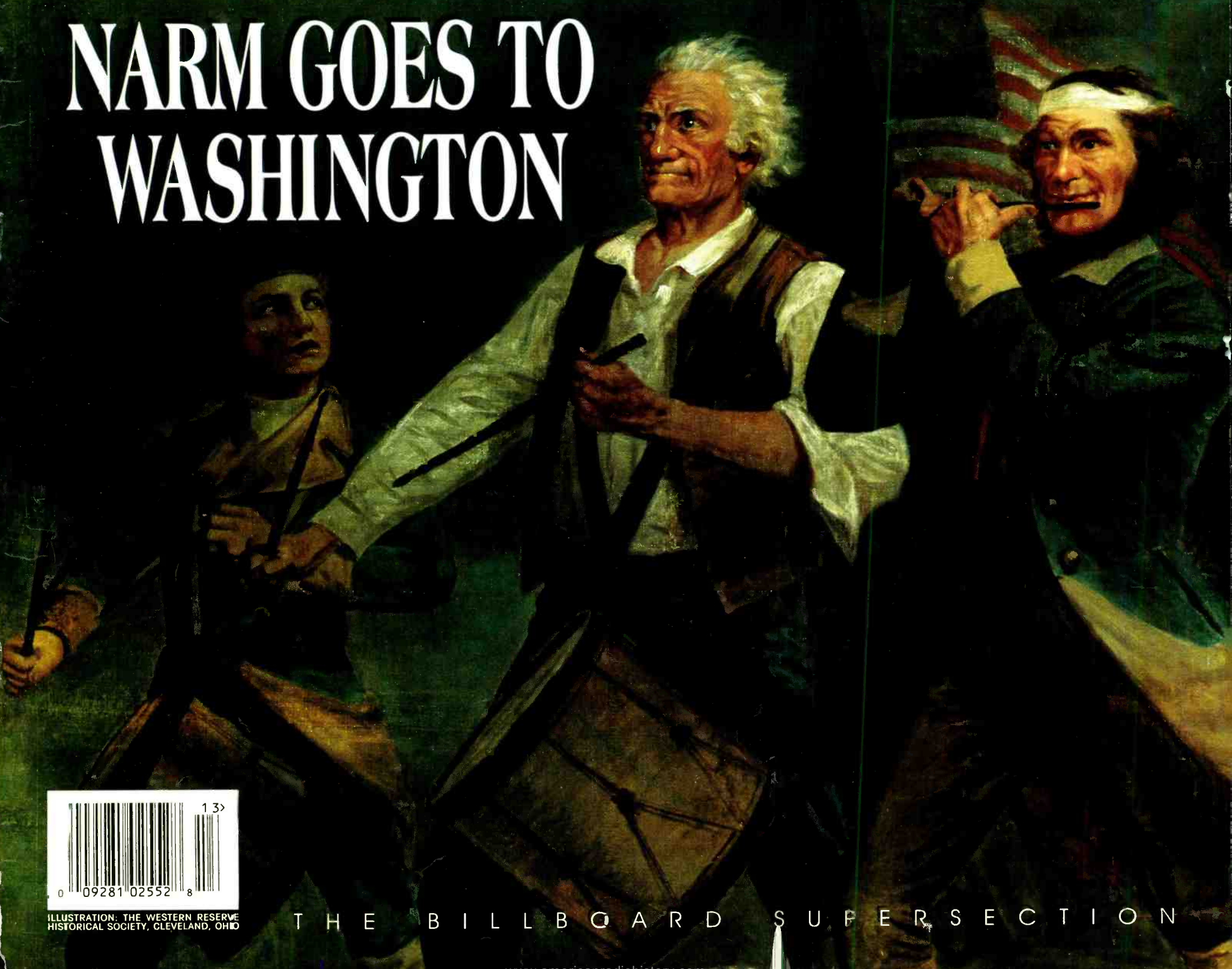


ILLUSTRATION: THE WESTERN RESERVE HISTORICAL SOCIETY, CLEVELAND, OHIO

THE BILLBOARD SUPERSECTION

SOUND
and
VISION

it's
what
we
do

We're working to
keep
TWO
of them
satisfied

© 1996 PolyGram Group Distribution, Inc. Art direction: Janet Perr. Photography: Everard Williams



There are

Nine Orifices
on the

**Human
Body**



Quality and Variety at an



The Saga started with *Lonesome Dove*.
The Story, the acclaim, the epic sales
all continue with...

LARRY McMURTRY'S STREETS of LAREDO



- Over 250 Million adult impressions created by extensive radio campaign on abc, CBS & WESTWOOD ONE networks!
- Powerful exposure on VIDEO PIPELINE and "Take One."
- Promotional trailers on all upcoming releases.
- In-pack \$3 rebate on popular Cabin Fever titles!
- Theatrical size poster available!
- Timed perfectly for Father's Day!
- Traffic stopping displays available in 6, 12, 24 & 48 packs!

**Larry McMurtry's Streets of Laredo
Video Sweepstakes – features a grand
prize of Jeep® Cherokee Laredo!**



JAMES GARNER SISSY SPACEK SAM SHEPARD
"LARRY McMURTRY'S STREETS OF LAREDO"
RANDY QUAID NED BEATTY WES STUDI CHARLES MARTIN SMITH
GEORGE CARLIN ALEXIS CRUZ KEVIN CONWAY JAMES GAMMON
AND SONIA BRAGA EXECUTIVE PRODUCERS SUZANNE DE PASSE ROBERT HALMI, JR.
LARRY McMURTRY DIANA OSSANA AND LARRY LEVINSON
BASED ON THE NOVEL BY LARRY McMURTRY TELEPLAY BY LARRY McMURTRY
& DIANA OSSANA DIRECTED BY JOSEPH SARGENT
DE PASSE ENTERTAINMENT AND LARRY LEVINSON PRODUCTIONS
IN ASSOCIATION WITH RHI ENTERTAINMENT, INC.

Street Date: May 21, 1996 Order Date: May 1, 1996
To order call your distributor or Cabin Fever at
1-800-42-FEVER or in Connecticut at 203-863-5200.
Running Time: Approx. 3 Hrs. 47 Min./Not Rated/Color

© 1996 Art and Design Cabin Fever Entertainment, Inc. All Rights Reserved.
* Prices may vary in Canada.
Jeep is a registered trademark of Chrysler Corporation.



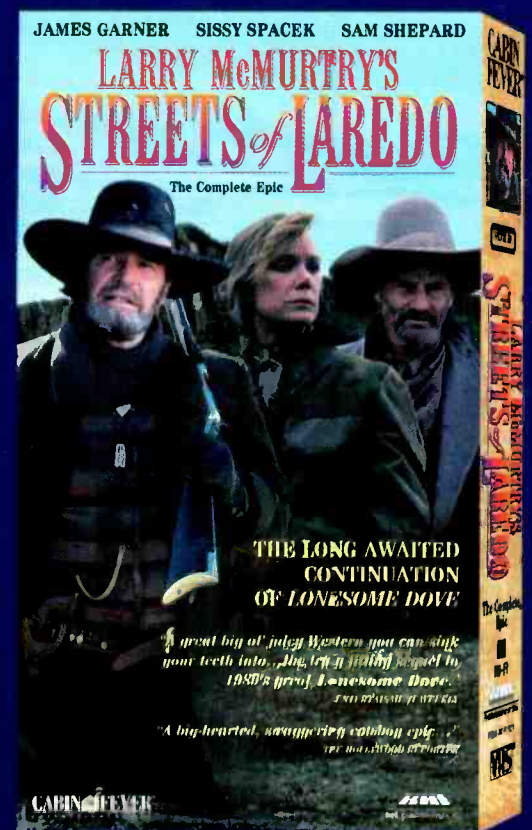
Larry McMurtry's *Streets of Laredo* follows in the best-selling boot steps of *Lonesome Dove*, one of the greatest video success stories ever. Selling a blistering 2 million plus copies (and counting!), McMurtry's classic tale became an American institution, establishing a beginning for a video "franchise"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

STARRING:
JAMES GARNER
SISSY SPACEK
SAM SHEPARD
RANDY QUAID
NED BEATTY
WES STUDI
CHARLES MARTIN SMITH
GEORGE CARLIN
ALEXIS CRUZ
KEVIN CONWAY
JAMES GAMMON
AND
SONIA BRAGA

\$39.95* / **\$19.95***
SRP SP SRP EP



CF #15248



Item #CF1521
(SP Mode
2 tapes/1 sleeve)
Item #CF1528
(SP Mode
2 tapes/2 sleeves)
Item #CF1529
(EP Mode
1 tape)

Keynoter Howard Stringer Eases Into Brave New Digital World

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

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

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

BB: What kind of music programming are you developing?

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

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

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

that experience.

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

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



Howard Stringer

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

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

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

may well get a whole new generation, for whom rock music ended with rap. They're looking for a place to transition to.

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

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

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

HS: I haven't written the speech yet.

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

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

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

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

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

(Continued on page 94)

ONSTAGE AT NARM

(Continued from page 81)

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

Mary Chapin Carpenter

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



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

Carlene Carter

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



Johnny Cash. Her music career began in the '70s, when she was a songwriter for Emmylou Harris, Tracy Nelson and the Doobie Brothers, and grew as she collaborated with the musical talents of Dave Edmunds, Bernie Taupin, Sheila E. and many others. Her 1980 album, "Mystical Shapes," was a defining force in what contemporary country music has become.

Carter filled her latest album, "Little Acts Of Treason," with party-girl songs, ballads and quiet reflections. The album features a duet with her father on his 1954 hit, "Loose Talk," and a rendition of the 1932 Carter Family song "Winding Stream," which she sings with her mother, aunts Helen and Anita, and daughter Tiffany.

DC Talk

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



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

The Four Tops

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



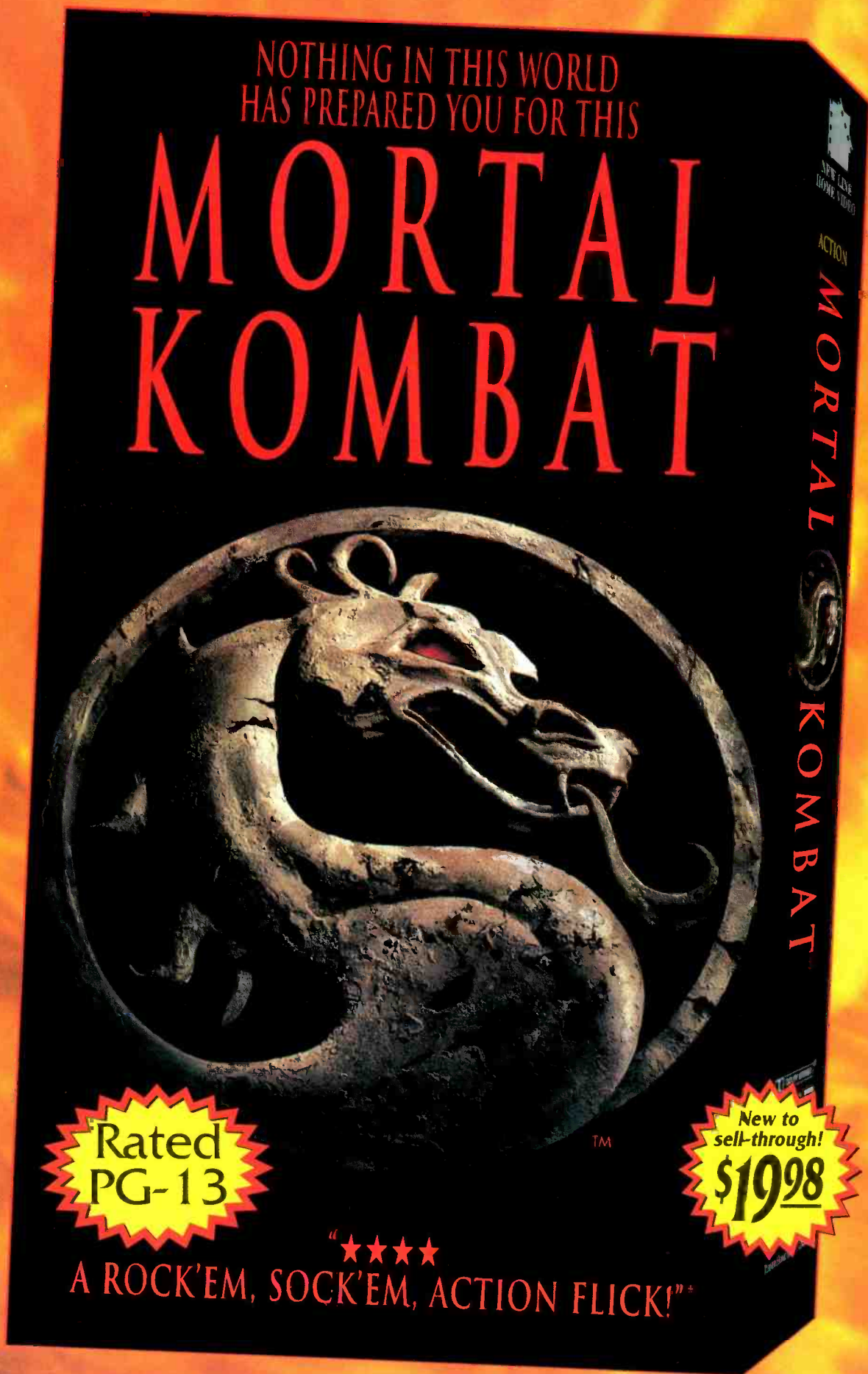
Loving," that really delivered the distinctive and passionate lead vocals of Levi Stubbs, backed by the harmonies of Renaldo 'Obie' Benson, Lawrence Payton and Abdul 'Duke' Fakir to millions. "Reach Out I'll Be There," "Ain't No Woman (Like The One I've Got)," "When She Was My Girl" and a number of other hits have kept The Four Tops in the heights of popularity for the past 30 years. The group's most recent album, 1995's "Christmas (Continued on page 90)

The \$75 million box office martial arts masterpiece!



ANG
UNG

RAYDEN



Kombat!

Presenting hit movie!*



Now Only
\$9.98

**MORTAL KOMBAT®
THE ANIMATED VIDEO
\$5 Mail-in Rebate!**

When consumers purchase
Mortal Kombat The
Animated Video and
Mortal Kombat® The Movie.
(Offer inside coupon booklet)
Rated PG, 60 Minutes,

VHS# N4010

**Rated
PG-13**

New to
sell-through!
\$19.98

★★★★★
A ROCK'EM, SOCK'EM, ACTION FLICK!™*



NEW LINE
HOME VIDEO

ORDER DATE: 4/30/96 STREET DATE: 5/21/96

Rated PG-13, 101 Minutes, Spanish Version Available
VHS# N4310V, VHS# N4344V

All titles feature high quality duplication. © 1996 New Line Home Video. All Rights Reserved. Sold exclusively by Turner Home Entertainment. Titles available through Alliance in Canada and French speaking Canada. All prices are suggested retail price in the United States and may vary in Canada. by the National Captioning Institute. Used with permission. Mortal Kombat® and the Mortal Kombat Dragon Logo are trademarks of Midway® Manufacturing Company. Used under license.

Available on LaserDisc
**image
ENTERTAINMENT**



TURNER HOME ENTERTAINMENT

*Lieberman Research West.



LIU KANG



PRINCESS
KITANA



JOHNNY
CAGE



SONYA
BLADE



SHANG
TSUNG

At \$19.98, they'll fight for

Millions of consumers intend to purchase this #1



Post street date national TV ad blitz!



Top 10 soundtrack on the charts!



Internet action!



<http://www.mortalkombat.com/kombatbegins>



24, 48
and 200
pre-pack
shippers!



24-Unit
N4449V
ISBN: 0-7806-1392-9



48-Unit
N4450V
ISBN: 0-7806-1393-7

SPECIAL CONSUMER OFFER

Coupon book with
\$75 Savings
on *Mortal Kombat*® merchandise
including a
FREE Watch Offer
inside *Mortal Kombat*® *The Movie*
and *The Animated Video*.

(200-Pack)
CAT# N4451V
ISBN: 0-7806-1394-5

Distributors Eager To Talk Business *Onstage At NARM*

Big Six Comment On The Future Of Their Retail Relationships

BY STEVE TRAIMAN

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

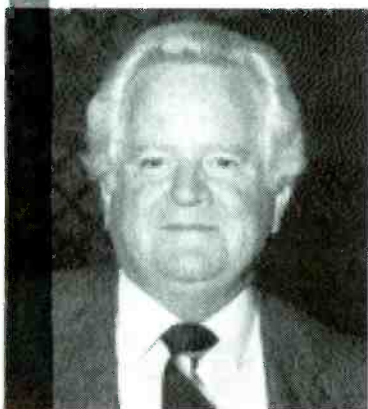
Sharing their views on the state of the industry, their expectations at NARM and their outlook for the future are Peter Jones, BMG Distribution; Russ Bach, Cema Distribution; Jim Caparro, PolyGram Group Distribution (PGD); Paul Smith, Sony Music Distribution;

stores every quarter."

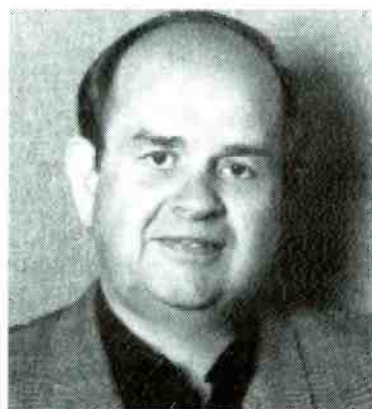
Offering another view, BMG's Jones says, "The year was flat in terms of the music itself, our most important ingredient. We didn't have as much exciting new product for the young music-buying demographics. We hope to have both a better flow of releases and more real breakthroughs. The continuing retail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

spread of product flow to help out."

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



Paul Smith, Sony Music



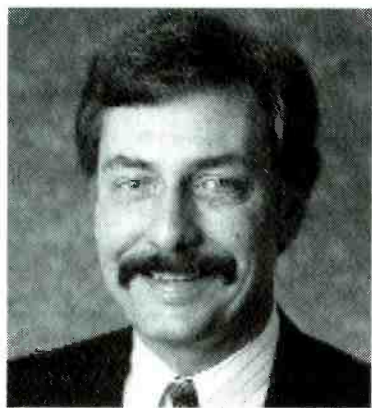
Russ Bach, Cema



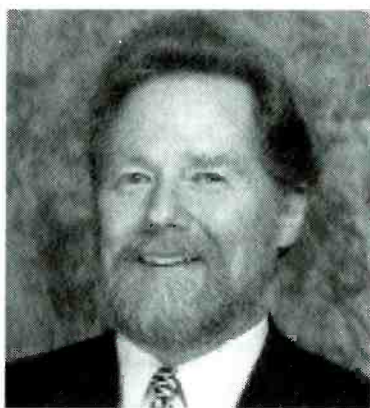
Jim Caparro, PGD



David Mount, WEA



John Burns, Uni



Peter Jones, BMG

John Burns, Uni Distribution; and David Mount, WEA.

BEST AND WORST OF TIMES

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

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

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

are aware of the product flow concern, and at our January Phoenix meeting we laid out plans for a better spread through the year."

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

EXPECTATIONS FOR NARM

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

(Continued on page 94)

Onstage At NARM

BY PORTER HALL

At presstime, the following artists were scheduled to perform.

The Baltimore Consort

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



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

Kathleen Battle

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



degrees for her considerable contribution to classical music. Her performances of Mozart have been called the best of a generation, but her abilities also extend into the works of Handel, Rossini, Strauss and many others. She has won two Grammys for Best Opera Recording, three as Best Classical Vocal Soloist, and an Emmy for Outstanding Individual Achievement in a Classical Program

on Television for the Metropolitan Opera's 1991 season-opening gala. In 1992, she presented the world premiere of "Honey And Rue," a song cycle, commissioned by Carnegie Hall, of music written by André Previn with lyrics by Nobel laureate Toni Morrison.

Suzy Bogguss

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



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

The Capitol Steps

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



Capitol Steps grew out of a Christmas party performance for the Senate Foreign Relations Committee, and there seems no term limit in sight for this group of former Congressional (Continued on page 84)

MVD
Best selection of
Music Videos & More!
Come see us at N.A.R.M.!
Stop by our booth # 921.

MUSIC VIDEO DISTRIBUTORS
O'NEILL IND. CTR., 1210 STANBRIDGE ST., NORRISTOWN, PA 19401

CALL NOW **800-888-0486** VHS - LASERDISCS
OVER 6000 TITLES

H.L. DISTRIBUTORS, INC.

Tired of leaving messages on voice mail and hoping someone will call you back?
YOU SHOULD HAVE CALLED H.L.!

1-800-780-7712
LOCAL: 305-262-7711 • FAX: 305-261-6143
6940 S.W. 12 Street Miami, FL 33144
SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction Guaranteed!

mammoth records.
expanding your
headspace a few
swift beats at a time.

seven mary three
bandit queen
machines of loving grace
jama and the scorchers
obituary
squirrel nut zippers
to misbehave
joe henry
julliana butthead
dirty dozen
troubadour
victoria williams
kill creek
oil statue
flameshard
dillon fence
the bats
kore rare on air
laborer compilation
children of the bong
prawa song records
branco de gaia

Best CD's by
Johnston Peck

e-mail: info@mammoth.com
website: <http://www.mammoth.com>

Browsing For A Display?

Angled Slat Steel Displays,
for full face, for browsing,
for once and for all.

Please call for details
800-387-9790
Fax: 905-475-1154

The Look of Leather
CAN-AM
The Strength Of Steel

NARM '96

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

"Where Business Is Always Sound"

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

BY STEVE TRAIMAN

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

CHALLENGING CHANGES

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

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

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

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

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

PROGRAM HIGHLIGHTS

In structuring the March 21-25 program at NARM's first-ever Washington, D.C., convention, chairman

David Lang drew on his own concerns as CEO of Compact Disc World, a nine-store chain based in Edison, N.J. "This has been a tough year for specialty retailers in particular," Lang notes. "This led to a decision to offer more business, education and infor-



NARM chairman David Lang

mation dissemination than ever before. Based on a faxback survey to members with a list of suggested topics of widespread concern and interest, the following were among the most requested."

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



NARM president Ann Spector Lieff

wholesale, chain and independent retailing.

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

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

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

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

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

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

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

TECHNICALLY SPEAKING

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

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

(Continued on page 89)

A NEW SOUND



A NEW AUDIENCE

A NEW BEAT



UNIQUE DISTRIBUTORS

ENTERTAINMENT IS OUR BUSINESS
110 Denton Ave. New Hyde Park, N.Y. 11040
Tel.# (516) 294-5905 Tel.# (800) 294-5901
Fax# (516) 873-8660

NON-SPORTS / SPORTS / MOVIES TRADING CARDS

HOT IMPULSE ITEMS
GREAT PROFIT
FAST TURNOVER

Place them on the counter...
Watch Them Go!

WE ARE A MASTER HOBBY
TRADING CARD DISTRIBUTOR
FOR MANY MANUFACTURERS

WE STOCK:
current / new release
Trading Cards, Phone Cards,
Card Supplies, Toys & Candy

FULL SERVICE
ONE-STOP:
12" Vinyl Singles, LP's, CD's,
Cassettes, Cassette Singles,
Maxi Cassettes & CD Maxis

NARM '96

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

MAPPING THE ROUTE TO CONSISTENT PRICING

(Continued from page 59)

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

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

But besides its MAP policy, PGD has taken two other steps to address the price war. In December, it eliminated its \$15.98 line, raising those titles to \$16.98, which also raised the

MAP price on them. In doing that, it increased music merchants' profit margins by reducing the boxlot cost of its \$16.98 to \$10.50 from \$10.65; and of its \$17.98 to \$11 from \$11.39. Also, in September 1994, it implemented a policy that would stop product shipments for 90 days to any account caught selling its titles below cost.

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

In early February, Dennis Ortiz,

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

MULTIMEDIA IN STORES

(Continued from page 59)

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



A CD-ROM gave access to the Horde Festival.

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

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

RETAILERS REPORT RESULTS FROM LISTENING POSTS

(Continued from page 68)

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

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

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

Tower Records president Russ Solomon says, "I'm very positive about the use of listening posts, but the truth is, none of those kinds of devices have really kicked the busi-

SELLTHROUGH SURGE

(Continued from page 62)

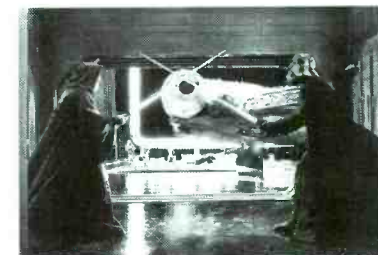
ness forward in terms of total amount of dollars taken in. The only thing that is going to help business is better records and a better attitude about the way records are sold."

REPLACE THE MUSIC?

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



"Pulp Fiction" sold as music and film.



The ever-popular "Star Wars"

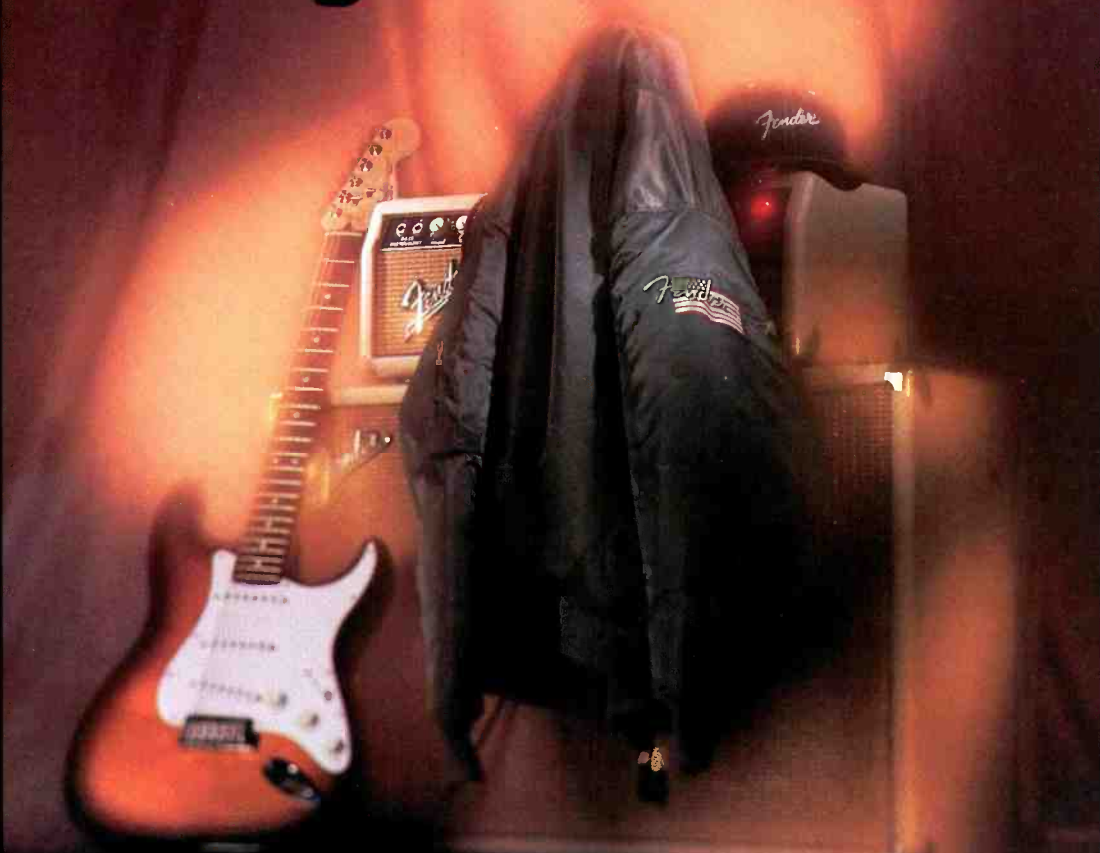
"Mass merchants own a large portion of the business," says Grasso, "and it's tough to compete with their lowball pricing structures."

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

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

Instrumental.

Fender
CLOTHES



Available at Selected:

Camelot Music Spec's Music Harmony House Records & Tapes Karma Records Peaches Music & Video
For Information Call: 1-800-335-5259

How Can You Know Your Future? If You Don't Listen To Your Past!

Navarre
Introduces

MVP™

Most Valuable Players™

The Definitive Collection of Ethnic American Music



MVP-50001

Classic Jazz Funk Featuring:

Lonnie Liston-Smith
Roy Ayers
Donald Byrd
Tom Browne
Pieces Of A Dream
Richard Groove Holmes
Ronnie Laws
Robbey Franklin
The Blackbyrds
Ramsey Lewis And Earth, Wind & Fire
Herbie Hancock



MVP-50004

Vintage Funk Featuring:

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



MVP-50003

Classic Funk Featuring:

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



MVP-50002

Classic Mellow Featuring:

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



MVP-50005

Nu Movement Featuring:

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



MVP-50006

Vintage Blues Featuring:

Muddy Waters
Howlin' Wolf
Buddy Guy
Koko Taylor
B.B. King
Howlin' Wolf w/ Eric Clapton
John Lee Hooker
Etta James
and more...

Charitable
Affiliate



MVP most valuable players invites you to share in the most definitive ethnic music collection ever conceived. From packaging to track selection the series promises to be an ongoing encyclopedia that conveys the voice of America in it's most creative form... music.

Be part of the revival, participate in the history, let the music speak volumes. MVP, The Definitive Collection.

A portion of the proceeds from the sale of all MVP products go to support I.H.O.B.F.



1.800.728.4000

Wall Street Credibility

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

BY DON JEFFREY

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

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

And struggling publicly held chains like Musicland and Trans World, which could have used an infusion of

have filed for bankruptcy protection.

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

THE CONSOLIDATION CURE

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

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

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

THIS YEAR'S SUPERSTARS

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

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

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

tougher about their MAP policies, but the lowball pricing continues.

BITING THE BULLET

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

And many of the chains have done just that.

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

Some analysts believe that Musicland, which announced in February that it might take a second



Hootie & The Blowfish were market leaders.

round of store closings and write-offs, would have made a better impression on Wall Street if it had taken all the restructuring charges in the fourth quarter of last year and gotten the bad news behind it.

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

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

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

Retailers Report Results From Listening Posts

Devices Are Stationed To Increase Sales And Expose Artists

BY DOUGLAS REECE

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

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

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

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

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

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

EXPAND YOUR MIND

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

Peter Clancy, VP of marketing and creative services at Nonesuch Records, says that Cape Verdean blues artist Cesaria Evora has benefited greatly from the use of discre-

tionary stations at key accounts, such as Virgin and HMV, Barnes & Noble Bookstores and specialty shops in alternative markets. "For a company like ours, which cannot rely on extensive radio play as a means of introducing people to new artists, listening stations have become an accepted fact in our retail universe," says Clancy.

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

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

RETAILER RESPONSIBILITY

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

To expand the selection of music and soften the retail experience for the consumer, Hear Music introduced the editorial aspect of its catalogs to the stores, grouping CDs according to themes. McKinnon says this makes

record buying more interactive and gives the consumer an unthreatening, user-friendly way to be introduced to new music.

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

Christos Gar-

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

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

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

(Continued on page 70)



Alanis Morissette set the pace.

public equity or debt to finance expansion, have been forced to put growth plans on hold and renegotiate bank credit lines to meet inventory needs.

THE COST CRISIS

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

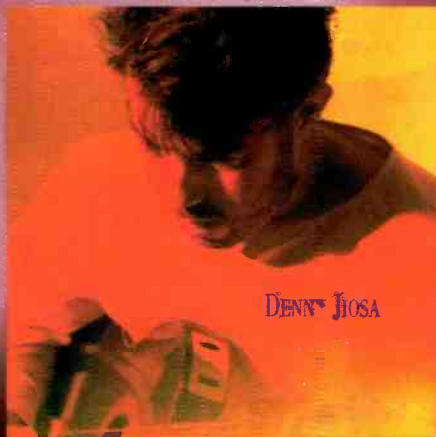
"It's a terrible business when your main product is used by electronics chains as a loss leader," says Paul Marsh, analyst with NatWest Securities.

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

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



Listening posts expand consumers' horizons.



Denny Jiosa
"Moving Pictures"

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



Todd Rundgren
"The Individualist"

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



Surfin' Pachelbel
"Liv & Let Liv"

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



Spontaneous Records Inc.

Dan Hill
"I'm Doing Fine"

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



Vonda Shepard
"It's Good, Eve"

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



Various Artists
"Three A.D."

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

C O M M U N I T Y M U S I C
 R O P P O R T A T I O N
 A T I O N
 O N

1.800.728.4000

NAIRD

Unable To Compete With Chains, Indies Offer Alternatives

Music-Friendly Environments And Knowledgeable Staffs Give Them The Edge

BY CARRIE BORZILLO

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

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

SERVICE WITH A SMILE

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

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

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

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

Another way independent stores

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

SELECTION COUNTS

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

Shop even sells eight-tracks, old record players, musical instruments, 78s and a few cylinders.

Shop even sells eight-tracks, old record players, musical instruments, 78s and a few cylinders. A healthy selection of vinyl, deep catalog and even needles is also part of the appeal of George's Music Room. "I don't feel [the effect of] the chains much," says Daniels. "Of course, I get people asking why is it \$15 when they pay \$9.99 at Best Buy, so I ask them why they didn't buy it there. They always say, 'Because they didn't have it.' So, pay me for having it!"

A COOL PLACE TO SHOP

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

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

At Hot Waxx, a Jamaica, N.Y., store that specializes in rap and is a favorite among local DJs, it's not uncommon for the likes of L.L. Cool J or members of A Tribe Called Quest to visit. "This is the place for rap," says Sy Lerner, manager of Hot Waxx. "We have rap-oriented

people behind the counter, we have rappers shopping here, and we have live music. People actually come down to hang out. You won't come to me if you're looking for bargains, because that's not music per se. You come here to find what you want." The store is so well-known through word of mouth that there isn't a traditional sign out front, only a little tripod with the store's name.

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

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



A live solo show at George's Music Room

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

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

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

SUB POPULAR

One of the reasons Sub Pop Records started the Sub Pop Megamart (a very small store that isn't mega at all) in 1993

was to handle the masses of fans that would come to the label's Seattle headquarters.

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

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

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

The Sub Pop Megamart also reg-

ularly gives away promotional singles and other items.

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

MADE IN CALIFORNINA

Two other specialty stores selling obscure titles not available elsewhere are Taang! Records, which has stores in Los Angeles and San Diego, and the Los



Sub Pop surprise guests Soundgarden

Angeles-based SST Superstore, which is moving to the label's hometown of Long Beach, Calif., this year.

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

SST, on the other hand, sticks to its own catalog. Placing records on major-chain shelves is a

challenge for SST and its subsidiary imprints, Cruise and New Alliance, so owner Greg Ginn opted to open his own retail outlet.

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

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





trax
CD
da music

Denny Jiosa
"Moving Pictures"

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



CD

Todd Rundgren
"The Individualist"

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



Merola Records
UNINCORPORATED

Surfin' Pachelbel
"Liv & Let Liv"

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



Spontaneous Records Inc.

Dan Hill
"I'm Doing Fine"

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



VANDY RECORDS

Vonda Shepard
"It's Good, Eve"

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



WAVEFORM

Various Artists
"Three A.D."

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

AMERICAN
RADIO
HISTORY
PRESENTS
A
T
R
I
B
U
T
I
O
N
BY

1.800.728.4000

NAIRD

AMERICAN RADIO

Finally, an album for you and your pets... Dwezell and Ahmet Zappa's new band Z has carefully blended styles, skill and personality into a delicious musical treat that you and your pets will crave.

"Music For Pets"

Z



ZAPPA RECORDS

Hate Dept.'s latest full length release is earning national recognition at college and commercial alternative radio. In Industrial Progressive Dance club DJ pools, and in dozens of favorable reviews, features and cover stories at press.

"Omnipresent."

Hate Dept.



THOMP NEUROTIC RECORDS

"This is a risky, risqué album whose incredibly strong language has the power to snap open or hammer close minds." -New York Post. Amy Arena has enjoyed overwhelming success at college and commercial alternative radio and is now crossing over to CHR.

"Amy Arena"

Amy Arena



DOMINO RECORDS INC.

With radio requests pouring in, the debut album, Electric Mistress, and Counter Culture. National contains the singles Mad World "Debauchercus fun!"

"Zen Cowboys"

Electric Mistress



MOONSHINE RECORDS

The Violet Burning hail from Orange County, California with a passionate brand of post-gothic gone alternative-pop music that melds gritty guitars with intoxicating extensive college radio airplay.

"The Violet Burning"

The Violet Burning



DOMINO RECORDS INC.

With impressive debut numbers on college radio charts, resolve plays "Fresh-faced pop... the kind of thing Westerberg hasn't written a while"

"Jack"

Resolve



AOI RECORDS

Cyberspace: The Last Frontier

Retailers Compute Sales, Await Online Results

determines what other music titles some money to be made at it, but it's a matter of doing it the right way," she says. "For us, it is not a high priority at the moment."

"The reluctance of some retailers to expand their business to the Internet is sometimes due to the fear that

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

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

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

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

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

On Jan. 29, the chain opened shop on a second site, when it teamed with Agents, Inc. for an unconventional Web site known as "Freely" at <http://www.fly.com>. At the retail site, consumers are asked questions about their musical preferences and a "smart agent" computer program

trying their own hand at commerce on the Internet. Tower Records recently opened a music retail site on America Online and is teaming with electronic retailer World Wide Web. The retailer also is expected to announce a retail venture with AT&T later this year.

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

However, Tower did indeed become one of the first physical retailers to go online. The retailer plans eventually to expand its online presence to give its regional stores the opportunity to post home pages of their own on the Internet, which might include pictures of Tower employees on each before they are bought," says Green. "Other merchandise, like clothing, is available on a specific dollar amount for music-related electronic retail, Forrester analyst Emily Green says that music retailers are doing better than the online retailers of other goods.

"Music retailers have an advantage, because they sell products that can be sampled on the Internet. In addition, the retail chain may soon use the Web to allow customers to order merchandise with the option of picking it up at their local Tower store, according to Farrage. The chain may also use the Web to enable its customers to research their own purchases before they head out to the actual Tower store.

"I hope some day our customers will be able to dial up their local store and check the inventory to see if their purchase is in stock," said Farrage in a recent industry speech. Blockbuster Music has yet to try commerce on the Internet's World Wide Web, but it has teamed with sister Viacom property MTV to sell music through the MTV Online section of America Online (keyword: Blockbuster). Sales statistics were not available on the collaboration, which began in late 1995.

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

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

On Jan. 29, the chain opened shop on a second site, when it teamed with Agents, Inc. for an unconventional Web site known as "Freely" at <http://www.fly.com>. At the retail site, consumers are asked questions about their musical preferences and a "smart agent" computer program

■ BY BRETT ATWOOD

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

Tower Records, Blockbuster Music and Newbury Comics are among the retailers who are using the Internet to expand their sales into cyberspace. In 1994, about \$240 million worth of merchandise was sold on the Internet, according to Forrester Research. In 1995, Internet commerce increased to about \$350 million. Forrester projects that annual online sales will skyrocket to an estimated \$7 billion by the year 2000.

Although no firm statistics were available on a specific dollar amount for music-related electronic retail, Forrester analyst Emily Green says that music retailers are doing better than the online retailers of other goods.

"Music retailers have an advantage, because they sell products that can be sampled on the Internet. In addition, the retail chain may soon use the Web to allow customers to order merchandise with the option of picking it up at their local Tower store, according to Farrage. The chain may also use the Web to enable its customers to research their own purchases before they head out to the actual Tower store.

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

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

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

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

On Jan. 29, the chain opened shop on a second site, when it teamed with Agents, Inc. for an unconventional Web site known as "Freely" at <http://www.fly.com>. At the retail site, consumers are asked questions about their musical preferences and a "smart agent" computer program



Newbury Comics' interactive retail site



You know what's inside this box.

How many times has an order taken for Latin music, a bilingual staff, and a full line of accessories. Also, keep up to date with our weekly mailer, the *Infomaniac*. This all adds up to make Southwest Wholesale your complete one-stop are our highest priority. Your order is checked and rechecked for accuracy from the time it is received to the time it is shipped. Also, place an order before 4PM, either by phone, fax, or our Electronic Data Interchange system, and it goes out that day.

And don't forget our selection of more than 130,000 titles, a great selection of 6775 Bingle Road ■ Houston, Texas 77092 ■ 713/460-4300 Fax 713/460-1480

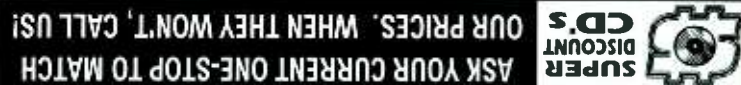
EMAIL: sw@netsoft.com WEBSITE: <http://www.netsoft.com/~sw>

Check Out Our Everyday* Low Price on Major Label CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$7.97

* Weekly Mailer
* Same Day Shipping
* Serving The Entire U.S.
* New Release Discounts
tel (714) 724-5163
fax (714) 724-5162

ASK YOUR CURRENT ONE-STOP TO MATCH OUR PRICES. WHEN THEY WON'T, CALL US!



Other Openers:

- EZ-Video
- EZ-Cassette

From the most innovative product line of the year

Easily the most useful accessory since the bottle opener

Store • Organize • Open • Clean

CD Opener

For New CDs, CD-ROMs, Etc.

Call Mactec Products 1-800-Mactec-1
Dealer/Distributor/Ad Specialty Inquiries...
Now sold at all Mustland and Sam Goody stores

Custom Printing & Colors Available



The Visible Revolution

Now you can see and hear music simultaneously. The first station with visibly spinning CDs, it will put a new spin on in-store listening stations. Ask about our new HIT 1 and HIT 5 stations, built and designed for in-store play. Simple and better by LIFT.

USA: Phone: 201/945-8700
 Fax: 201/945-9548
 Headoffice: Phone: +43/1/587 3838
 Fax: +43/1/587 4509

LIFT®
 Systems with future.

NARM '96

AN EXPANDED MERCHANTS & MARKETING SUPERSECTION

The Sellthrough Surge

As Sales Grow, More Music Stores Plan Video Expansion

■ BY EILEEN FITZPATRICK

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

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

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

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

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

NOT JUST MUSIC ANYMORE

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

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

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

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

MIX AND MATCH

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



"Babe" attracts the family demo.

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

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

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

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

Blockbuster Music & Video each
 (Continued on page 70)

Life Amplified...

You provide the electricity.



Cash in on our exclusive line of Rock and Roll Hall of Fame T-shirts & keychains, designed especially for music retailers. Visit our NARM booth or contact your regional Baker & Taylor sales office for your Rockshop '96 brochure.

Life Amplified...

T-shirts that

"go up to eleven."

Rocky Mountain/Western Region 1-800-775-3300
 Midwestern/Eastern Region 1-800-775-2800

BAKER & TAYLOR
 Information and Entertainment Services



Member of NARM

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO
 MERENGUE - CUMBIA - SALSA



Catálogo gratis.

Ofertas todos los meses.

Envíos a todas partes del mundo.

distribuidora belgrano norte s.r.l.

Zabala 3941. Capital Federal (1427). Buenos Aires. Argentina.
 Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

SELL YOUR MUSIC with custom postcards!



Promote Record Releases & New Bands • Great for Recording & Sound Studios • Perfect For Trade Shows & Promotions • Feature Musical Accessories & Instruments • CD & Cassette Covers Also Available • Call Now For Information & Free Sample Kit!


Modern Postcard
1-800-959-8365

The packaging is uniquely space age. Maybe that explains its gravitational pull.



© 1994 FUJI PHOTO FILM U.S.A., INC.



Fuji's redesigned line of audiocassettes and today's enthusiastic music lovers seem to have a strong attraction to each other. Maybe it's the realistic, crisp sound of Fuji's advanced Double Coating technology. Or the product configuration and price points that are right for every consumer—from our top-rated DR-I to the exceptional new Fuji Z. Or the value-added promo packs and eye-catching displays. Whatever the reason, wait until you see how many customers gravitate toward your registers.  FUJI. A new way of seeing things®

SHOW & TELL

It's what sells products in today's retail environment.

INCREASE YOUR SALES!



VIEWSCAN
(previews 48 videos)



AUDIOSCAN
(previews 40 albums)

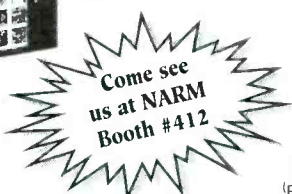
Telescan offers a complete line of reliable, low-cost, interactive audio and video merchandising systems.



SOLO
(previews an entire CD)



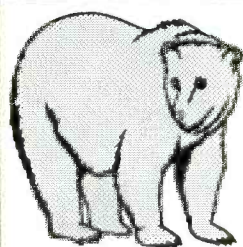
20 DISC ENDCAP
(previews 20 complete CD's)



Come see us at NARM Booth #412

Call: 800-835-7072 today for an interactive tomorrow.

telescan 828 Mahler Rd. Burlingame, California 94010 • voice 415-692-8700 • fax 415-697-9145



Has your current one-stop become un-bear-able?

Norwalk can eliminate your hassles by offering you:

- Great Customer Service!
- Same Day Shipping!!
- No Minimums!!!

Compact Discs
Cassettes

Laserdiscs
Accessories

Norwalk Distributors Inc.
(800) 877-6021



Abbey Road Distributors

Get The Abbey Advantage

Weekly New Release Mailer
Same Day Shipping
Quarterly Product Catalog
Knowledgeable Sales Reps
Computerized Inventory

- Compact Discs
- CD-ROM
- Accessories
- 12" & 7" Vinyl
- Cassettes
- Laserdiscs
- Cass. Singles
- Video Cassettes

plus a complete Latin catalog

Abbey Road Distributors

Call Your Abbey Sales Rep Today!

New Accounts Call
1-800-827-7177 ext. 278
(310) 802-2011

Abbey Santa Fe Springs
800-827-7177
Los Angeles
800-795-6874

SERVING OVER 3,000 RETAILERS NATIONWIDE

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

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

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

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

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

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

LOOKING FOR HELP: LIFEbeat, the AIDS awareness organization that runs the CounterAID fundraising effort, is calling on retail to help it with some of the problems it had with its most recent promotion. CounterAID is one effort, among many, by which LIFEbeat tries to raise funds to supply direct services for people living with AIDS. CounterAID, a weeklong effort at raising donations in music stores, is gener-

ally held around Thanksgiving. To help publicize the effort, well-known recording acts donate their time and work behind the counter at record stores on Dec. 1, World AIDS Day.

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

Thom Allcock, project manager at LifeBEAT, says that this year's CounterAID effort centered on hav-

ing clerks at the cash register motivate customers to round up their purchases to the nearest dollar, or even more.

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

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

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

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

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

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

(Continued on page 88)

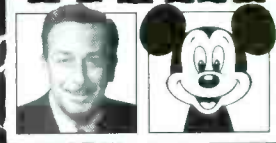
RETAIL TRACK

by Ed Christman



ADVERTISEMENT

KIDS TRACK



What's Colorful, Shows Up at Your Place on Sundays, and Is Liked by Kids and Parents Everywhere?

NO, IT'S NOT YOUR UNCLE Ed from Kansas. It's the Sunday newspaper comics section! And that's exactly where you'll find our six new spring music titles advertised, Sunday, May 12th. Right smack on the front page!



In over 80 markets nationwide (generating a circulation of over 30 million), we'll be showing off *Mickey's Favorites Sing-Along*, the *Princess Collection*, the *Rock-A-Bye Baby* album, *Mickey's Sports Songs*, our new *Classic Collection Sing-Along*, and the *Winnie the Pooh Sing-Along*.



Get ready to "Share the Music" of Disney this spring, because with our ads and family summertime travel just around the corner, your consumers will be looking to buy! Contact your Walt Disney Records sales representative for full details.



Share the music of Disney

at our website:
<http://www.disney.com/DisneyRecords>
Now on-line!



WALT DISNEY RECORDS

© DISNEY

INDI

INDEPENDENT NATIONAL DISTRIBUTORS, INC.

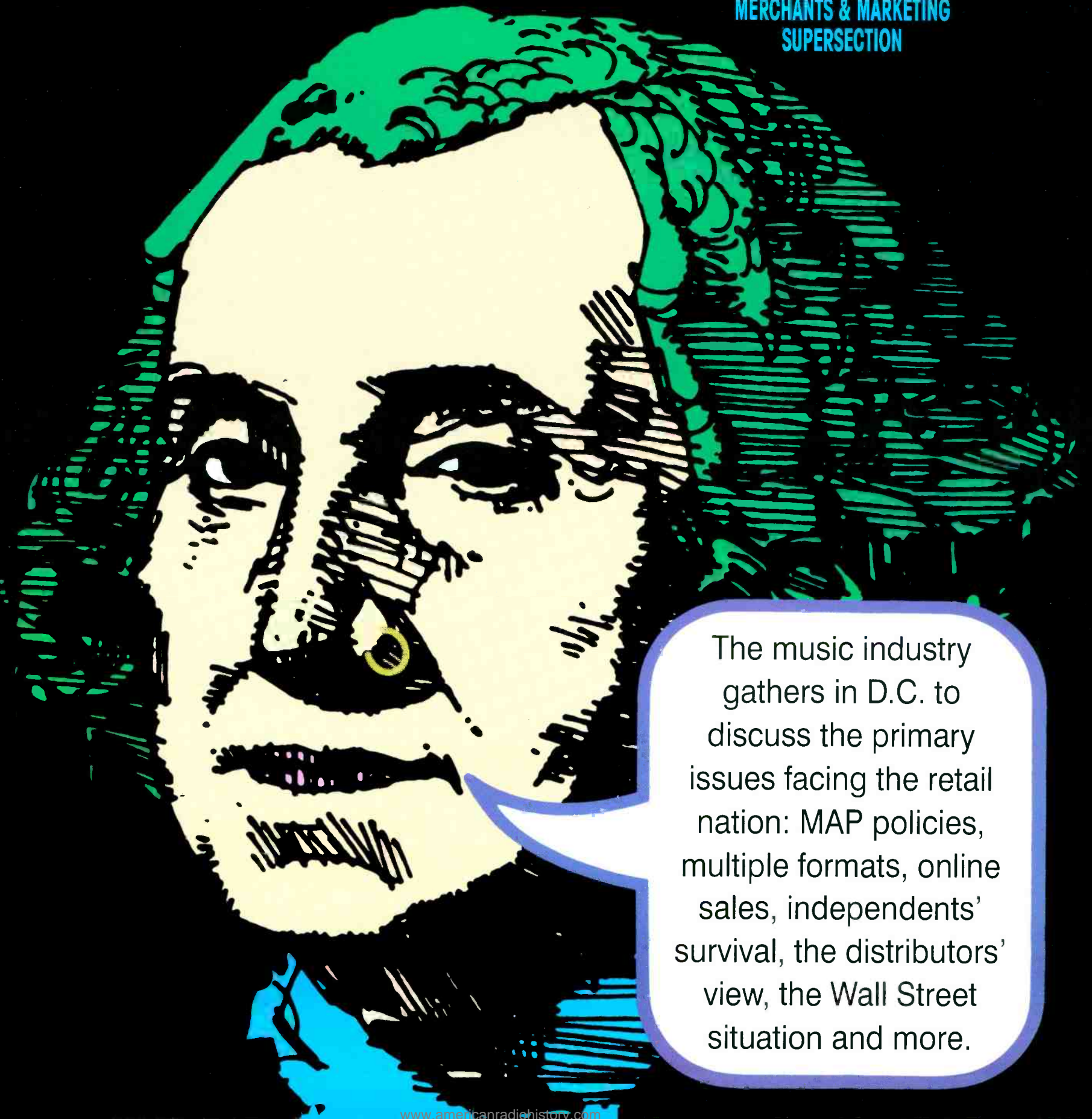
INDI

NAIRID

NARM GOES TO WASHINGTON

March
22-25

THE BILLBOARD
MERCHANTS & MARKETING
SUPERSECTION



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

HIGH LEVEL INTERACTIVE SYSTEMS

Proudly Presents

The ANSWER to Software Merchandising



Call for Program Details

HIGH LEVEL INTERACTIVE SYSTEMS

8033 Sunset Boulevard Suite 3518 • Los Angeles, California 90046 • Telephone: (818) 769-700 • Fax: (818) 769-7133

HITS OF THE WORLD

C O N T I N U E D

EUROCHART HOT 100 MUSIC & MEDIA

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

IRELAND (IFPI Ireland)

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

BELGIUM (Promuvi)

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

AUSTRIA (Austrian IFPI/Austrian Top 30)

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

DENMARK (IFPI/Nielsen Marketing Research)

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

NORWAY (Verdens Gang Norway)

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

PORTUGAL (Portugal/AFIP)

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

HONG KONG (IFPI Hong Kong Group)

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

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

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

KEN STEWART

RUSSIA: While Russian classical music is respected throughout the world, the same cannot be said for the country's pop and rock acts. Even allowing for pop metal band **Gorky Park**, which once reached No. 80 on The Billboard 200, and the much-hyped **Boris Grebenshikov**, whose prophetically titled, **Dave Stewart**-produced album "Radio Silence" scraped in at No. 198, Russian acts have provided little work for the compilers of the U.S. charts. An unlikely Russian export was the Moscow-based bluegrass band **Kukurusa**, which played at the Grand Ole Opry and whose record "Crossing Borders" (Sugarhill) won rave reviews in the American country music press. But generally speaking, even expatriate musicians, such as **Michail Shufutinsky**, **Willie Tokarev**, and **Luba Uspenskaya**, who emigrated to the U.S. in the '70s, are better known in Russia, where they are welcomed as top attractions in upscale casinos and nightclubs. The situation is not likely to change overnight, but part of the solution could be a band from Moscow, now living in New York, called **Red**



Rage. The group's tape was declared Demo of the Month in a recent edition of U.S. magazine **Guitar Player**. "There's probably not much that technical monster [Red Rage guitarist] **Dmitry Charayev** can't play," the magazine declared. Originally known here as **Galaxy**, the band was, in 1990, the first act in Russia to be released on CD on Melodia, which was the country's only label until the end of Communism there. Managed and produced by **Ovanes Melik-Pashayev**, whose influence on Russian rock may be compared to that of **Bill Graham** in America, **Red Rage** is considering an offer to release new material on Melodia.

ERKIN TOUZMOHAMEDOV

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



BEATA PRZEDPELSKA

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

KWAKU

HITS OF THE WORLD



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

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

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

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

NETHERLANDS		(Stichting Mega Top 50)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	PER SPOOR GUUS MEEUWIS & VAGANT XPI/O/CNR	
2	2	15 MILJOEN MENSEN FLUITSM&A VAN TIJN DINO	
3	5	CAPTAIN JACK CAPTAIN JACK EMI	
4	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA	
5	4	FAIRYTALES 2 BROTHERS ON THE 4TH FLOOR CNR	
6	3	CHILDREN ROBERT MILES BMG	
7	NEW	HOW DEEP IS YOUR LOVE TAKE THAT BMG	
8	NEW	ANYTHING 3T EPIC	
9	9	IK LEEF NIET MEER VOOR JOU MARCO BORSATO POLYDOR	
10	6	ZONDER JOU SIMONE KLEINSM&A & PAUL DE LEEUW COLUMBIA	
1	1	MARCO BORSATO ALS GEEN ANDER POLYDOR	
2	2	HELMUT LOTTI GOES CLASSIC BMG	
3	3	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE	
4	9	CHICAGO THE VERY BEST OF CHICAGO ARCADE	
5	5	ENYA THE MEMORY OF TREES WARNER	
6	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
7	4	CELINE DION D'EUX COLUMBIA	
8	6	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
9	8	MARIAH CAREY DAYDREAM COLUMBIA	
10	NEW	SEPULTURA ROOTS ROADRUNNER	

NETHERLANDS		(Stichting Mega Top 50)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	PER SPOOR GUUS MEEUWIS & VAGANT XPI/O/CNR	
2	2	15 MILJOEN MENSEN FLUITSM&A VAN TIJN DINO	
3	5	CAPTAIN JACK CAPTAIN JACK EMI	
4	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA	
5	4	FAIRYTALES 2 BROTHERS ON THE 4TH FLOOR CNR	
6	3	CHILDREN ROBERT MILES BMG	
7	NEW	HOW DEEP IS YOUR LOVE TAKE THAT BMG	
8	NEW	ANYTHING 3T EPIC	
9	9	IK LEEF NIET MEER VOOR JOU MARCO BORSATO POLYDOR	
10	6	ZONDER JOU SIMONE KLEINSM&A & PAUL DE LEEUW COLUMBIA	
1	1	MARCO BORSATO ALS GEEN ANDER POLYDOR	
2	2	HELMUT LOTTI GOES CLASSIC BMG	
3	3	AD VISSER AD VISSER'S BRAINSESSIONS ARCADE	
4	9	CHICAGO THE VERY BEST OF CHICAGO ARCADE	
5	5	ENYA THE MEMORY OF TREES WARNER	
6	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
7	4	CELINE DION D'EUX COLUMBIA	
8	6	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
9	8	MARIAH CAREY DAYDREAM COLUMBIA	
10	NEW	SEPULTURA ROOTS ROADRUNNER	

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

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

AUSTRALIA		(Australian Record Industry Assn.)	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ONE OF US JOAN OSBORNE MERCURY	
2	2	MISSING EVERYTHING BUT THE GIRL WEA	
3	NEW	HAVE A LITTLE FAITH IN US JOHN FARNHAM BMG	
4	4	SPACEMAN BABYLON ZOO EMI	
5	7	GET DOWN ON IT PETER ANDRE FESTIVAL	
6	3	BOOMBASTIC SHAGGY VIRGIN	
7	13	HOW BIZARRE O.M.C. HUM/POLYGRAM	
8	9	DIGGIN' ON YOU T.L.C. BMG	
9	5	WONDERWALL OASIS EPIC	
10	8	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING EASTWEST	
11	6	REAL LOVE BEATLES EMI	
12	20	FALLING INTO YOU CELINE DION EPIC	
13	12	HEY LOVER L.L. COOL J MERCURY	
14	10	IT'S OH SO QUIET BJORK POLYDOR	
15	NEW	ANYTHING 3T EPIC	
16	18	1979 SMASHING PUMPKINS VIRGIN	
17	14	POWER OF A WOMAN ETERNAL EMI	
18	17	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
19	NEW	DON'T LOOK BACK IN ANGER OASIS EPIC	
20	11	BE MY LOVER LA BOUCHE BMG	
1	NEW	CELINE DION FALLING INTO YOU EPIC	
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
3	2	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	</

Aussie Teen Sends Out Her Plea For Oasis Tour

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

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

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

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

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

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

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

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

Well, Oasis, what do you say?

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

Nova," which was nominated this year for two Grammy Awards.

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

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

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

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

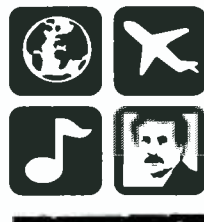
THE INTERNATIONAL DEBUT of "Summon The Heroes," the official centennial Olympics theme for the 1996 summer games in Atlanta, was presented by composer **John Williams** recently at a recording session in Watford, just north of London. "Summon The Heroes" also will be the title track of a forthcoming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

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

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

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

HOME & ABROAD™



by Thom Duffy

Industry Seeks CanCon Review Report Calls For Increase In Radio Quotas

BY LARRY LeBLANC

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

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



CHATER

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

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

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

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

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

'30% IS NOT ENOUGH'

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

Peter Diemer, VP of national pro-

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

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

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

cerned that radio will favor superstar Canadian artists over newer acts.

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

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

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

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

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

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

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

These representatives are also calling on the CRTC to enforce the

quota, which was raised from 20% to 30% for FM radio in 1991. The AM quota has been set at 30% since 1971, when the regulations took effect.

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

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

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

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

REVAMP UNLIKELY

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

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

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

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



McCABE

MCA Links With Asian Label Schtung

BY GEOFF BURPEE

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

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

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

help," says Greg Rogers, MCA's senior VP for Asia-Pacific.

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

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

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

produced by Schtung director Peter Millward.

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

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

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

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

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

(Continued on page 96)



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

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

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

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

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

She adds that VPL executives believe that some producers have been dissuaded from carrying music because they have encountered difficul-

ties in quickly obtaining appropriate clearances. Music Mall, says VPL, will aim to give them all they require from one source, will assist them with paperwork, and will find and deliver to the station master tapes duplicated into any format.

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

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

JEFF CLARK-MEADS

THE FIRST LEGITIMATE MUSIC COMPANY IN THE MIDDLE EAST AND THE GULF.

WE'VE OPENED THE DOOR !!!

STALLIONS RECORDS

TELEPHONE: 966 2 888 8222
FACSIMILE: 966 2 650 5497
P.O. BOX 20297 JEDDAH 21455, K.S.A.
CONTACT: INTERNATIONAL DEPARTMENT

AN INVITATION TO ALL MUSIC COMPANIES FOR LICENSING AND DISTRIBUTION.

Lappe Named Warner VP Central, Eastern Europe

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

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

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

JEFF CLARK-MEADS



U.K. Concert Promoter Group Born Organization To Support Local Live Music

BY FIONA HARLEY

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

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

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

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

mote in different regions.

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

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

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

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

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

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

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

WOLFGANG SPAHR

Thorn EMI To Sell Fona; Foreign Buyer Possible

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

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

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

CHARLES FERRO

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

1995 CD Sales Down In Spain Slump Ends 10 Years Of Constant Growth

BY HOWELL LLEWELLYN

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

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

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

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

Phono Federation To Augment Political Work Of IFPI Austria

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

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

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

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

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

(Continued on page 96)

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

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

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

He continues, "Last year was a year

of political disquiet, with people dependent from day to day on what TV and newspapers said."

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

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

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



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

Australian Labels Seeking Higher Fees From TV

BY CHRISTIE ELIEZER

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

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

Rural TV stations now pay an annu-

al fee of little more than \$615 Australian (\$460) a year, and metropolitan stations pay about \$1,230 Australian (\$920), producing a total income of \$32,100 Australian (\$24,000).

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

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

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

The PPCA is pressing for a new rate based on 0.12% of a TV station's revenues. According to Candi, this would bring in about \$2.01 million Australian (\$1.5 million) annually. "This is still only a fraction of the \$17.38 million Australian [\$13 million] that the same TV stations pay to [songwriters' organization] APRA for use of musical compositions in film

scores, advertising jingles, and songs in videoclips," he says. "The fee we have asked for is in line with fees in the U.K. and Europe."

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

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

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

Sokolov Leaves Post As Tower European Chief; Lown Succeeds

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

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

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

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

Sokolov says that while in the U.K., he gained valuable experience

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

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

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

Industry Gears For MIDEM Asia 100 Exhibitors Already Signed On

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

Among the companies presenting stands at the event in the Hong Kong Convention & Exhibition Centre



May 14-16 are Warner/Chappell Music Publishing; Japanese companies Pony Canyon, Avex, King Records, and Victor Entertainment; and Taiwan's Rock Records International. Countries taking national group stands include France, Ger-

many, the U.K., the Netherlands, China, and Australia.

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

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

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

JEFF CLARK-MEADS

BROOKLYN BRINGS CREAM OF RECORDING INDUSTRY TO L.A.

(Continued from preceding page)

ed on a rented Sony 3348.

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

For outboard gear, Brooklyn uses Fairchild 660 and Teletronix LA2A tube compressors, Urei 1176 compressors, Neve 32264 comp/limiters, various dbx

compressors and de-essers, Pultec EQs, Drawmer gates, a Focusrite Red 3 Stereo compressor/limiter, several API EQs, an EMT 140 stereo tube plate, Lexicon 224 and 300 processors, Yamaha Rev series units, a T.C. Electronics M5000 (with which Dooley is fascinated), an AMS RMX 16 reverb, an Eventide H3000 processor, two Roland SDE 3000s, and more.

The studio's microphone cabinet is impressive as well, with such highlights as Telefunken 250, AKG C12, Neumann U-47, Neumann U-67, Neumann U-87,

AKG D-12, Electrovoice RE20, Beyer 160, AKG 451E, AKG 414, Sennheiser 409, and Sennheiser 421 models. For monitoring, Brooklyn is equipped with Tad components in custom enclosures, complemented by Yamaha NS10MS, Genelec 1031A, Mastering Lab (Tannoy) 10, and KRK 7000 speakers.

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

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	DOWN LOW (NOBODY HAS TO KNOW) R. Kelly Feat. Ronald Isley/ R. Kelly (Jive)	YOU CAN FEEL BAD Patty Loveless/ E. Gordy Jr. (Epic)	SANTA MONICA (WATCH THE WORLD DIE) Everclear/ A.P. Alexakis (Capitol)	WOO-HAH! GOT YOU ALL IN CHECK Busta Rhymes/ R. Smith (Flipmode/Elektra)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/RECORD PLANT (Los Angeles) Felipe Elgueta	BATTERY/SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	WOODLAND DIGITAL (Nashville) Russ Martin	SMART STUDIOS (Madison, WI) Michael Douglas	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./ SSL 4072	Neve 8068	Trident Series 80C	SSL 4000
RECORDER(S)	Sony 3348	Otari MTR 90 II/ Studer A820	Mitsubishi X-850	Sony APR 24	Studer A800
MASTER TAPE	Ampex 456	3M 996, Ampex 499	Ampex 467	3M 996	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	MASTERFONICS (Nashville) John Guess	ELECTRIC LADYLAND (New York) Brian Malouf	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire
CONSOLE(S)	SSL 8096	Neve VR 72	SSL 4064E with G computer	SSL 4064G with ultimation	SSL 4000
RECORDER(S)	Sony 7010	Studer A827/ Mitsubishix-850	AT&T Digital Mixer Core	Studer A800	Studer A800
MASTER TAPE	Sony DAT	3M 996	Ampex 467	Ampex 499	Ampex 467
MASTERING Engineer	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERFONICS Glenn Meadows	GATEWAY Bob Ludwig	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	Sony	Capitol-EMI	WEA

© 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.

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

INTRODUCING QUANTEGY.
MAKERS OF AMPEX BRAND TAPE.

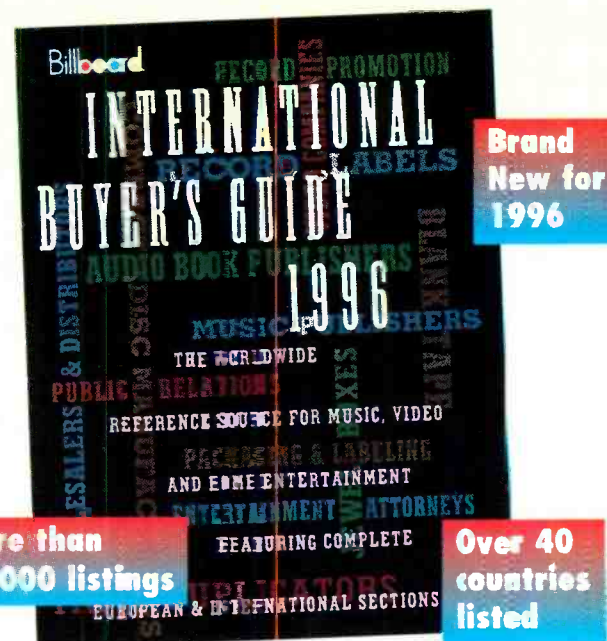
www.quantegy.com

by
QUANTEGY

Billboard's 1996 International Buyer's Guide

"The International Buyer's Guide is an indispensable directory for me as an Indie one stopper."

Cole R. Patterson, Indie Go Music
Joondalup, Western Australia



If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '96 before this year's press run is completely sold out.

IBG '96 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find dozens of pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

With IBG '96, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you **at the top of the industry**. And, best of all, it costs just \$109 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 223-7524 OR (800) 344-7119.

In NY (212) 536-5174. In NJ (908) 363-4156.

Or send check/money order for \$109 plus \$5 S&H (\$12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.

BDBG3145

ED SEAY

(Continued from page 47)

"I heard this song called 'Wild Angels On Blue Horses' from a publisher," Seay remembers. "So I took it to Martina and said, 'This is really cool. See what you think; I think it's a hit.' She said, 'This is great, but what is it about?' So I went back to the publisher and said, 'Look, we love the song, but is there any way you can write these lyrics and make them more accessible?' So they did, and a year later, it's No. 1.

"I'm involved in production because of songs and singers," Seay continues. "I think it's important to maintain the quality of song that got us here in the first place. It's getting much harder to find the great songs, because we didn't double the number of great songwriters that came to town. Now there are 10 times more artists and producers looking for those same few songs."

Although Seay's schedule prevents him from tackling solely engineering jobs, he does accept mixing jobs when he can. Nevertheless, Seay sometimes turns down work. "It's better to say no than to overcommit and do a lackluster job. That doesn't serve anybody," he says.

While there is a seemingly endless supply of musicians in Nashville, Seay relies on a small stable of seasoned players that includes four or five rhythm sections and such specialists as steel guitarist Dan Dugmore.

"There are so many people recording at the same time with major-label stuff that you have to book your sessions at least 1½ months in advance if you want the band of your dreams," Seay says. "Anything less than three weeks and you're kidding yourself."

Seay, whose studios of choice include the Money Pitt and Georgetown Masters, praises the latest breed of digital recorders. "I used to own a 3M 32-track machine," he recalls. "It sounded great, but the error correction was a nightmare. Now, the digital people are trying much harder to make good-sounding machines. I own a Mitsubishi X-850 now, but we've modified it. In addition to Apogee filters, we addressed the A-to-D section and the D-to-A section, and it sounds fabulous."

Seay believes that the proliferation of industry magazines and specialized training programs has created a storehouse of knowledge about the recording field that was unavailable 25 years ago. On the other hand, he laments that not all of his young colleagues have mastered the basics.

"One of the problems is that people spend too much time learning the tricks of the trade and forget to learn the trade; that's something I see quite often," Seay says. "Some of the young engineers don't know how to get a drum sound. They pull out direct boxes. Well, there's an art to sticking a mike on a tuned kit."

BROOKLYN

(Continued from page 47)

track digital recorder, but the studio overcomes that limitation by renting one. Still, Dooley has his regrets about not investing in a state-of-the-art digital multitrack.

"It would have been worth it if I had made the decision 12 months ago, but at the time, I was building the digital room and updating the GML computer," he explains, adding that recent releases by Raitt, Rolling Stones, Little Feat, and Madonna done at Brooklyn were recorded-

(Continued on next page)

YOU BETTER WEAR GLOVES.

DJM-500 Mixer

- **AUTO BPM COUNTER:** MEASURES TWO SOURCES SIMULTANEOUSLY, FOR PERFECT BEAT MIXING.
- **BEAT SYNCHRONIZED EFFECTS:** WHEN USED WITH THE AUTO BPM COUNTER, YOU CAN DELAY, ECHO, PAN AND FLANGE TO THE BEAT OF THE MUSIC—OR TO ANY SPEED YOU LIKE!
- **FADER START PLAY:** RAISING THE FADER OF EACH CHANNEL, OR USING THE CROSS FADER, WILL OVERRIDE THE PAUSE CONTROL AUTOMATICALLY, AND START THE MUSIC IMMEDIATELY.
- **FADER BACK CUE PLAY:** PULLING THE FADER DOWN, OR THE CROSS FADER BACK, WILL RETURN YOU TO YOUR CUE POINT. DO IT FAST, AND YOU GET A SCRATCH-LIKE EFFECT.
- **PITCH SHIFTER:** WITH A TURNTABLE OR OTHER CD PLAYER, IT FUNCTIONS AS A MASTER TEMPO CONTROL, CHANGING TEMPO WITHOUT ALTERING THE PITCH. WITH A MICROPHONE, IT CAN BE USED TO ALTER YOUR VOICE.
- **3 BAND EQ ON EACH CHANNEL:** AS LOW AS -20dB, WHICH ALLOWS YOU TO VIRTUALLY ELIMINATE INSTRUMENTS OR VOCALS FROM A MIX.

CDJ-500II CD PLAYER

- **LONG LOOP:** FROM A SINGLE FRAME (.013 SECONDS), TO A MAXIMUM OF 10 FULL MINUTES.
- **MASTER TEMPO CONTROL:** CHANGE TEMPO +/-10%, WITHOUT ALTERING PITCH.
- **REAL TIME CUE AND REAL TIME LOOP IN/OUT:** LOOP OR CUE DURING YOUR SHOW.
- **RELOOP:** RETURN TO THE PREVIOUS LOOP PHRASE, OR SKIP A PORTION OF A SONG.
- **AUTO CUE / MANUAL CUE:** ESTABLISH CUES AUTOMATICALLY, OR SET MANUALLY.
- **CUE POINT CORRECTION AND PITCH BEND:** JUST ROTATE THE OVERSIZE JOG DIAL.

NOW THAT YOU KNOW HOW HOT THEY ARE,
CALL 800-782-7210 TO FIND OUT WHERE THEY ARE.

PIONEER
The Art of Entertainment



HIGHER GROUND



by Deborah Evans Price

THE FREAK SHOW: It may have been snowing outside, but inside there was one hot night of entertainment March 7 at Nashville's Municipal Auditorium when DC Talk hit Music City on their Jesus Freak tour. Forefront labelmate Audio Adrenaline opened the show with an engaging set, highlighted by music from its fine new album, "Bloom," but it was DC Talk's night to shine. It's easy to see why these guys are one of Christian music's top acts. The concert was flawless, from Toby McKeehan, Michael Tait, and Kevin Smith's energetic performances to how images on the video screen complemented the music and were an integral part of the show without being distracting.

The show featured hits "The Hard Way" and "Jesus Is Still Alright" along with new material from the "Jesus Freak" album. One of the most enjoyable portions of the evening was when the band members settled into a sofa surrounded by lamps and candles in a living-room setting and performed three acoustic numbers—the incredibly powerful "What If I Stumble" and Charlie Peacock's "In The Light" from "Jesus Freak," and Larry Norman's "I Wish We'd All Been Ready."

The guys can rock, and they can turn down the volume and be vulnerable, such as on "What If I Stumble." They know how to continually move an audience and minister to it. The concert had its share of high-energy rock'n'roll antics that sent the youthful crowd into frenzied screams, especially when Toby dove into the audience. (At the end, he jumped into the crowd from the top of a very tall speaker: I gasped loudly, and a friend said it was obvious that I'm a mother.) Though the guys can hold their own with any rock outfit on the road, what sets them apart is that they make sure kids know they've been to a Christian concert. When McKeehan shares his belief in God at the end of the show, there's no denying that the audience goes home touched by much more than the power of rock.

SWEET HITS THE ROAD: Last September, Benson released former Stryper front man Michael Sweet's second solo album, an intriguing acoustic-based project titled "Real."

For those who have been wondering where he's been in the months since, there has been a lot going on in Sweet's life. He, his wife, and two children have moved from Los Angeles to Cape Cod, Mass., and he's been gearing up for a tour that gets under way the first week of April. Booked by Jeff Roberts of Jeff Roberts and Associates, the tour will hit churches, auditoriums, festivals, and other venues throughout the spring and early summer. **Nouveaux** will be the opening act.

Sweet says that he didn't want to tour until the timing felt right. "My attitude is, if you can't do it right, don't do it. I don't like going out there and feeling like it's thrown together."

Sweet says that the first leg of the tour will run from April to July and that the stage set will be reflective of the album's more acoustic nature. "We are only taking out 10-20 lighting cans," he says. "We are going to have a lot of candles on the stage. It's going to use very little equipment—very personal, not low volume, but not the high-volume thing either. [It will] be an acoustic rock set. There will be a couple times when [it will be] an almost pull-up-the-stools-and-sit-down thing."

Sweet says that the album has differed from expectations. "I feel good about the record," he says, "but I think it's off to a slow start. But I think it's going to be OK. It's hard for a lot of people to swallow. It's not what people expect of me... The bottom line is, I'm happy, and it's the record I wanted to do."

If people think "Real" was a departure, they may be even more surprised at what Sweet's planning for his next project. "I'm thinking of doing a really different and very hip hymn record... like 'Amazing Grace' and 'How Great Thou Art.' Most hymn records stick to the basic arrangements and melodies. When the song kicks in, you don't know what it is, and once the vocals start, it's like, 'What? Oh, wow!'"

Sweet says that his manager, **Rendy Lovelady**, and Benson execs are interested, but he may record another album of originals before cutting the hymns project.

RE:THINK: It seems like every time I get a fax from publicist **Jay Swartzendruber**, it's about a cool thing happening at **Charlie Peacock's** re:think label. This time, the news is that "One Point Oh: the re:think collection," the first release on Peacock's label, due June 11, will feature a cover designed at **Peter Gabriel's** company, Real World. The art is by **Paul Tuersley**, and, according to the release, "displays a collage of rich textures that form a globe. Surrounding the earth are DNA strands rendered in 3D representing the intricacies of creation." Swartzendruber says that after this deal was struck, there was a policy change and Real World will no longer do "outside" projects—making re:think the first and last outside company for which Real World has designed.

CAPITOL'S BUTTHOLE SURFERS JOURNEY INTO 'LARRYLAND'

(Continued from page 18)

ended up scrapping most of its work with Thompson, and Leary took the production reins.

"I think we all kind of felt embarrassed," Leary says. "I think Steve Thompson wanted to take us to the next level; his idea was the next level up, and I think our idea was the next level down. Bless his heart for trying to do that for us, but I didn't feel completely represented by the product, so in three weeks we tried to change what we'd spent months and months working on."

The band "threw the notebook away" in Leary's words, and concocted a highly improvisatory album as demented as some of its early independent-label releases.

Leary says, "We threw a lot of songs out and wrote a bunch of new songs—wrote 'em as the tape machine was running. That's how we worked in the past."

Among the album's original songs (published by Latino Buggerviel Music) is the cryptic "Let's Talk About Cars," which features some indecipherable French dialog.

Leary explains, "One of our favorite restaurants in town is a French restaurant called Chez Nous, and a kind fellow and his wife from the restaurant were good enough to come into the studio and speak French at Gibby's prompting... It doesn't make sense. I don't like things that make sense. They're no fun."

Among the new sonic wrinkles on the album are the cellos on the track "Cough Syrup," overdubbed by John Hagen, a member of Lyle Lovett's Large Band. Leary says he added the strings "because I could... It's fun to do that kind of stuff. That's what it's about."

The album also includes "TV Star," an apparently sincere mash note to "Married With Children" star and Hollywood, Calif., club habitué Christina Applegate. "I don't think I could survive if I saw her," Leary says swooningly. "I'd probably pass out."

Capitol's Staub, who claims sales of more than 300,000 units of "Independent Worm Saloon," says that awareness of the Surfers is now high, thanks to frequent MTV screenings of the band's imaginative video for "Who Was In My Room Last Night?" and the clip for the "Dumb And Dumber" soundtrack cut "Hurdy Gurdy Man" (originally recorded for the group's 1991 Rough Trade album, "Piouhgld").

The 1995 release of the 7-inch single "The Lord Is A Monkey," on Coffey's Trance Syndicate label, and the "legal bootleg" "The Hole Truth And Nothing Butt" also kept the band in the public eye during its layoff.

"In the realm of indie rock, they're a huge act," says Bob Bell, new-music buyer for 280-store Wherehouse Entertainment in Torrance, Calif. "With the

state of the alternative business now, they should be able to translate that into mainstream success."

Capitol will release the new album's first track, the relatively accessible "Pepper," to commercial alternative and college radio April 11. A special 10-inch version of the song will go to college radio and independent retail on that date, according to Staub. He says Haynes is working on treatments for a video for the track.

"Electriclarryland"—the title is a play on Jimi Hendrix's classic 1968 album "Electric Ladyland"—will also be issued in LP form near the CD and cassette street date. "Basically, the vinyl version will be a takeoff on the Hendrix album and will be a gatefold," Staub says.

The album art was designed by artist Paul Mavrides, who does much of his work on velvet. Staub says, "That gives us [plenty] of stuff to do with point-of-purchase at retail. We're going to do a lot of custom P-O-P; we're going to do a velvet piece for retail... Later, we will be providing special P-O-P to those retailers who might have a problem with putting the word 'Butthole' up in their store."

The Surfers' sizable indie catalog will be reissued by Capitol and will be useful in promoting "Electriclarryland."

Staub says, "That'll be starting with the 'Double Live' record, which came out

(Continued on next page)

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	2	42	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
2	1	17	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
3	3	4	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
4	4	4	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
5	6	30	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
6	5	23	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
7	7	19	VARIOUS ARTISTS SPARROW 1516/CHORDANT	WOW-1996
8	9	20	CARMAN SPARROW 1422/CHORDANT	R.I.O.T.
9	8	4	GARY CHAPMAN REUNION 0109/WORD HS	SHELTER
10	10	4	STEVE GREEN SPARROW 1490/CHORDANT HS	THE LETTER
11	12	41	VARIOUS ARTISTS MYRRH 0604/WORD	MY UTMOST FOR HIS HIGHEST
12	11	96	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
13	13	54	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
14	14	51	ANOINTED WORD 67051 HS	THE CALL
15	16	33	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
16	23	5	CHERI KEAGGY SPARROW 1491/CHORDANT	MY FAITH WILL STAY
17	15	4	AARON JOFFREY STARSONG 0047/CHORDANT HS	AFTER THE RAIN
18	25	3	VARIOUS ARTISTS VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
19	17	81	AMY GRANT ▲? MYRRH 6974/WORD	HOUSE OF LOVE
20	22	20	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
21	19	37	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
22	31	2	THIRD DAY REUNION 0117/WORD	THIRD DAY
23	26	126	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
24	18	52	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
25	20	24	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
26	28	31	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
27	33	40	CLAY CROSSE REUNION 0104/WORD HS	TIME TO BELIEVE
28	38	8	RADICAL FOR CHRIST INTEGRITY 08792	PRAISE IN THE HOUSE
29	27	35	YOLANDA ADAMS TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
30	40	173	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
31	24	15	SHIRLEY CAESAR WORD 3602 HS	SHIRLEY CAESAR LIVE...HE WILL COME
32	30	26	DONALD LAWRENCE & TRI-CITY SINGERS CRYSTAL ROSE 1480/SPARROW HS	BIBLE STORIES
33	NEW		VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
34	35	85	NEWSBOYS STARSONG 8814/CHORDANT HS	GOING PUBLIC
35	21	87	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
36	29	31	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
37	34	15	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE
38	37	2	PAUL OVERSTREET SCARLET MOON 0873/INTEGRITY	TIME
39	36	30	PETRA WORD 9624 HS	NO DOUBT
40	RE-ENTRY		DON MARSH BRENTWOOD 5516	AMERICA'S 25 FAVORITE PRAISE & WORSHIP VOL. 1

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

CURE CAPTURES 'WILD MOOD SWINGS'

(Continued from page 18)

radio April 8 and, according to Elektra's senior director of marketing Marsha Edelstein, serves notice that one of the original forces in modern rock is back in style.

"We think it's a multiformat record; the album is very deep," she says. The U.S. setup for the album includes press coverage in such magazines as Detour, Alternative Press, and Musician, plus the band's first live network TV

appearance on the May 11 edition of "Saturday Night Live," which Edelstein describes as "perfect timing."

A commercial single of "The 13th" will be in stores April 23 with a nonalbum cut, and the track goes to top 40 formats April 29. "The Cure have remained enormously influential here," Edelstein says. "They remain popular at alternative and pop radio."

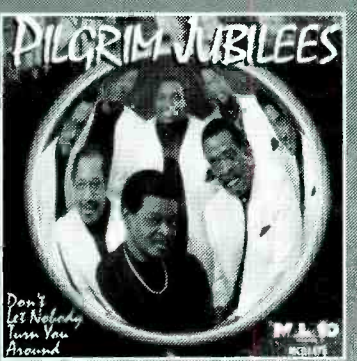
(Continued on next page)

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan SM	
			★★ NO. 1 ★★	
1	1	4	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS 3 weeks at No. 1	STAND!
2	2	141	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS	KIRK FRANKLIN AND THE FAMILY
3	4	75	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
4	5	39	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
5	3	23	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
6	7	42	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND HS	BROKEN
7	17	7	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
8	20	10	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
9	8	59	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
10	6	38	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR EDDIE 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
11	13	26	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
12	15	97	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
13	11	34	SHIRLEY CAESAR WORD 67301/EPIC HS	SHIRLEY CAESAR LIVE...HE WILL COME
14	9	21	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
15	21	10	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 HS	A NEW THING-EXPERIENCE THE FULLNESS...
16	16	21	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
17	10	37	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
18	12	39	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO LIVE IN MEMPHIS II	
19	30	9	RADICAL FOR CHRIST INTEGRITY 08/92	PRaise IN THE HOUSE WITH RADICAL FOR CHRIST
20	NEW		KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
21	32	15	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
22	25	25	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
23	NEW		LUTHER BARNES & RED BUDD CHOIR ATLANTA INT'L 10212	SOMEONE TO LEAN ON
24	NEW		ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD
25	26	58	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
26	22	81	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
27	14	26	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
28	27	149	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO LIVE IN MEMPHIS	
29	39	2	THE GMWA NATIONAL MASS CHOIR BENSON 4261	LIVE IN LOS ANGELES
30	33	21	JAMES HALL & WORSHIP & PRAISE INTERSOUND 7571	KING OF GLORY
31	29	19	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
32	19	11	GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
33	38	9	RICHARD FOY REDEMPTION 75002	GIVE GLORY TO GOD
34	23	21	THE WINANS QWEST 45888/WARNER BROS	HEART & SOUL
35	34	53	ANOINTED WORD 67051/EPIC HS	THE CALL
36	24	25	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
37	28	19	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
38	NEW		BEVERLY CRAWFORD WARNER ALLIANCE 45930	JESUS PRECIOUS KING
39	NEW		WALTER HOWARD MEEK 2492	WHATEVER YOU WANT GOD'S GOT IT
40	40	13	COGIC INTERNATIONAL MASS CHOIR BELLMARK 70007	HE'LL BRING YOU OUT!

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.

Don't let nobody tell you that this ain't one great Gospel Recording from The Pilgrim Jubilees and Malaco Records!



PILGRIM JUBILEES

Don't let nobody tell you that this ain't one great Gospel Recording from The Pilgrim Jubilees and Malaco Records!

MALACO

Artists & Music

In the SPIRIT



by Lisa Collins

CHANGING OF THE GUARD: The Rev. Albert Jamison, pastor of Brooklyn, N.Y.-based Pleasant Grove Baptist Tabernacle and founder of the Tri Boro Mass Choir, was elected to chair the Gospel Music Workshop of America at the annual Gospel Music of America board meeting, held March 12-16 in Mobile, Ala. More than 800 gospel artists, radio announcers, and executives turned out for the event, which serves as a planning session for the association's annual meeting.

Jamison, who has been vice chair of ministries for the past four years, became involved with the workshop after meeting the late Rev. James Cleveland 23 years ago. Cleveland, Jamison says, "was the first to share with me that I had talent and great leadership qualities, and he would encourage me to go forth."

"Stirring up the gift, bringing out the talent in others, and going forth" is what it's all about for the 40-year-old preacher and Musicquest recording artist.

Jamison has released 14 albums since 1978 while managing and performing with the Tri Boro Mass Choir and the New York State Mass Choir, and he is in negotiations for a solo project. His latest album, "Movin' On" (with the New York State Mass Choir), was released in 1994.

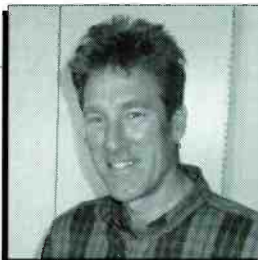
Jamison will work closely with former chair Al Hobbs, whose has finished his four-year tenure but will remain an integral part of the GMWA board and Gospel Announcers Guild.

In other convention footnotes, the theme of this year's annual meet, slated for Aug. 10-17 in Pittsburgh, is "committed to praise and worship through gospel music." Mark Smith has been named GMWA convention manager and says that the annual meeting will not include the GMWA Excellence Awards, which have been rescheduled for next year's board meeting. The change, Smith explains, was due to a sharp drop in attendance. "We were holding them on Saturday, when most people were preparing to leave town," Smith states. "Besides, the award season, currently in full swing, was over by August. Instead, the scheduling of the board meeting is more within the time frame of music awards season."

SIGNING OFF: With the sale of KGFJ Los Angeles last month to Palo Alto, Calif.-based Douglas Broadcasting, L.A. lost its first and only 24-hour gospel station. KGFJ went off the air March 3, causing many in the city's black community to question the feasibility of such a format there. In spite of the circumstances, former owner Bill Shearer maintains that it is feasible. "However," he adds, "I don't know under what terms. We tried to do religion differently. That's the part that didn't pan out for us."

BRIEFLY: Intersound is planning a full-scale promotional campaign to coincide with the release of "My Life," 19-year-old DeLeon Richards' label debut. The campaign will kick off April 9 with a no-holds-barred reception in Richards' native Chicago. "We believe there is broad market appeal to this record, so we'll introduce it into all radio formats," notes James Bullard, VP of Intersound's gospel division, who signed Richards to Word Records in 1984, when she was 7. Her self-titled debut, which was released the following year, earned her a Grammy nomination. Bullard believes that this album, her fifth, could earn her another.

Jazz BLUE NOTES



by Jim Macnie

ADD VENTURE(S): Telarc Jazz has designated 1996 the year it broadens its persona. The largely mainstream, acoustic, and swing-oriented label has started a sister imprint, Jazz Zone. It will present a more electric, ethnic-tinted sound that will likely please the sizable audience for contemporary jazz, aka fusion.

Guitarist Ed Hamilton's "Planet Jazz," which was released in early March, is the first title in the racks. Guests include drummer Lenny White and saxophonist George Howard. Due in May is "Forgotten Romance" by La Vienta, which blends light improvisation with flamenco.

Joining harmonica player Junior Wells at the label is guitarist Luther "Guitar Junior" Johnson with a record called "Cadillac," due this month. Even more impressive is the tribute album "You're Going To Miss Me When I'm Gone" by the Muddy Waters Legendary Dream Band, which will be released in May. The album, featuring contributions from Gregg Allman, Levon Helm, Koko Taylor, James Cotton, and Wells, includes such classic Muddy tunes as "Trouble No More" and "Honey Bee."

The label is also turning toward vocalists. Just out is Roseanna Vitro's "Passion Dance," made with a who's who of modern jazz players. Due in April is Jeanie Bryson's "Some Cats Know," a tribute to Peggy Lee. The May debut of Jeremy Davenport, who played trumpet in Harry Connick Jr.'s band, is being emphasized as a priority for the label.

Don't confuse Jazz Zone and Hamilton's "Planet Jazz" disc with Classic Records' new offshoot, Jazz Planet. Mike Hobson, president of Classic, says that the imprint's debut, bassist Art Davis' "A Time Remembered," was designed for two markets: jazz and audiophile. Guess that's why the disc

sounds so brilliant.

The audiophile market is Classic's primary audience, where sonics are "very, very important," stresses Hobson. "Typically, that means recording as simply as possible, as opposed to modern recordings, many of which are overproduced. While you get a cool product, it sounds put together as opposed to natural. We used vintage microphones in the studio on Art's disc and went direct to 2-track. The concept was to do it in the way it would have been done 35 years ago."

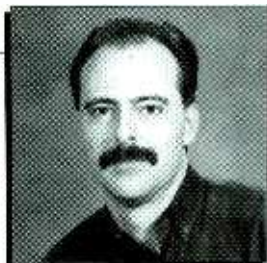
Davis played with John Coltrane around that time on some of the icon's better recordings. "Olé," a Trane piece that Davis helped craft in 1961, is updated on "A Time Remembered." Davis has been away from active gigging—he has a doctorate in psychology and teaches as well—but his rep is respected enough to call in some impressive pals. Herbie Hancock, Ravi Coltrane, and Smitty Smith round out the unit.

Hobson says that Jazz Planet isn't going to flood the market with titles but that it will issue a few new recordings by the end of the year. In a deal struck with Blue Note, the imprint will also issue the vinyl pressings of Cassandra Wilson's "New Moon Daughter" and Holly Cole's "Temptation." Hobson says Classic was chosen by Blue Note due to the quality of its previous work in the vinyl realm with such exemplary CBS and RCA jazz titles as Duke Ellington's "In Orbit" and Sonny Rollins' "Our Man In Jazz."

DOLLARS TO DONUTS says that there are more than a few jazz fans who already call the intersection of Seventh Avenue South and Perry Street "Max Gordon Corner." But New York representatives made the title official March 12 by applying the moniker to the cross streets close to the late Gordon's globally recognized Village Vanguard jazz club.

Gordon's wife, Lorraine, is the entrepreneur in the family these days, sustaining—indeed, enhancing—the cultural value of the venerable basement by booking some of the most expert artists on the planet. In the club after the unveiling, Gordon raised a glass and toasted her husband's big heart and potent legacy. Max Gordon Corner is a tangible symbol that reminds us how that New York stomping ground has nurtured jazz over the years.

COUNTRY CORNER



by Wade Jensen

TWO FOR TWO: Patty Loveless holds at No. 1 on Billboard's Hot Country Singles & Tracks with her second single to remain at the top for more than one week. "You Can Feel Bad" (Epic) again shows the smallest increase in detections (12) of any title in the top 10 but manages to stay more than 250 spins in front of Wynonna's "To Be Loved By You" (Curb/MCA). Wynonna's song moves up 5-2, with an increase of more than 250 plays. Neal McCoy's "You Gotta Love That" (Atlantic) jumps by 450 spins, the largest increase in the top 10. Loveless held the top spot on the airplay list for two weeks in June '93 with "Blame It On Your Heart" and has had two other No. 1 singles.

THE TIME OF HIS LIFE: Tim McGraw (Curb) leads the Airpower pack with "All I Want Is A Life," rising 23-16 with an increase of more than 600 detections. Airplay leaders for that track are KEEY Minneapolis (38 spins) and KRYS Corpus Christi, Texas (50 spins). Danny McWilliams, PD at KRYS, says that aside from McGraw's obvious appeal, this track's driving tempo works particularly well in his market. McWilliams says that this cut appeals strongly to his station's younger listeners, including the college students who flood to Corpus Christi for spring break. "All I Want Is A Life" is the third release from McGraw's "All I Want," which inches up 10-9 on Top Country Albums.

MORE POWER: East Texas honky-tonker Tracy Byrd surpasses the 3,000 detections needed for Airpower status with "Heaven In My Woman's Eyes"; the single moves 18-17 with an increase of more than 200 plays. That track, which features Southwestern-flavored acoustic guitar, is the newest from Byrd's "Love Lessons" (MCA), which is bulletted at No. 32 on Top Country Albums. Meanwhile, Faith Hill finishes the Airpower list (20-19) with "Someone Else's Dream" (Warner Bros.), which gains more than 250 spins.

HOT LICKS & COLD BREW: The state of Texas has loaned its nickname to both a brewing company and, most recently, to an act that wins this week's Greatest Gainer status on Top Country Albums. Lonestar barely got home with the Pacesetter trophy last week when it was time to return to the podium for this week's 400-unit gain. Dale Turner, senior VP/GM at BNA, says radio's response to Lonestar's self-titled set has been phenomenal considering that historically it is difficult to break new groups in the country format. The album's second single, "No News," rises 10-8 on our airplay list, with an increase of more than 250 spins over last week's total. Meanwhile, Pacesetter honors go to Mary Chapin Carpenter for her 1992 Columbia title, "Come On, Come On" (66-63), which increased by a mere 5%. That such a small percentage gain can be the week's largest is an indication of how soft this week's country sales are.

ANTICIPATION: Three lead singles from forthcoming albums make noticeable strides on Top Country Singles Sales. Bryan White's "I'm Not Supposed To Love You Anymore" (Asylum) increases more than 1,000 units, moving 7-5. White's second set, "Between Now And Forever," appears at retail Tuesday (26). JoDee Messina (Curb) turns in an increase of more than 500 units for "Heads Carolina, Tails California" (13-8); her self-titled debut album is slated for arrival April 9. Toby Keith's "Does That Blue Moon Ever Shine On You" (A&M) jumps more than 600 pieces (20-10) in anticipation of his "Blue Moon" set, which will hit stores April 16.

HAL KETCHUM HAULS OUT 'THE HITS'

(Continued from page 33)

fact that customers are looking for value. We're going to market this album toward the existing, very loyal Hal Ketchum fan base that would love to have all of his hits on one record. At the same time, there are three new songs, all of which, we believe, are potential singles . . . these songs are extremely competitive."

Hannon says the label plans to set up in-store marketing campaigns as well as advertising with all key retailers. He adds that Curb will hold "multiple major radio promotions," the details for which have yet to be finalized, and will produce a syndicated radio special to promote the album.

Surprisingly, Ketchum says he might not tour this summer to support the album. (He's booked by Monterey Artists.) Instead, he may stay home and begin writing material for his next album. "I'm so immersed in writing songs. I think I may take the summer off," he says. "Most artists never get the opportunity to make that kind of choice. I'm in a place where I have to attend to the writer now . . . Touring and perpetuating the mythology of running the circus takes a lot of energy and time, and right now writing is more important than that."

Does Ketchum really view touring as a circus? "It's a carnival," he explains. "You go from town to town and try to perpetuate enough interest for folks to come out. We are troubadours unquestionably. I don't mean that in a derogatory way. It's really fascinating to own and run a circus. We are performers when we are out there. When I'm out there, I devote 100% to it, but I need to tend my garden as a writer. I came to Nashville as a writer and my goal is to be known for that. It will hopefully make for the next record and next tour. I don't want to be out there just for the sake of being out there. I'm more interested in achieving notoriety through the music than grand exposure."

Hannon says he isn't worried about the possibility of Ketchum not going on the road. "He's toured so extensively over the last four or five years. It's not as though his fans—old and new—wouldn't like to see him again, but it's not as though he doesn't have a fan base," Hannon says. "His name is highly recognizable. As with most singer/songwriters, he needs to focus on his next studio album."

When asked what direction he sees

the next record taking, Ketchum replies, "The songs are telling me that it's time to peel another layer away as a songwriter and probably get more autobiographical. I'm not sure what that means in terms of instrumentation. I'd like to get a little more traditional for my own purposes."

Ketchum says the phrase that may best describe his new direction is "holler funk," which, he says, is "traditionally steeped Appalachian instrumentation around a pretty soulful sort of vocal style." "I just want to roll tape and make records that will make statements [about] where I am on a given day," he says. "I'm very interested in honoring traditional country music more than I have been. I'm intrigued by it through my relationship with the Grand Ole Opry."

Ketchum is also at a point at which he seems to be interested in exerting more control over all aspects of his

career. Though he calls the staff there "great people, a good outfit," he has parted ways with his former management company, Fitzgerald Hartley, and is handling his own management. "I'm at a point where I have to be responsible for myself and make my own decisions," he says.

He's also writing the treatment for the "Hang In There Superman" video as well as writing his own bio. "I think it's time to explain myself," he says.

The release of a greatest-hits collection almost always inspires reflection. Ketchum seems content with his career and is optimistically looking ahead. "I'm lucky. I got famous for who I am," he says. "I think as long as my intentions are true, and as long as I'm trying to express myself sincerely people will allow me this platform that I've carved out here. I've got poetic license in a way. Hopefully, I'll honor it and continue to have something real to say."

HEARTS AFLAME AWARDS

(Continued from page 33)

his 75 years and continues to tour. (Last year, the award went to Harper's father, the late Herman Harper.) Tom Wopat, who has been featuring Southern gospel acts on his TNN show, "Prime Time Country," presented the female vocalist award to Kim Greene Hopper.

One of the more emotional moments of the evening came when Roger Bennett accepted his award for instrumentalist of the year. Bennett has been battling cancer and learned three days before the awards that the disease is in remission. Meanwhile, the Martins, winners of mixed group of the year, were in high spirits not only because of their awards but because their premature twins were finally able to leave the hospital.

Following is a complete list of this year's winners:

Artist of the year: the Cathedrals.

Male vocalist: Glen Payne.

Female vocalist: Kim Greene Hopper.

Male quartet: the Cathedrals.

Mixed group: the Martins.

New artist: Common Bond.

Instrumentalist: Roger Bennett.

Session musician: Gary Prim.

Producer: Eddie Crook.

Concept video: "Let The Little Things Go" by Jeff & Sheri Easter.

Performance video: "The Cathedrals: A Reunion," the Cathedrals.

Quartet: "The Cathedrals: A

Reunion," the Cathedrals, produced by Bethni Hemphill.

Radio station: KNEA Jonesboro, Ark.

Marketing campaign: Things That Last Forever tour by Showcase Media, featuring the Martins, Brian Free & Assurance, and Common Bond.

Album: "The Cathedrals: A Reunion," the Cathedrals (Canaan Records).

Song: "Serenaded By Angels," written and performed by Kirk Talley (Sonlite Records).

DEBORAH EVANS PRICE



Alabama's Randy Owen, far right, and Ed Harper, center, president of Ed Harper and Associates, present Southern gospel veteran Brock Speer the Heritage Award during the second Hearts Afame Awards. The Speer Family celebrates its 75th anniversary in gospel music this year. Speer has been performing with the group for 70 of his 75 years.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
43 1969 (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM	Home, ASCAP) WBM
16 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) WBM	47 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
45 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Ol Music, ASCAP)	34 EVERY TIME MY HEART CALLS YOUR NAME (EMI Tower Street, BMI/EMI Blackwood, BMI) HL
27 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI) HL	75 THE FEVER (Swag Song, ASCAP/EMI April, ASCAP/Rope And Daily, ASCAP/Old Boots, ASCAP) WBM/HL
30 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudcastler, BMI)	73 GOD'S COUNTRY, USA (Careers-BMG, BMI/Floyd's Dream, ASCAP/BMG, ASCAP)
10 THE BEACHES OF CHEYENNE (Old Boots, ASCAP/EMI April, ASCAP/Rope And Daily, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM/HL	74 HANGIN' ON (Magnatone, ASCAP/Moraine, ASCAP)
72 BEFORE HE KISSED ME (Starstruck Writers Group, ASCAP/EMI April, ASCAP)	25 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Iy Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
32 BIGGER THAN THE BEATLES (Timbuk One, ASCAP/MRBI, ASCAP/Chickasaw Ruan, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP) WBM	11 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Farnell, BMI) HL
71 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL	17 HEAVEN IN MY WOMAN'S EYES (Gitterfish, BMI/Carpad, BMI) HL
37 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)	46 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thornhawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM
42 COWBOY LOVE (EMI Tower Street, BMI/EMI Blackwood, BMI) HL	6 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
40 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI)	35 IF I WERE YOU (Sony/ATV Tree, BMI)
65 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)	5 IF YOU LOVED ME (Sony/ATV Tree, BMI/Tenlee, BMI/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
54 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra	31 (IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (Loon Echo, BMI/Zomba, ASCAP) WBM
	18 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Ht Street,
	BMI/Malaco, BMI) HL
	14 I'LL TRY (WB, ASCAP/See Haw, ASCAP) WBM
	36 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
	70 IN YOUR FACE (Shedhouse, ASCAP/PolyGram Int'l, ASCAP/Brian's Dream, ASCAP/Balmur, ASCAP)
	39 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
	67 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
	28 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
	20 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
	13 IT WOULDN'T HURT TO HAVE WINGS (Warner-Tamerlane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI) WBM
	64 LITTLE DROPS OF MY HEART (Hornbill, BMI)
	21 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI/Wonderland, BMI/Wil Robinsongs, BMI)
	51 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI) WBM
	49 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL
	55 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI) WBM
	50 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socari, BMI) WBM
	8 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
	33 NOT THAT DIFFERENT (W.B.M., SESAC/K.I. Good, SESAC/Spoofee, BMI) WBM
	53 NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
	44 OUT WITH A BANG (N2 D, ASCAP/Brian's Dream, ASCAP)
	68 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murrah, BMI) WBM/HL
	22 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
	60 REDNECK SON (PolyGram Int'l, ASCAP/Jacque Remembers, ASCAP)
	59 REMEMBER THE RIDE (Sony/ATV Cross Keys, ASCAP/Major Bob, ASCAP) WBM/HL
	24 THE RIVER AND THE HIGHWAY (Housesnotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
	66 'ROUND HERE (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Club Zoo, BMI) CLM
	62 SHE GOT WHAT SHE DESERVES (Criteron, ASCAP/Escondido, BMI/Bobby Fischer, ASCAP/Songs In Black Ink, SESAC/EMI, SESAC)
	52 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Laudersongs, BMI/Warner Source, SESAC/Dyinda Jam, SESAC) WBM
	29 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
	63 SOMEDAY (Murrah, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
	19 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
	15 SOME THINGS ARE MEANT TO BE (Nocturnal Eclipse, BMI/Michael Garvin, BMI/Ensign, BMI/BMG-Careers, BMI) HL
	58 STANDING TALL (EMI Blackwood, BMI/Ben Peters, BMI) HL
	69 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI)
	38 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL
	57 TIME MARCHES ON (Sony/ATV Tree, BMI)
	2 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
	4 TOO MUCH FUN (Hamstein Stroudcastler, BMI/Curtis Wright, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM
	61 TREAT HER RIGHT (Intergity's Hosanna, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
	3 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
	12 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
	41 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
	26 WILD ANGELS (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Sony/ATV Tree, BMI) WBM/HL
	23 WITHOUT YOUR LOVE (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM
	48 YEARS FROM HERE (Zomba, ASCAP/Odie Stars, ASCAP/Zomba, BMI/Luneover, BMI) WBM/HL
	1 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
	56 YOU'D THINK HE'D KNOW ME BETTER (Lonesome Dove, BMI/Ensign, BMI)
	7 YOU GOTTA LOVE THAT (Almo, ASCAP/Barnatuck, BMI/Michael Garvin, BMI/Ensign, BMI) WBM
	9 YOU WIN MY LOVE (Zomba, ASCAP) WBM

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING MARCH 30, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 152 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 *** 2 weeks at No. 1		
1	1	2	14	YOU CAN FEEL BAD E.GORDY, JR. (M.BERG, T.KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	1
2	5	8	13	TO BE LOVED BY YOU T.BROWN (G.BURR, M.REID)	WYNONNA (C) (V) CURB 55084/MCA	2
3	3	6	16	WALKIN' AWAY M.D.CLUTE, T.DUBOIS, DIAMOND RIO (A.ROBOFF, C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 1-2934	3
4	7	10	17	TOO MUCH FUN J.STROUD, R.TRAVIS, D.MALLOY (C.WRIGHT, T.J.KNIGHT)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	4
5	4	7	16	IF YOU LOVED ME D.COOK (P.NELSON, T.SHAPIRO)	TRACY LAWRENCE ATLANTIC ALBUM CUT	4
6	6	9	12	HYPNOTIZE THE MOON J.STROUD (S.DORFF, E.KAZ)	CLAY WALKER (C) (V) GIANT 17704/REPRISE	6
7	11	12	13	YOU GOTTA LOVE THAT B.BECKETT (J.BROWN, B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	7
8	10	11	12	NO NEWS D.COOK, W.WILSON (S.HOGIN, P.BARNHART, M.D.SANDERS)	LONESTAR (C) (V) BNA 64386	8
9	13	14	6	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	9
10	2	1	17	THE BEACHES OF CHEYENNE A.REYNOLDS (D.ROBERTS, B.KENNEDY, G.BROOKS)	GARTH BROOKS (V) CAPITOL NASHVILLE 19022	1
11	12	16	11	HEART'S DESIRE S.HENDRICKS (C.MOORE, L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	11
12	17	18	17	WHAT DO I KNOW R.CHANCEY, E.SEAY (S.RUSS, C.MAJESKI, S.SMITH)	RICOCHE (C) (V) COLUMBIA 78088	12
13	16	15	14	IT WOULDN'T HURT TO HAVE WINGS T.BROWN (J.FOSTER, R.LAVOIE, J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	13
14	9	3	14	I'LL TRY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	1
15	14	13	18	SOME THINGS ARE MEANT TO BE J.GUESS (M.GARVIN, G.PAYNE)	LINDA DAVIS (C) (V) ARISTA 1-2896	13
				*** AIRPOWER ***		
16	23	31	12	ALL I WANT IS A LIFE J.STROUD, B.GALLIMORE (T.MULLINS, S.MUNSEY, D.PFRIMMER)	TIM MCGRAW CURB ALBUM CUT	16
				*** AIRPOWER ***		
17	18	20	9	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	17
18	8	5	15	I KNOW SHE STILL LOVES ME T.BROWN, G.STRAIT (A.BARKER, M.HOLMES)	GEORGE STRAIT (V) MCA 55163	5
				*** AIRPOWER ***		
19	20	30	6	SOMEONE ELSE'S DREAM S.HENDRICKS, F.HILL (C.WISEMAN, T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	19
20	19	19	12	IT WORKS E.GORDY, JR., ALABAMA (M.CATES, A.SPRINGER)	ALABAMA (C) (V) RCA 64473	19
21	24	35	5	LONG AS I LIVE S.HENDRICKS (R.BOWLES, W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	21
22	21	22	16	READY, WILLING AND ABLE J.LEO, L.WHITE (J.LEARY, J.A.SWEET)	LARI WHITE (C) (V) RCA 64455	21
23	22	24	9	WITHOUT YOUR LOVE S.GIBSON (A.ANDERSON, C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	22
24	26	25	10	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE, D.SCHLITZ)	PAM TILLIS (V) ARISTA 1-2958	24
25	28	34	10	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE, T.MCGRAW (T.NICHOLS, M.D.SANDERS)	JODEE MESSINA (C) (D) (V) CURB 76982	25
26	15	4	18	WILD ANGELS M.MCBRIDE, P.WORLEY, E.SEAY (M.BERG, G.HARRISON, H.STINSON)	MARTINA MCBRIDE (C) (V) RCA 64437	1
27	27	26	11	ALL YOU EVER DO IS BRING ME DOWN D.COOK, R.MALO (R.MALO, A.ANDERSON)	THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	26
28	25	28	9	IT'S WHAT I DO I.SHAPIRO (C.JONES, T.SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58526	25
29	30	33	16	SHE'S GOT A MIND OF HER OWN D.JOHNSON (B.LIVSEY, D.SCHLITZ)	JAMES BONAMY (C) (V) EPIC 78220	29
30	34	37	6	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER, D.ROBBINS, V.STEPHENSON)	BLACKHAWK (C) (V) ARISTA 1-2975	30
31	31	27	20	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852206	1
32	29	23	18	BIGGER THAN THE BEATLES J.SLATE, J.DIFFIE (J.S.ANDERSON, S.DUKES)	JOE DIFFIE (C) (V) EPIC 78202	1
33	32	21	20	NOT THAT DIFFERENT P.WORLEY, E.SIAY, J.HOBBS (K.GOOD, J.SCOTT)	COLLIN RAYE (C) (V) EPIC 78189	3
34	35	36	7	EVERY TIME MY HEART CALLS YOUR NAME J.BOWEN, C.HOWARD (G.HEYDE, J.B.RUDD)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	34
35	38	47	4	IF I WERE YOU K.STEGALL, C.WATERS (T.CLARK)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	35
36	42	49	5	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER, JR., K.LEHNING (S.ewing, D.KEES)	BRYAN WHITE (C) (V) ASYLUM 64313	36
37	41	46	5	C-O-U-N-T-R-Y J.SLATE, J.DIFFIE (E.HILL, R.HARBIN, D.DRAKE)	JOE DIFFIE (V) EPIC 78246	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	39	42	9	TEN THOUSAND ANGELS D.MALLOY, N.WILSON (S.D.JONES, B.HENDERSON)	MINDY MCCREADY (C) (V) BNA 64470	38
39	44	55	4	I THINK ABOUT YOU J.HOBBS, E.SEAY, P.WORLEY (D.SCHLITZ, S.SESKIN)	COLLIN RAYE (C) (V) EPIC 78238	39
40	46	50	4	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN, T.KEITH (T.KEITH)	TOBY KEITH (C) (V) A&M NASHVILLE 576140	40
41	43	45	9	WHO'S THAT GIRL T.WILKES, P.WORLEY (S.BENTLEY, G.TEREN, D.PFRIMMER)	STEPHANIE BENTLEY (C) (V) EPIC 78234	41
42	37	38	20	COWBOY LOVE S.HENDRICKS (B.DOUGLAS, J.WOOD)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
43	45	44	10	1969 K.STEGALL, J.KELTON, C.CHAMBERLAIN (K.STEGALL, G.HARRISON, D.HENSON)	KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	43
44	36	32	19	OUT WITH A BANG T.BROWN (D.L.MURPHY, K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 55153	13
45	50	51	6	ALL OVER BUT THE SHOUTIN' D.COOK (M.SMOTHERMAN, R.FAGAN)	SHENANDOAH (C) CAPITOL NASHVILLE 58545	45
46	52	59	5	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH, T.SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	46
47	63	—	2	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	47
48	51	60	8	YEARS FROM HERE N.LARKIN, M.HOLLANDSWORTH (G.BAKER, F.MYERS, J.WILLIAMS)	BAKER & MYERS (C) (V) MCG CURB 76967	48
49	53	56	8	THE LOVE THAT WE LOST E.SEAY, H.SHEDD (G.BURR, M.POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	49
50	65	72	4	MY HEART HAS A HISTORY J.LEO (M.D.SANDERS, P.BRANDT)	PAUL BRANDT (C) (V) REPRISE 17683	50
51	58	70	4	LONG HARD LESSON LEARNED J.STROUD, J.ANDERSON (J.D.ANDERSON, D.ANDERSON, M.A.ANDERSON)	JOHN ANDERSON (V) BNA 64498	51
52	60	68	4	SHE NEVER LOOKS BACK R.LANDIS (J.LAUNDERDALE, F.DYCUS)	DOUG SUPERNOW (C) (V) GIANT 17687/REPRISE	52
53	49	43	12	NOW THAT'S ALL RIGHT WITH ME B.SCHNEE, K.LEHNING (KOSTAS, T.PEREZ)	MANDY BARNETT (C) (V) ASYLUM 64308	43
54	47	41	11	EVEN IF I TRIED B.BECKETT (C.FAULK, N.MUSIC, B.REGAN)	EMILIO (C) CAPITOL NASHVILLE 58507	41
55	66	—	2	MEANT TO BE K.STEGALL (C.WATERS, R.BOWLES)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	55
56	61	65	5	YOU'D THINK HE'D KNOW ME BETTER B.BECKETT, T.BROWN (B.CRYNER)	BOBBIE CRYNER (V) MCA 55167	56
57	64	—	2	TIME MARCHES ON D.COOK (B.BRADDOCK)	TRACY LAWRENCE ATLANTIC ALBUM CUT	57
58	48	39	15	STANDING TALL J.STROUD (L.BUTLER, B.PETERS)	LORRIE MORGAN (C) (V) BNA 64354	32
59	56	61	7	REMEMBER THE RIDE C.BROOKS (K.WILLIAMS, M.HARRELL)	PERFECT STRANGER (C) (D) (V) CURB 76978	56
60	55	57	6	REDNECK SON G.FUNDIS (R.THOMAS, B.CARLISLE)	TY ENGLAND (V) RCA 64496	55
61	74	—	2	TREAT HER RIGHT M.A.MILLER, M.MCANALLY (L.LEBLANC, A.ALDRIE)	SAWYER BROWN (C) (V) CURB 76987	61
62	57	62	8	SHE GOT WHAT SHE DESERVES M.WRIGHT (J.YATES, B.FISCHER, C.BLACK)	FRAZIER RIVER (V) DECCA 55173	57
63	70	67	3	SOMEDAY J.THOMAS (S.AZAR, A.J.MASTERS, B.REGAN)	STEVE AZAR (C) RIVER NORTH 163008	63
				*** Hot Shot Debut ***		
64	NEW		1	LITTLE DROPS OF MY HEART N.WILSON (K.GATTIS)	KEITH GATTIS (C) RCA 64488	64
65	NEW		1	DON'T GET ME STARTED M.WRIGHT (R.AKINS, S.HOGIN, M.D.SANDERS)	RHETT AKINS (V) DECCA 55166	65
66	67	63	19	'ROUND HERE M.A.MILLER, M.MCANALLY (M.A.MILLER, S.EMERICK, G.HUBBARD)	SAWYER BROWN (C) (D) (V) CURB 76975	19
67	72	71	10	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS, K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	67
68	69	54	17	PARADISE J.STROUD, J.ANDERSON (B.MCDILL, R.MURRAH)	JOHN ANDERSON (C) (V) BNA 64465	26
69	NEW		1	STARTING OVER AGAIN T.BROWN, R.MCENTIRE (D.SUMMER, B.SUDANO)	REBA MCENTIRE (V) MCA 3701	69
70	NEW		1	IN YOUR FACE D.JOHNSON (A.COTTER, K.TRIBBLE)	TY HERNDON (V) EPIC 78247	70
71	RE-ENTRY		3	THE CHANGE A.REYNOLDS (T.ARATA, W.TESTER)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	70
72	75	—	2	BEFORE HE KISSED ME J.LEO (L.HENGBER, M.IRWIN)	LISA BROKOP (C) CAPITOL NASHVILLE 58557	72
73	73	74	3	GOD'S COUNTRY, USA M.JONES (M.HUMMON, B.CURRY)	MARCUS HUMMON (C) (V) COLUMBIA 78251	73
74	62	58	10	HANGIN' ON B.D.MAHER (R.MCCREADY, B.D.MAHER, K.HURLEY, D.INGRAM)	RICH MCCREADY (C) MAGNATONE 1104	58
75	RE-ENTRY		14	THE FEVER A.REYNOLDS (S.TYLER, J.PERRY, B.KENNEDY, D.ROBERTS)	GARTH BROOKS (V) CAPITOL NASHVILLE 18948	23

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

Billboard Top Country Singles Sales

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 *** 10 weeks at No. 1	
1	1	1	18	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
2	2	2	10	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
3	4	4	5	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
4	3	3	32	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
5	7	21	3	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
6	5	6	22	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
7	6	5	18	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
8	13	13	3	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JODEE MESSINA
9	9	22	3	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
10	20	—	2	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
11	8	7	19	WHAT I MEANT TO SAY COLUMBIA 78087/SONY	WADE HAYES
12	15	18	7	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
13	10	10	8	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	14	40	ANGELS AMONG US RCA 62643	ALABAMA
15	16	12	40	WHEN YOU SAY NOTHING AT ALL BNA 64329/RCA	ALISON KRAUSS & UNION STATION
16	14	11	20	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
17	17	15	7	WILD ANGELS RCA 64437	MARTINA MCBRIDE
18	19	17	8	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
19	12	8	16	NOT THAT DIFFERENT EPIC 78189/SONY	COLLIN RAYE
20	RE-ENTRY		4	WALKIN' AWAY ARISTA 1-2934	DIAMOND RIO
21	24	16	13	BIGGER THAN THE BEATLES EPIC 78202/SONY	JOE DIFFIE
22	22	23	40	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
23	NEW		1	WHAT DO I KNOW COLUMBIA 78088/SONY	RICOCHE
24	18	9	25	I'M OUTTA HERE!/THE WOMAN IN ME MERCURY NASHVILLE 852206	SHANIA TWAIN
25	25	—	2	IT WORKS RCA 64473	ALABAMA

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

WORLDWIDE SPECIALS & DIRECTORIES 1996



PET SOUNDS 30TH ANNIVERSARY

ISSUE DATE: MAY 18

AD CLOSE: APRIL 23

Billboard's May 18th issue commemorates the 30th anniversary of the Beach Boy's ground-breaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capitol Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

Contact:
Robin Friedman
213-535-2302



ASIA PACIFIC II

ISSUE DATE: MAY 18

AD CLOSE: APRIL 23

In a 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 MIDEAM Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of international and US companies/organizations attending the conference.

Contact:
Amanda Guest
613-824-8260



LATIN MUSIC BUYER'S GUIDE

PUBLICATION

DATE: AUGUST 7

AD CLOSE: JUNE 17

In 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

Place your ad today!

EAST/MIDWEST

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

WEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN
ROBIN FRIEDMAN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

ASIA PACIFIC/AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

LONDON

44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI
CATHERINE FLINTOFF

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

MEXICO/ WEST COAST LATIN

213-525-2307
DAISY DUCRET

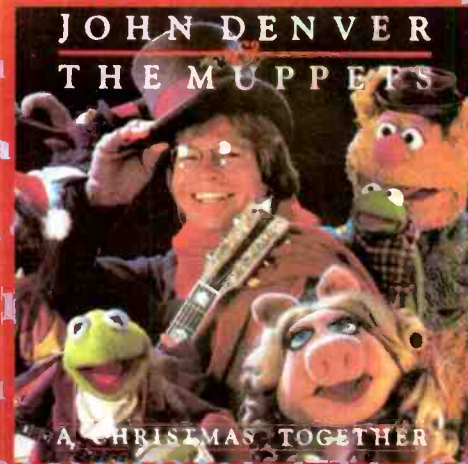
JAPAN

81-44-433-4067 PH/FAX
TOKURO AKIYAMA
213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

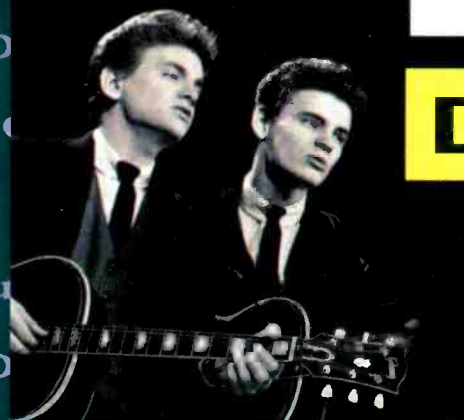
readers worldwide!



Affordable Price

LASER LIGHT

DIGITAL



Member of
NAIRID

United States

DELTA MUSIC INC.
2500 Broadway Ave., Suite 380
Santa Monica, California
90404-3061
PHONE: 310-453-9504
FAX: 310-828-1435

Mexico

JUDY SA
Blv. Puerto Aereo #87
Col. Federal C.P. 15700
Mexico D.F.
Mexico
PHONE: 525-571-1387
FAX: 525-540-1168

Europe

DELTA MUSIK GMBH
Zur Mühle 2 - Frechen 4
(Königsdorf) 50226
Germany
PHONE: 49-2234-5006-0
FAX: 49-2234-6006-40

The Philippines

RUBIDISC CORPORATION
268 San Fernando Street
Binondo, Manila
The Philippines
PHONE: 632-492-501 to 04
FAX: 632-530-0429

Japan/Korea/Taiwan

DENON/NIPPON COLUMBIA CO., LTD.
No. 14-14, 4-Chrome, Akasaka
Minato-ku, Tokyo 107-11
Japan
PHONE: 81-3-3584-8222/8223
FAX: 81-3-3584-8135

Great Britain

DELTA MUSIC LTD.
23 Gardner Industrial Estate,
Kent House Lane
Beckenham, Kent BR3 1QZ
Great Britain
PHONE: 44-81-778-4040
FAX: 44-81-676-9949

Hong Kong

TOP MUSIC INTERNATIONAL
402 Cheong K Building
84-86 Des Voeux Road
Central Hong Kong
PHONE: 852-544-2233
FAX: 852-545-1221

Canada

ELITE MULTIMEDIA INC.
7 Jackes Avenue, Suite 2708
Toronto, Ontario M4T 1E3
Canada
PHONE: 416-960-4884
FAX: 416-960-1422

Latin America

DISCOMPACTO CORPORATION
9600 N.W. 25th Street, Suite 4B
Miami, Florida
33172
PHONE: 305-477-7728
FAX: 305-477-7353

Australia

MRA ENTERTAINMENT GROUP
39 Gosford Street
Mount Gravatt, Queensland 4122
Australia
PHONE: 617-849-6020
FAX: 617-349-8809

RETAIL TRACK

(Continued from page 60)

vage CounterAID 1995 and make up for the shortfall the effort suffered, I am pretty sure that LIFEbeat will be grateful to receive whatever time, money, or ideas you can extend on its behalf.

RETAIL TRACK sends its deepest condolences to the family and friends of Earl Martis, who passed away March 17 after a bout with cancer. Martis, a longtime Tower Records/Video executive, was most recently employed at Surfside, a wholesaler in Hawaii.

AS I WRITE these words on the eve of NARM, many in the industry

are looking forward to the annual meet, but a growing number are naysaying the event as a waste of time. Retail Track believes that the naysayers are short-term thinkers. NARM, like any trade convention, plays an important role in advancing the way the industry conducts business.

Even if you go to the meeting and it doesn't lead to an immediate return on investment, you should listen to a saying that floats around at the annual convention of the International Council of Shopping Centers, where shopping center owners and all forms of retail meet to conduct business.

That saying, Retail Track believes, captures the value of trade conventions, and it goes something like this: "If I have a penny, and you have a penny, and we exchange them, then we both still have only a penny. But if I have an idea, and you have an idea, and we exchange them, then we both have two ideas."

So if you're inclined to bad-mouth the NARM meet, Retail Track asks you to reflect back on the ideas and ways of operating that you learned at past NARM conventions and the extent to which those ideas and practices have either saved or made you money. Have a great convention.

Visit our booth at NARM for a demo!

The industry standard ...



sets a new standard!

Introducing PhonoLog® for Windows™
The industry standard music reference for retailers on CD-ROM.

- Weekly updates** Modem updating provides up-to-the-minute release information.
- Half the price** No expensive kiosk. No year-long contract. Updates cost about half that of other electronic references.
- The best data** Only PhonoLog lists everything available on CD, cassette, and vinyl.

Why spend thousands on a clunky machine when all you need is this?

Find out more! **Call 800.701.7002**



Setting the industry standard ... again!

Trade Service Corporation • 10996 Torreyana Road • San Diego, CA 92121
fax 619.452.2614 • tscenterain@attmail.com

Top Pop® Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN®		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★★ NO. 1 ★★		
1	1	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 20 weeks at No. 1	171
2	2	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	226
3	4	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 846210*ISLAND (10.98/17.98)	LEGEND	240
4	3	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	251
5	8	THE BEATLES ▲ ⁸ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	97
6	6	SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	17
7	10	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	131
8	14	THE BEATLES ▲ ⁸ CAPITOL 47039* (15.98/31.98)	1967-1970	63
9	9	SOUNDTRACK ▲ ⁸ POLYDOR 825095 A&M (10.98/16.98)	GREASE	70
10	13	JIMMY BUFFETT ▲ ⁷ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	247
11	7	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	128
12	12	PINK FLOYD ▲ ¹³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	254
13	15	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	249
14	11	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	243
15	18	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	32
16	16	VAN MORRISON ▲ ¹ POLYDOR 841970 A&M (10.98/17.98)	THE BEST OF VAN MORRISON	39
17	17	THE BEATLES ▲ ⁸ CAPITOL 97036* (15.98/31.98)	1962-1966	50
18	5	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	66
19	23	THE BEATLES ▲ ⁸ CAPITOL 46443* (14.98/26.98)	THE BEATLES	45
20	19	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	43
21	25	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	198
22	29	THE BEATLES ▲ ⁸ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	20
23	20	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	234
24	24	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	233
25	35	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	16
26	42	ORIGINAL BROADWAY CAST ▲ Geffen 24151 (17.98/22.98)	LES MISERABLES	38
27	30	AC/DC ▲ ⁷ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	141
28	28	EAGLES ▲ ⁷ ELEKTRA 1057/EEG (10.98/15.98)	GREATEST HITS 1971-1975	247
29	22	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	153
30	26	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	246
31	21	BOYZ II MEN ▲ ² MOTOWN 530231 (10.98/16.98)	COOLEYHIGHARMONY	68
32	27	SOUNDTRACK ▲ ¹⁵ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	11
33	43	THE BEATLES ▲ ⁸ CAPITOL 46441* (10.98/15.98)	REVOLVER	17
34	—	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98/16.98) HS	RAGE AGAINST THE MACHINE	1
35	34	ELTON JOHN ▲ ² ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	236
36	37	MADONNA ▲ ² SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	48
37	36	COUNTING CROWS ▲ ² DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	4
38	38	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	10
39	32	ERIC CLAPTON ▲ ² POLYDOR 800014 A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	243
40	33	MEAT LOAF ▲ ² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	215
41	41	METALLICA ▲ ⁷ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	222
42	—	BLONDIE ● CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	4
43	—	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	1
44	39	PATSY CLINE ▲ ² MCA 12* (7.98/12.98)	GREATEST HITS	234
45	44	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	219
46	46	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	83
47	—	ERIC CLAPTON ▲ ² DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	1
48	—	GIN BLOSSOMS ▲ A&M 21503 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	1
49	47	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	20
50	—	U2 ▲ ISLAND 842298* (10.98/17.98)	THE JOSHUA TREE	199

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

NARM '96

SOUND BUSINESS

(Continued from page 72)

CD, the DVD offers even more exciting options. We opened our initial location in 1986 as the first CD-only store in the U.S., and we're ready to adopt this new configuration that will eventually encompass all formats."

At Spec's Music, Lieff notes, "The chain is exploring such technology options as ECD, DVD and Internet delivery and is well-positioned to take advantage of pioneering efforts in satisfying music needs. Opening our first two megastores this past year posi-



NARM executive VP Pam Horovitz

tions us as an innovative, independent company with the resilience to change and transform itself. We had a key role in breaking such new artists as Vanessa Mae, Aibita, Simply Red and Hootie & The Blowfish, who played the NARM convention two years ago as unknowns. We know we must change to keep ahead of a changing industry, and our new management team is already updating the strategic direction of our company to do more or better with less."

The Washington site for NARM's convention was no accident, Horovitz states, with registration running substantially ahead of last year in mid-February. "All our members will be visiting their respective members of Congress and their staffers, who really make everything happen when it comes to legislation," she says. "At the same time, we're continually interfacing with, and reaching out to, other related trade groups in addition to RIAA. These include the SPA [Software Publishers Association], MPAA [Motion Picture Association Of America] and the ISDA [Interactive Software Developers Association]. We're grateful to the 'big six' distributors for their combined sponsorship of the Monday night gala, which should be a grand evening of entertainment and networking."

NARM's new mission statement, recently adopted unanimously by the board, states that "NARM serves the music and other prerecorded entertainment software industry as a pre-eminent forum for insight and dialogue in an increasingly diverse and rapidly evolving industry." As Horovitz observes, "The strategic planning process did serve to validate for the association and its members that NARM's general direction has been on-target." ■

MEMBER OF
NARID

Caroline Distribution

TRY TO CONTROL YOURSELF

OM records

a new kind of music company

www.om-records.com
415|247|5832

NARM BOOTH #317

ONSTAGE AT NARM

(Continued from page 84)

Here With You," is a mix of new music and Christmas standards and features two duets by Stubbs and Aretha Franklin.

Kirk Franklin

A 25-year-old minister, Kirk Franklin calls his sound "Christian Love Music," and it's being loved by many people all over the country. His debut album, "Kirk Franklin And The

charts. His seemingly overnight success actually comes after performing for most of his life: Franklin was taken on the gospel church circuit as a young child and, by age 11, was re-arranging standards and writing his own songs. Now his songs, backed by the 17 members of the Family, are charting their way into the Contemporary Christian and R&B categories. Franklin's new album, "Whatcha Lookin' 4," is due in April.

Buddy Guy

Buddy Guy has done it again. His 1994 release, "Slippin' In," won a Grammy for Best Contemporary Blues Album, as did "Feels Like Rain" and "Damn Right I Got The Blues,"



making for three consecutive Grammy-winning albums. His knack for innovation and theatrics with the

electric guitar earned him space on the same Chicago stages as Muddy Waters, Willie Dixon, Otis Rush, Earl Hooker, Magic Sam and Howlin' Wolf and later inspired guitarists Jimi Hendrix, Eric Clapton and Stevie Ray Vaughn. In 1993, Billboard bestowed upon him The Century Award for a career that has spanned 40 years. Guy's new album, "Live! The Real Deal," is his first live recording in more than 20 years.

k.d. lang

Though she's tracked a path through a wide selection of styles, including country music, torch-singing and pop, the numerous and varied music awards lang has received are a testament to her solid, unwavering talent. Her remarkable solo career has been augmented by



work on the soundtracks of such films as "Even Cowgirls Get The Blues" and "Salmonberries," duets she's sung with the likes of Tony Bennet and Roy Orbison, and benefit projects such as the 1988 Amnesty International Tour and "Red, Hot, And Blue," a tribute to Cole Porter that funded the fight against AIDS. Her seventh album, "All You Can Eat," is a new turn in a career path that has unfolded like a coastal road, and has been likewise as scenic. Produced by writing partner Ben Mink, the album presents a move toward dance and funk, expressing more sensual lyrics on tracks like "Get Some," "Acquiesce" and "Sexuality."

Richard Marx

Multi-platinum vocalist/composer/producer, Richard Marx, was the first solo-artist of the rock era to land his first seven singles within the Top 5 rungs of the pop chart. Known as a vibrant performer who adapts easily to a variety of musical styles, he



is also a prolific songwriter who has penned four albums of material, has written for Poco, Vixen and the "Tequila Sunrise" soundtrack hit, "Surrender To Me," recorded by Ann Wilson of Heart and Robin Zander of Cheap Trick. Marx is very active in anti-drug programs and children-related charities, often performing at benefits and donating royalties to them. Marx's fifth album, "Flesh And Bone," is to be released this year.

The Moffats

How does a group of brothers become a music sensation before their teens? They start early. For Scott, 12, and his 11-year-old triplet brothers, Bob, Clint and Dave, a career was



born when producers heard then-4-year-old Dave singing "Somewhere Out There" during a rehearsal break for the national Canadian beauty

pageant and decided to work him into the show. After that, the brothers each learned a musical instrument and worked out a set that they performed at various charity shows. Their first album, "The Moffats," features songs co-written with their father, musician Frank Moffat, that range from serious subjects like war and discrimination against the handicapped to lighter themes, like their line-dance-inspiring "Caterpillar Crawl."

The Temptations

For 30 years, the Temptations have entertained millions worldwide with beautiful harmonies, distinctive leads and smooth choreography—that Temptations Walk. Original member



Otis Williams and seasoned Temptations Ali-Ollie Woodson, Ron Tyson, Theo Peoples and Ray Davies continue the legacy with a new album, "For Lovers Only." The album is created as a tribute to Melvin Franklin, the group's original bass, who passed away in 1995, and it includes his last recording with the group, "Life Is But A Dream." The album features a harmonica solo by Stevie Wonder and orchestral arrangements by Paul Riser, who had worked with the group on their classic "My Girl."

Pam Tillis

Throughout the late '80s, Pam Tillis worked steadily as a songwriter and session singer, while honing her talents in the Nashville clubs. By the early '90s, she had become one of the



most popular club acts and recorded the gold album "Put Yourself In My Place." Two platinum albums and many Top 10 singles later, she has recorded her newest, "All Of This Love," and is one of the very few women in country music to be the sole-producer of her own album. Tillis has found popularity by being accessible to the 'new country' set while hav-



If this ad was a stereo you'd have it cranked.

ing credibility with the traditional establishment. In 1994 she was honored with the Country Music Association's Female Vocalist Of The Year award.

Hezekiah Walker And The Love Fellowship Crusade Choir

After the success of the Grammy-winning "Live In Atlanta At



Morehouse College," there's good reason to believe that Hezekiah Walker's new album, "Live In New York...By Any Means," will further spread the word. Walker, a native of Brooklyn, has attracted a wide audience by mixing traditional gospel with a contemporary urban sound, even hosting current R&B star Aaron Hall on the song "No Greater Love." But the message in the music is foremost. Walker started singing solos in church at the age of 8, and, by his mid-teens, he was writing songs for a small gospel ensemble he had put together. Since 1985, The Love Fellowship Crusade Choir has grown from 12 members to over 100 and has released six albums.

Trisha Yearwood

While working at the front desk of a music label in Nashville, Trisha Yearwood got her start by singing demos for songwriters, moving later onto the background vocal tracks of masters. Her 1991 debut single,



"She's In Love With The Boy," spent two weeks at No. 1, and another three cuts from her double-platinum eponymous album rested in the Top 10. Yearwood's second and third albums also achieved platinum status, and "The Song Remember When," the title-cut from the latter, found its way to the top spot on the Country Chart. Her new album, "Thinking About You," features the hit, "XXXs And OOs (An American Girl)." ■

Copyright © 1996 The Lyons Group. Barney, Baby Bop, BJ are trademarks of The Lyons Group.

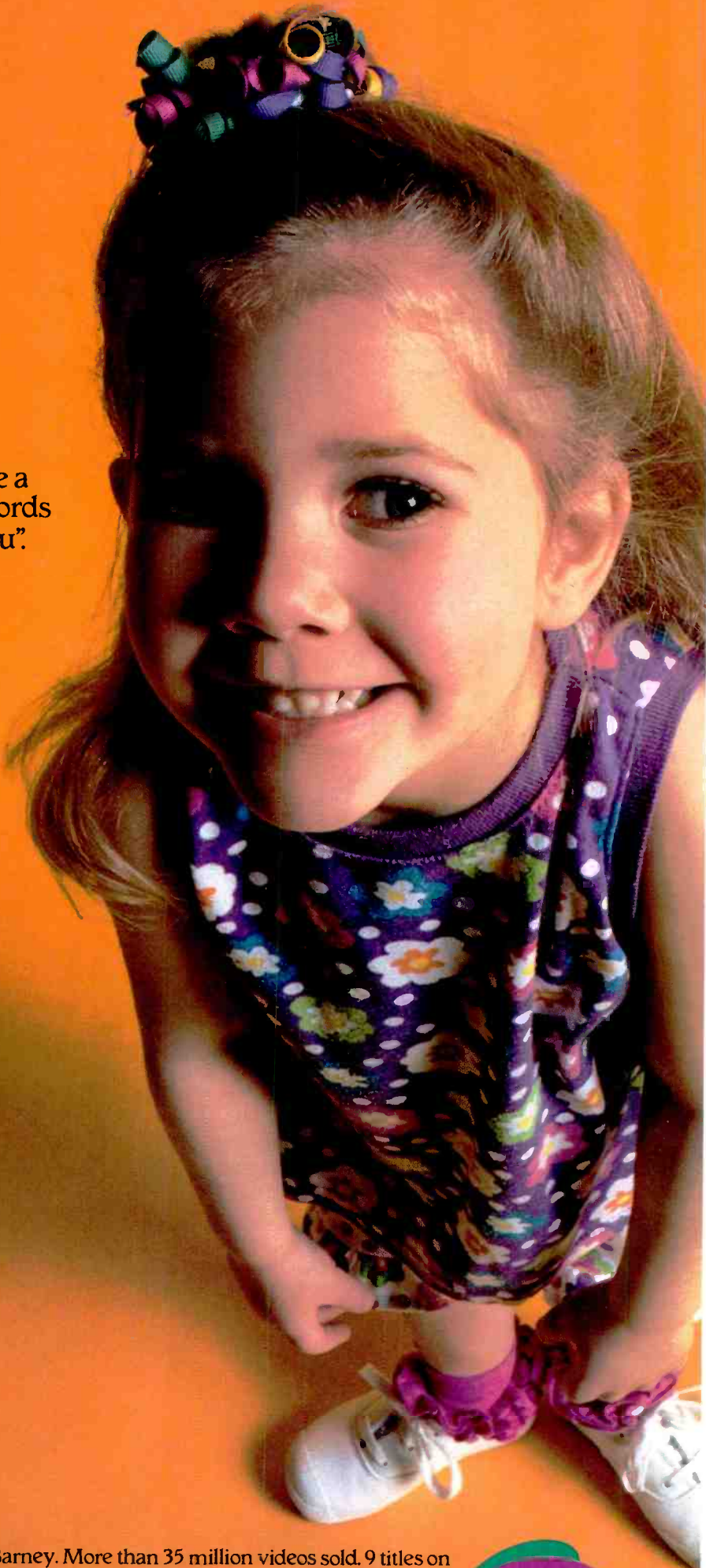
Thanks to Barney, kids have a thorough understanding of words like "Please" and "Thank you".

Not to mention "Play" and "Rewind".



Pre-order: April 23, '96
Street date: May 21, '96
SRP: \$14.95 #2011

Pre-order: July 9, '96
Street date: Aug. 6, '96
SRP: \$14.95 #2012



No one has sold more children's products than Barney. More than 35 million videos sold. 9 titles on the Top 100 sales chart. 16 titles on the Top 50 children's chart. 1 of every 4 children's non-theatrical videos sold in '95 was a Barney Video. The only word they don't seem to understand is "Stop."



NARM Schedule Of Events

Information was accurate at presstime, but is subject to change.

THURSDAY, MARCH 21

NOON - 6 p.m.
Registration

1 - 6 p.m.
One Stops/Rack Jobbers Workshop
Facilitator: **George Cappanelli**, The Information Company

4 - 7 p.m.
NARM/RIAA
Merchandising Committee Meeting

FRIDAY, MARCH 22

7 a.m. - 8 p.m.
Registration

8 - 9:15 a.m.
Orientation & Networking
Breakfasts
(Independent Retailers, Chain Retailers, Wholesalers, Suppliers)

9:30 a.m. - 2 p.m. Industry Issues
Forum For All Member Segments

2 - 8 p.m.
Trade Show

6 - 8 p.m.
Trade Show "Opening Reception"

10 p.m. - 2 a.m.
"CLUB DIVERCITY" at the Sheraton Washington Hotel presented by **The Independents**

SATURDAY, MARCH 23

7 a.m. - 5 p.m.
Registration

7:45 - 8:45 a.m.
Breakfast

9 - 10 a.m.
General Session
National Anthem
The Moffats (Polydor Nashville)

Special Performance
The Capitol Steps

Welcoming Remarks
NARM President **Ann Lief**, Spec's Music

Programming Chairman's Remarks
David Lang, Compact Disc World

Keynote Address
Howard Stringer, Tele-TV

9 a.m. - 2:30 p.m.
Family Program: CD Tour & Luncheon Cruise

10 a.m. - 5 p.m.
Trade Show

12:30 - 2 p.m.
Luncheon Seminars

Panel—How To Buy And Why To Buy, Part 1: Music
Moderator: **Geoff Mayfield**, Billboard

Panel—How Do You Sell Latin Music?
Moderator: **Nelson Balido, Jr.**, Southwest Entertainment

FutureScan: A Look At Tomorrow's Technology
Speaker: **Roger Selbert, Ph.D.**, FutureScan

Stop Burnout From Ruining Your Life
Speaker: **Gerald L. Fishkin, Ph.D.**

2:15 - 3:45 p.m.
Seminars

Panel—How To Buy And Why To Buy, Part 2: The Other Stuff
Moderator: **Geoff Mayfield**, Billboard

Achieving Sustainable Profit Power
Speaker: **Bruce Merrifield**, Merrifield Consulting Group

Customer Service 2001
Speaker: **Phil Steffen**, The Bottom Line Group

Find More Time For Yourself Every Day
Speaker: **Stephanie Culp**, The Organization

3:45 - 5:30 p.m.
Guitar Pull 2
Presented By **The Country Music Association**
Carlene Carter (Giant Records), **Pam Tillis** (Arista Records), **Mary Chapin Carpenter** (Columbia Records), **Suzy Bogguss** (Capitol Nashville)

8 - 10:30 p.m.
30th NARM Scholarship Foundation Dinner
Performance By **k.d. lang** (Warner Bros. Records)

10:30 p.m. - 2 a.m.
"CLUB DIVERCITY" at the Sheraton Washington Hotel Presented By **The Independents**

SUNDAY, MARCH 24

7 a.m. - 5 p.m.
Registration

8:30 - 10 a.m.
Seminars

Panel—Selling Multimedia Products
Moderator: **Jordan Rost**, Warner Music Group

High Performance Management
Speaker: **Bruce Merrifield**, Merrifield Consulting Group

Creating A Work Environment For Self-Starters
Speaker: **Warren Greshes**, Speaking Of Success

8:30 - 11:30 a.m.
Workshop—Doing Business On The Internet: An Overview
Speaker: **Philip Weist**, Skillpath Training

9 a.m. - 4:30 p.m.
Family Program: Virginia Countryside Tour

10 a.m. - 5 p.m.
Trade Show

NOON - 2 p.m.
Gospel Brunch
Presented By **The Gospel Music Association**
In Cooperation With **U.S. Optical Disc**
DC TALK (Forefront Communications), **Kirk Franklin** (Gospo Centric), **Hezekiah Walker And The Love Fellowship Crusade Choir** (Benson Music Group)

2:15 - 5 p.m.
Plenary Session & Annual Members Meeting
Featured Speaker
"Trendview," **Faith Popcorn**, Brain Reserve

Association Report
NARM Executive VP **Pamela Horovitz**

1995-96 NARM President's Message
Ann Lief, Spec's Music

1996-97 NARM Election Results
Alan Malasky, Arent Fox et al

NARM Strategic Planning Review
Glenn Tecker, Tecker Consultants

Seminars For Independent Retailers, Store Managers & Associates

2:30 - 4 p.m.
Confessions Of A Streetfighter
Speaker: **Jeff Slutsky**, Streetfighter Marketing

Find More Time For Yourself Every Day
Speaker: **Stephanie Culp**, The Organization

4:15 - 5:45 p.m.
Customer Service 2001
Speaker: **Phil Steffen**, The Bottom Line Group

Creating A Work Environment For Self-Starters
Speaker: **Warren Greshes**, Speaking Of Success



Together we make the difference.

Byron Dobbs & Coolio

- 1 Recognize Artistic and Technical Excellence**
GRAMMY® AWARDS
GRAMMY TECHNICAL AWARDS
GRAMMY HALL OF FAME
- 2 Advance Our Professional Community**
GRAMMY PROFESSIONAL FORUMS
INDUSTRY NETWORKING
GRAMMY PUBLICATIONS
- 3 Protect Our Creative Environment**
ADVOCACY FOR ARTISTS RIGHTS
MUSIC ARCHIVING AND PRESERVATION
COALITION FOR MUSIC EDUCATION
GRAMMY IN THE SCHOOLS®
MUSICARES®

Join Us.
The Recording Academy

Join over 10,000 of your peers. You can make a difference. Call 1-800-555-3822.

6 - 7:30 p.m.
Classical Music Reception
Performance By **The Baltimore Consort** (Dorian Recordings)

6:30 - 8:30 p.m.
Store Managers Bash
Hosted By **Tower Records**

8 p.m. - 2 a.m.
"CLUB DIVERCITY" At The
Sheraton Washington Hotel
Presented By **The Independents**

MONDAY, MARCH 25

8 a.m. - 6 p.m.
Registration

8 - 9 a.m.
Music Business Educators
Breakfast Meeting
Invitation Only

9 - 10:30 a.m.
Breakfast Seminars

The Five Paths To Business Growth
Speaker: **Robert Tomasko**, Arthur
D. Little

A Look At The Active Music
Consumer: Hitting A Moving Target
Speaker: **Mike Fine**, Soundata

How To Win The Ad War
Speaker: **Herb Gross**, Herb Gross &
Co.

10:45 a.m. - NOON
Closing Session

Featured Speaker
"10 Years Later..." With **Peter Glen**

12:15 - 2:45 p.m.
Awards Luncheon

Presentations
Advertising Awards
Best Seller Awards
Supplier Of The Year Awards
Merchandising Of The Year Awards

Entertainment Presented By **Walt Disney Records**
Preview Music From "The
Hunchback Of Notre Dame"

5 - 6:30 p.m.
Cocktail Buffet

7 - 9 p.m.
Music In America: Celebrating Our
Industry's Diversity
Kathleen Battle (Sony Classical),
Buddy Guy (Silvertone), **Richard**
Marx (Capitol), **Trisha Yearwood**
(MCA Nashville), **The Four Tops &**
The Temptations (Motown)

10 p.m.
Coffee & Dessert Buffet

10 p.m. - 2 a.m.
"CLUB DIVERCITY" at the
Sheraton Washington Hotel
Presented By **The Independents**



- **NEW, specially designed products and packaging**
- **Dramatically increase your sales per square foot**
- **More convenient for your customers**
- **Shipping NOW!**

Laserline's new Space Saver products and packaging are sure to be a big hit in your store . . . without hitting you up for more floor space. And that means more sales and profits per square foot.

There's special space-saving new products like the CD120TVP and VHS25TVP Value Packs. These package two CD120T or VHS25T towers – for twice the capacity – in virtually the same size box as our one-product packages.

The new modular, stackable spinner products – CD50S, CD100S and CD150S – deliver CD capacities of 50, 100, and 150 in packaging with much lower profiles than you've ever seen.

We also offer the highly successful CD60T and CD120T towers in new space-saving designs. The new CD60TKD and CD120TKD are designed with an easy interlocking feature so the two tower halves are simple to slide together. That means they can be delivered to you in boxes half the height of conventional tower boxes. So they're simple to slide on your shelves.

Space Saver products and packaging.
Good for you and your customer.

NOW SHIPPING!



Introducing the Amazing New Space Saver Products from Laserline

L A S E R L I N E
C R E A T I V E P O I N T I N G

4121 Clipper Court, Fremont, CA 94538 USA
CA 510.659.8222 Outside CA 800.323.8222

® registered trademarks of Creative Point, Inc. Made in USA

BILLBOARD'S

7TH ANNUAL

LATIN MUSIC

CONFERENCE

& AWARDS SHOW

APRIL 29 - MAY 1, 1996

THE HOTEL INTER-CONTINENTAL,
MIAMI

Featured Speakers & Topics Include:

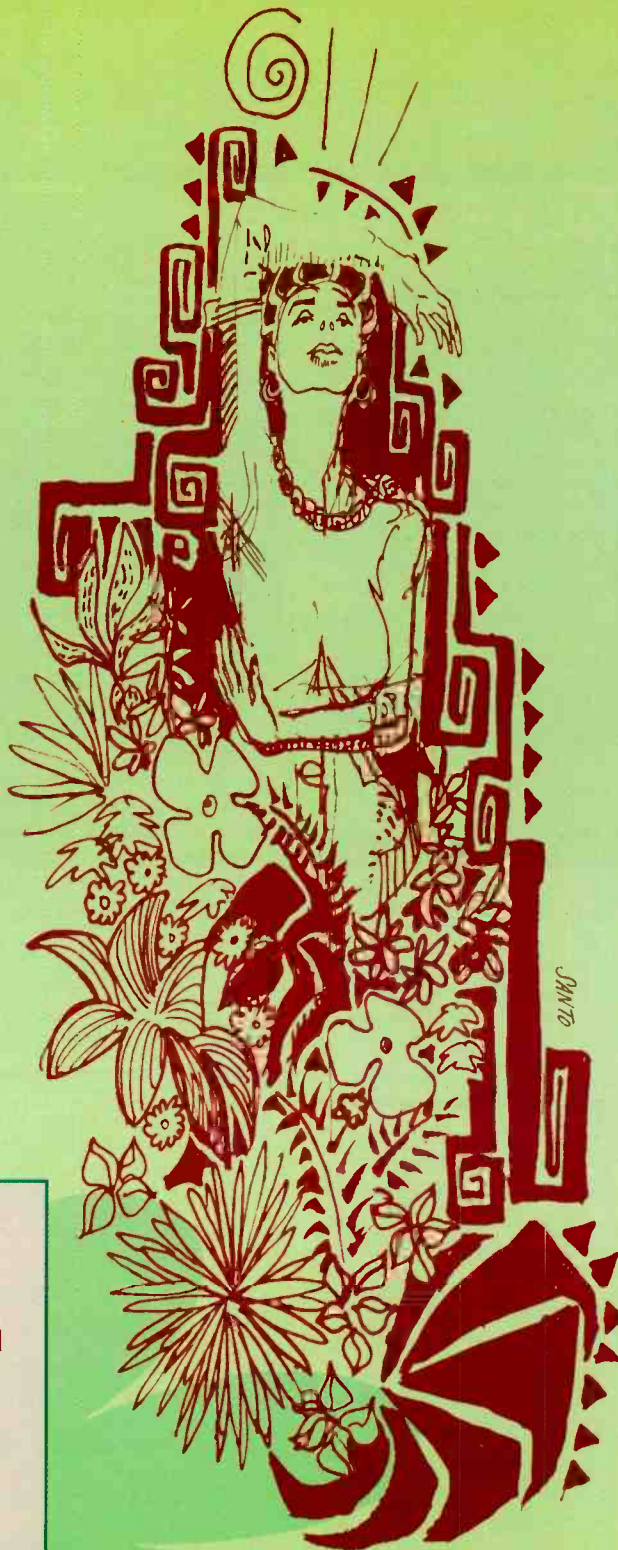
- Keynote Address by RALPH PEER, Chairman/CEO, peermusic,
- "Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry"
- "The State of Tejano Music"
- "Writers in the Round" sponsored by Warner/Chappell Music, Inc. featuring ... Victor Victor (BMG) Fernando Osorio (Warner/Chappell) Mary Lauret (peermusic) and others!!

Live Artist Showcases & Highlights

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

Performances include:

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



REGISTRATION FORM

BILLBOARD'S
LATIN MUSIC
CONFERENCE,
APRIL 29 - MAY 1

TO REGISTER:

Cut out and mail to:
**BILLBOARD LATIN
MUSIC CONFERENCE**

ATTN:

**MAUREEN P. RYAN,
1515 BROADWAY, 14TH FL,
NEW YORK, NY 10036
OR FAX TO (212) 536-5055.**

This form may be duplicated -- please type or print clearly.

Make all payments to
BILLBOARD MAGAZINE.

First Name: _____

Last Name: _____

Company: _____

Title: _____

Address: _____

City: _____

State: _____

Zip: _____

Country: _____

Phone: _____

Fax: _____

I'm Paying by:

- Check Money Order
 Visa/MC Amex

Credit Card #: _____

Exp. Date: _____

Cardholder's Name: _____

Cardholder's Address: _____

Cardholder's Phone: _____

Cardholder's Signature: _____

Cancellation policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before March 25th. Cancellations received between March 26 and April 10 will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after April 11th.

Registration Information

- \$265.00
Early Bird Special -- must be postmarked by March 15th
- \$305.00
Pre-Registration -- must be postmarked by April 15th
- \$350.00
Full Registration -- After April 15th and walk-up

Contact Information

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

For Spanish Inquiries:

Angela Rodriguez,
Latin Marketing Manager
(305) 441-7976 PH • (305) 441-7689 FAX

Hotel Accommodations

Hotel Inter-Continental
100 Chopin Plaza, Miami, Fl. 33131
For reservations call 305-577-1000
Room rate \$120.00 single or double. To insure room, please make reservation by April 6th and state that you're with the **Billboard Latin Music Conference.**

GOOD WORKS

A HIT WITH CHARITY, TOO: Hit producers/songwriters **Jimmy Jam** and **Terry Lewis** will receive the 1996 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research June 13 at a concert and reception in New York's Avery Fisher Hall. Jam and Lewis, who operate Flyte Tyme Productions and Perspective Records, have produced and/or written more than 40 singles or albums with gold, platinum, or multi-platinum sales, including recordings by **Michael Jackson**, **Janet Jackson**, **Boyz II Men**, **Solo**, and **Sounds Of Blackness**. Contact: **Muriel Max** at 212-245-1818; fax 212-489-1196.

AN 'OASIS OF PEACE': The American Friends of Neve Shalom/Wahat Al-Salam (Hebrew and Arabic for "oasis of peace") will host a benefit concert April 30 at New York's Merkin Hall on behalf of the village and school in Israel, established in 1972, where Jews, Christians, and Moslems live and work together. Performers will feature Israeli recording artist **David Broza**, whose grandfather, **Wellesley Aron**, co-founded the village, along with Jordanian percussionist **Hani Naser** and composer **David Amram**. Actor **Richard Gere** will serve as the evening's honorary chair. Tickets for the benefit are \$35-\$500 and are available by contacting American Friends of Neve Shalom/Wahat Al-Salam at 121 Sixth Avenue, No. 507, New York, 10013, or by calling 212-226-9246. For additional information, contact: **Susan Burkat** at 914-337-6888 or **Jody Miller** at 212-431-5227.

HELP TO AND FROM: LIFEbeat, the music-industry group fighting AIDS, added \$160,000 to its coffers with its annual snowboarding/skateboarding event Feb. 14 at Bear Mountain Ski Resort in Big Bear, Calif. The event, Board AID 3 for LIFEbeat, was sponsored by Warp magazine and Air-

walk and attracted more than 4,000 people. In other developments, the charity recently made grants to more than 20 AIDS care providers on behalf of its 2-year-old **Joey DiPaolo AIDS Education and Prevention fund**, founded in honor of the group's 16-year-old spokesman, who contracted the AIDS virus during a blood transfusion when he was 4. Contact: **Jody Miller** or **Joe D'Angelo** at 212-431-5227.

JOURNEY FOR CHARITY: **Nick Holmes**, vocalist for Relativity/Music for Nations Records act **Paradise Lost**, started the band's recent tour with a trek through the Australian outback on motor bike, a 1,000-mile trip that will, with help from financial sponsors, raise funds for the Children with Leukemia Trust. Donations can be made to the Nick Holmes/Children with Leukemia Trust, c/o Music for Nations, 333 Latimer Road, London, W10 6RA. For more info, contact **Michael Mazur** or **Debbie Sellnow** at 609-426-1277; fax 212-426-1217.

DEVEAUX

(Continued from page 46)

Jam '95 countdown of the year's hits.

Nichion hopes to help DeVeaux ink deals for "Bahama Rhythm" in other territories after it releases "Rhythm and Love."

DeVeaux says that when writing for the Japanese market, he thinks of melody before anything else.

"The Japanese like a really good melody, no matter what language it's in. And with ballads, I notice that they like big, power ballads, not so much R&B/soul ballads or groove ballads.

"For me, especially, Japan is an important market, because as a songwriter, you can make a lot of money here," says DeVeaux. "The mechanical rates are so high."

MCA LINKS WITH ASIAN LABEL SHTUNG

(Continued from page 52)

our newest Argentinian operation. The response has been overwhelmingly positive."

A series of three albums from Nepalese musicians **Sur Sudha** is set for release in the coming year. An album of ambient jazz from Hong Kong composer **Dave Packer**, titled "Shamen Secret," will follow, and an as-yet-untitled project with **Wilson** as performer and producer is also planned.

Also in the deal are releases from Shtung's Singapore arm. "My Lucky Charm" from **Transformasi** is a catchy mix of West Coast grooves, Indonesian gamelan music, Thai soloists, and Malay percussion, with vocals in English, Malay, Indonesian, and Tamil. Other releases include a compilation set titled "Jam Bangle," which will feature Shtung acts, and a dance album, "Cosmology," by the band **Mo'Fo**.

"The Asian market has been evolving from Chinese-style pop with Chinese, Thai, or Malay lyrics over the top, gradually moving toward a

slightly more sophisticated sound," says Rogers. "You could take away the lyrics from a **Jacky Cheung** album, for example, and have a bunch of L.A. pop songs. If you take the lyrics away from what Shtung does, you have Asian music."

PHONO FEDERATION

(Continued from page 51)

the IFPI group members. Participants will have to pay a yearly flat rate of less than [\$500]."

The PhonoNET will be presented to the industry at a formal launch April 11.

The Austrian Phono Federation is run by officers of the IFPI group. Those holding the joint roles are **Chris Wemcken**, chairman; **Manfred Lappe**, treasurer; **Harald Th. Buechel**, vice-chairman; and **Erich Krapfenbacher**, board member. IFPI Austria will continue in its traditional lobbying role and legal activities.

MANFRED SCHREIBER



Seeing 'Outside.' Philippine art student **Joseph Lee Alviar** took home the prize at the "Outside" art competition sponsored by BMG Entertainment International. Contestants submitted original works related to the subjects depicted on "Outside," David Bowie's latest album. Bowie, Hermann Nitsch, a leading figure in the Viennese actionism art movement, and Christoph Ruecker, VP of international marketing for BMG Entertainment, picked the winner from 11 finalists. Alviar, who was unable to attend the final judging in Paris, was honored at a special ceremony in the Philippines, during which he received his award and a \$25,000 scholarship. Pictured in the front row, from left, are finalists **Laszlo Szilagui**, **Peo Johansson**, and **Inge Braat**; and **Ruecker**. Pictured in the back row, from left, are finalists **Marketa Vankova**, **Yasuharu Yoshizaki**, and **Hyeun-Sook Lim**; **Bowie**; **Nitsch**; and finalists **Christian Schwarzwald**, **Elli Garb**, and **Charlotte Baker-Wilbraham**.

CALENDAR

APRIL

April 2, **The Business Of Entertainment: The Big Picture**, presented by **Schroder Wertheim and Variety**, Pierre Hotel, New York. 212-492-6532.

April 6, **Releasing Your Music Independently A-Z**, presented by **All Points Bulletin Worldwide**, EK Horton Center, Los Angeles. 310-306-4205.

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

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

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

April 26-28, **Second Adventures In Broadcasting Promotion Director's School**, semi-

nar for radio marketing professionals, **Sheraton Stamford**, Stamford, Conn. 203-288-2002.

April 29-May 1, **Billboard's 7th Annual International Latin Music Conference**, Hotel Inter-continental, Miami. 212-536-5002.

MAY

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

May 9-11, **Music Journalism Awards And Conference**, Wyndham Bel Age Hotel, West Hollywood, Calif. 415-454-2100.

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

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

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

MARCH

March 23, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

March 26, **ASCAP Presents: Music Publishing Info Session**, ASCAP, New York. 212-621-6414.

March 26, **The Dynamics Of Concert Tours**, presented by the Los Angeles Area Music Network, S.I.R. Theater, Hollywood, Calif. 818-769-6095.

March 27, **Music And New Media: Issues From Creation And Licensing To E-CD And Production**, presented by **Los Angeles Women in Music**, location to be announced. 213-344-9606.

March 28, **Atlanta Music Seminar**, Lou's Blues Revue Club, Atlanta. 404-249-7311.

March 30, **8th Annual Tamika Reggae Awards**, Paramount Theatre, New York. 718-978-7494.

March 30-31, **Platinum Plantation Recording Industry Seminar And Demo Clinic**, Radisson Hotel, Atlanta. 770-368-3905.

FOR THE RECORD

A headline in the March 23 issue of **Billboard** mistakenly indicated that **Warner Bros./Reprise** had teamed with **PBS** for shows developed for public television. The labels were working with **American Program Service**, an autonomous Boston-based company that specializes in the production and acquisition of programs for public TV.

Wixen Music Publishing Inc. is administrator of **Epitaph's** publishing. The story on the **Offspring's** desire to end its contract with the label (**Billboard**, March 16) reported otherwise. In addition, **Thom Wilson** has not been confirmed to produce the band's next album.



Hard Rock Supporters. **Salt-N-Pepa** launch the "Hard Rock Cafe Grammy Careers" program in New York. Jointly sponsored by **Hard Rock Cafe** and **NARAS**, "Careers" will be a monthly event that provides students with realistic information about music and entertainment careers from experienced professionals. Simultaneous launches occurred at nine other **Hard Rock** locations. Shown, from left, are **Jon Marcus**, executive director **NARAS** New York, and band members **Cheryll "Salt" James**, **Sandy "Pepa" Denton**, and **Deidre "Spinderella" Roper**.

LIFELINES

BIRTHS

Boy, **Morgan Thomas-James**, to **Tommy** and **Susan Musto**, Feb. 24 in Franklin Square, N.Y. Father is co-owner and dance music producer/writer for **Northcott Productions, Ltd.**

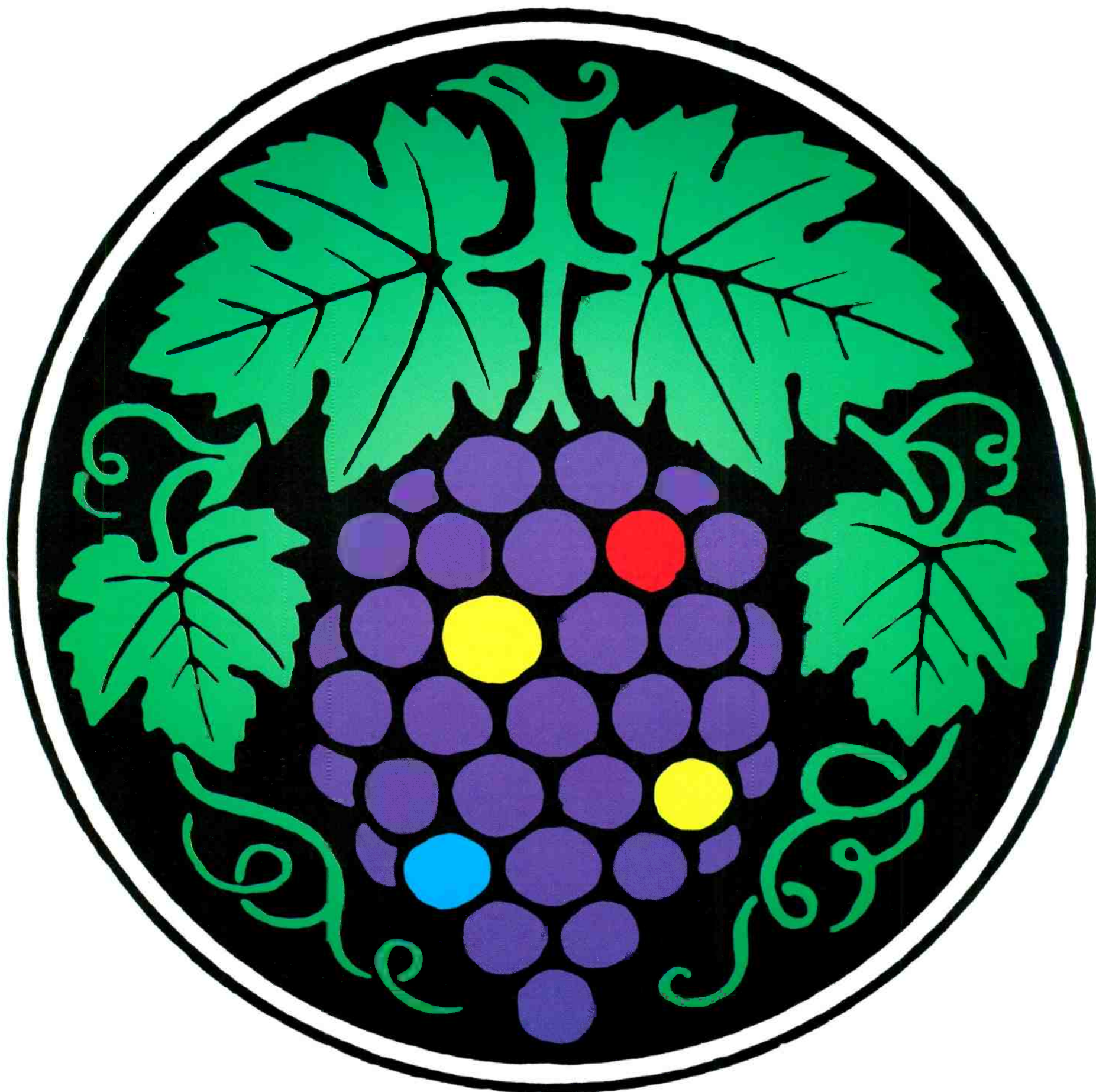
Boy, **J. Tristan**, to **Jacque Perryman** and **J. Alan Davis**, March 7 in Los Angeles. Mother is senior VP at **PolyGram Soundtracks**. Father is an entertainment lawyer at **Davis & Benjamin**.

MARRIAGES

Anton Reisenegger to **Nicole Bumiller**, March 13 in Santiago, Chile. Groom is a guitarist and vocalist for **BMG Chile** recording artist **Criminal**.

THE
Billboard
SPOTLIGHT

INDIES



IT WAS A VERY GOOD YEAR!

*The company
that performs...
disc after disc
after disc.*

At U.S. Optical Disc, we'll handle all your replication projects—CD-Audio, CD-Rom or Multimedia—the same way time after time: flawlessly, faithfully and fast. And our mastering services are second-to-none.

Call today, and discover our commitment to delivering quality on time...every time.

*Headquarters (Sanford, ME):
207-324-1124*

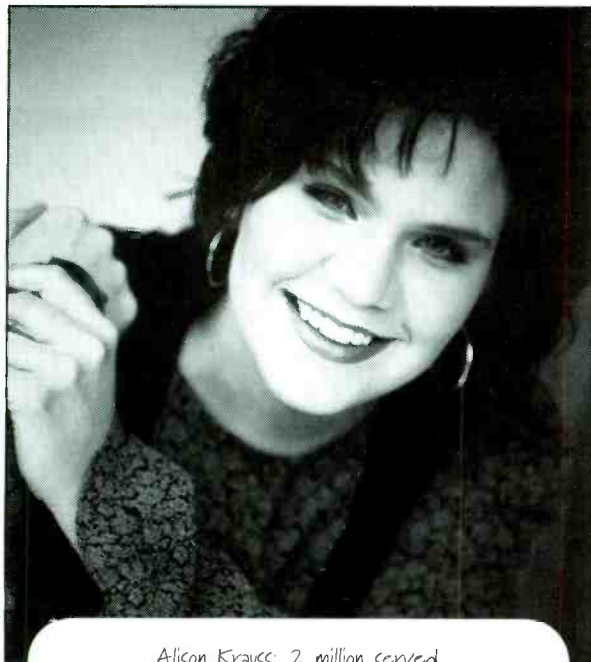
*Nashville Office:
615-321-DISC (3472)*

U.S. Optical Disc Inc.

Committed to delivering quality on time®

Member of
NAIRD





Alison Krauss: 2 million served

indies

BRANDING, CATALOG & VERTICALLY INTEGRATED BARBECUE SAUCE:

How Four Indies Prosper With Or Without Hits

BY CHRIS MORRIS

Everybody knows the story by now: In 1995, independents garnered the No. 2 slot among distributors, coming in second only to WEA (with 21.6%), gaining an additional 3% of the market and accounting for 19.2% of the music industry's overall market share. Ed Christman's wrapup in the Jan. 20 issue of *Billboard* noted that several hit albums helped drive the indies' business last year.

Well and good. But it's also worth noting that independents do not live by hits alone; it should be pointed out that many factors contributing to the health of the indies' business may fly under SoundScan's point-of-sale radar. The indies' large slice of the distribution pie reflects a philosophy that dictates looking beyond the hits.

With these ideas in mind, *Billboard* contacted four independent labels that accounted for some of the most sizeable hits of last year to discuss their approach to the business beyond the multiplatinum sellers. The companies are radically different in audience and in marketing style, but they share one thing in common—the view that chart smashes are not the driving force in their year-to-year game plan.

ROUNDER RECORDS: Catalog Is The Name Of The Game

Rounder Records' profile in the business skyrocketed in 1978, when the Cambridge, Mass.-based label, then eight years old, scored a gold record with "Move It On Over," its second album by the Delaware blues'n'boogie act George Thorogood & The Destroyers. Last year, the company rose to renewed promi-

nence with an even more surprising success, bluegrass fiddler-vocalist Alison Krauss' "Now That I've Found You: A Collection."

Ken Irwin, who founded Rounder 26 years ago with partners Marian Leighton Levy and Bill Nowlin, says that the Krauss record has shipped more than 1.9 million units to date. But Irwin acknowledges that Rounder's strength lies not in its big hit titles—which are obviously few and far between—but in its diverse and eclectic catalog of folk, blues, country, bluegrass, Cajun, Tex-Mex and reggae.

"We're a catalog-driven label," Irwin says. "We sign people who we hope to work with for a long time...In [Krauss'] case it's been great."

"We also have deep catalog on Alison, and since many considered her a new artist, it was very nice," Irwin continues. "People went back and bought lots of other titles."

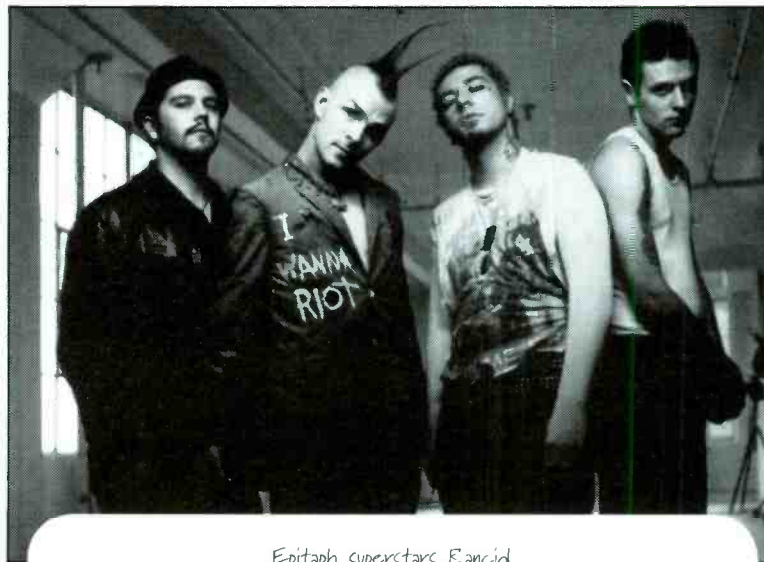
Irwin ties the health of his company to "the emergence of a number of significant chains going much deeper into catalog, and they are making catalog the difference in the struggle for supremacy. Catalog has become a significant part of that battle, as people are going into stores looking for that broader selection."

Speaking of the increased viability of indies in general, he says, "A lot of the independent labels are becoming more sophisticated in terms of marketing; a number are becoming more active promotionally. There are more acts out there touring...The level of knowledge and sophistication and probably visibility in the marketplace has risen or become much more significant than in the past."

WALT DISNEY RECORDS: A Brand Name That Counts

Last year, the triple-platinum soundtrack for the animated feature "Pocahontas" continued an extraordinary run for Walt Disney Records. In 1989, "The Little Mermaid"—the feature that helped restore the fortunes of Walt Disney Pictures' animation division—became the first of five consecutive multiplatinum soundtrack hits for Disney's independently distributed label. "Beauty And The Beast," "Aladdin" and the blockbuster "The Lion King" followed suit.

"Without those major releases," confesses Disney Records sales VP Barry Haft, "I'm not sure Walt



Epitaph superstars Rancid

Disney Records would have survived, or that the children's-record business would have grown without "The Little Mermaid."

However, in the seven years since "Mermaid" kicked Disney Records back into gear, things have changed for the Burbank, Calif.-based label. Haft says, "The 'Little Mermaid' soundtrack in 1989 was a much greater portion of our business than any major soundtrack of the last couple of years." He also acknowledges that soundtracks are never a sure thing: he says of the soundtrack for Disney's June cartoon feature "The Hunchback Of Notre Dame," "I can't tell you it's going to sell 3 million units."

Haft says that catalog is "our day-in-day-out business, the life blood of our business. We can't rely on a hit—who can?...A huge portion of our business is mining the catalog—going into the archives and creating packages, and recreating and updating them four or five or six years later."

Obviously, it's an estimable catalog that features over 50 years of animated classics. Haft also points to the additional edge that Disney has in the marketplace, thanks to its instantly identifiable name and glittering gallery of perennial characters.

He says, "What's unique to Walt Disney Records is, we're a brand, so when you walk into [any store], if they have a music section, inside that music section you'll find a Disney music section. We can command that

section because we're such a powerful brand."

With its own retail stores pushing a full line of Disney products, and accounts—worked by Disney's own sales staff, since some 80% of the label's business comes from direct sales—ranging from conventional music retailers to mass merchants, even non-soundtrack product gets immediate liftoff.

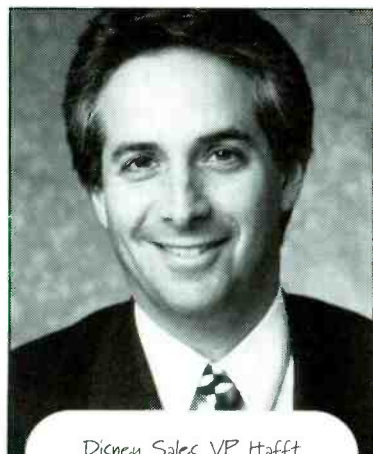
"On any given release we have that's not a soundtrack, we ship minimally 150,000 units," Haft says. "That's because of the diverse account base we have out there."

Ken Irwin ties the health of Rounder to "the emergence of a number of significant chains going much deeper into catalog, and they are making catalog the difference in the struggle for supremacy. Catalog has become a significant part of that battle; people are going into stores looking for that broader selection."

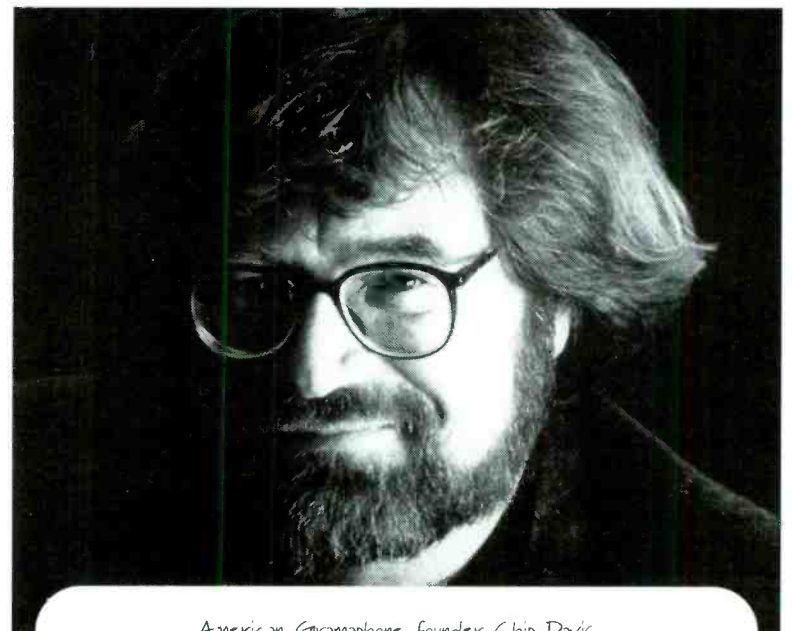
EPITAPH RECORDS: Punk Prophets Score Profits

Epitaph Records and its band Offspring have been among the major beneficiaries of the punk-rock

Continued on page 114



Disney Sales VP Haft



American Gramophone founder Chip Davis

indies

COMING UP FOR AIRSPACE

How do you work radio when your pockets aren't deep?
By word of mouth, micro-marketing and going to college...

BY DOUGLAS REECE

Lacking the staff or budget of their major-label colleagues, indie record promoters are finding resourceful ways to break songs to radio and compete on a playing field crowded with a growing number of players.

Some of the approaches the indies' David is using to beat—or at least take spins away from—the Goliath majors include concentrating on specialty shows, college and community radio stations.

However, a quick look at the playlists at most mainstream stations reveals that indie artists continue to get significant airplay at some of the biggest commercial stations in the nation.

Mike Karsting, director of national radio promotions at Thump Records, has managed to get airplay for such label artists as Laura Martinez, Slow Pain and Stevie B at major market stations Z90 San Diego, Power 106 Los Angeles and KMEL San Francisco. Karsting echoes the sentiments



Radio-requested: Gravity Kills

says Karsting, "But to do that, you have to be honest with them. I don't try to hype anybody. Just being straightforward and letting the product speak for itself is how you get the best response."

Sometimes, in fact, the word of mouth surrounding a group translates into a coup for indie promoters, who find that an act's reputation may be its strongest selling point.

TVT Records, which has had notable success with its act Gravity Kills (Billboard, Feb. 3) found that focusing its promotions and letting the act's reputation spread was the most effective way to build airplay for the group.

"The fact is, stations were talking to each other about this band," says John Perrone, director of national radio promotions. "We were actually receiving calls from stations asking us when they could get it, but we had initially decided to service 'Goodbye' to 30 stations and micro-market the band."

of many indie promoters when he gives the main reason for his success.

"Building relationships with the PDs and MDs at stations and getting them to be open enough to listen to your music is half the battle,"



Compass co-owner Gary West

MOODS FOR MODERNS

While commercial success is highly prized, many labels credit college airplay with planting the seeds for their acts' successes.

Up Records focuses on college radio for such modern-rock-

"It's really frustrating when I look at a college-radio playlist and see Geffen, Warner Bros. and Atlantic," says Up's Tammy Watson. "One radio publicist at any of those labels earns more than all four of our staff put together." Still, Watson says that the precarious financial situation of many students actually creates a common bond between the two.



Indie promoter Mark Strickland

Continued on page 106

WORKING RETAIL: WHAT DAVIDS DO TO COMPETE WITH GOLIATHS' MUSCLE & MOVES

Successful indies take cred, prep & gumption into the stores with them.

BY RICHARD HENDERSON

Since time immemorial (or at least since the late '70s), independent labels have longed for promotional campaigns—and the budgets to front same—that could compete with hype generated by the majors. It would appear that, with the demand for precious in-store display space and listening-post opportunities, there could be little hope of indies maintaining a competitive profile in the stores.

But compete they do: Independent labels are currently enjoying their largest market share, despite the deep pockets of major labels and an extant retail climate that at best is uncertain. An indie's freedom to innovate and buck prevailing trends is nowhere more evident than in the marketing of its

product. In the paragraphs that follow, many of the wily minds behind independent labels and distributors share their insights as to how a small label can go toe-to-toe with the Big Six in the quest for coveted listening posts, end-cap displays and—ultimately—increased sales, and not go broke in the process.

DATING DO'S AND DON'TS

Credibility is fundamental to an indie's quest for a greater profile in the marketplace. This could mean anything from the setting and consistent meeting of release dates, to promotional efforts generated in-house by the labels, to simply making the calls that keep store buyers and radio personnel informed of new releases. According to Navarre Corporation's VP and general manager of music

products, Mike Gaffney, "The retailers and wholesalers are working off

street dates. That's super important to them, whether for an act they've



Combustible Edison booked a "Rooms" end-cap

never heard of, or an act that's street-date sensitive; it just makes their machinery run that much better. Even at a one-stop level. You've got to meet street dates, and be known for doing it; that enables you to use that machinery."

David Wolin, label distribution manager for Caroline, elaborates on the concept: "To get into most of the major chains, you've got to do programs. If you're not willing to put up the money to get the buy-in, it's tough. It means you're automatically at risk when you put out a new record, because you're being measured on your commitment to a record."

GETTING TO KNOW YOU

"Retail wants you to prove yourself," notes Megan MacEachern, sales and marketing 'Wonder Woman' at Manifesto Records. "You can't just get by on indie credibility. You've got to have the drive and gumption to call store buyers yourself and build relationships. Some promo copies, a funny letter or fax, it's not rocket science. You can get to know these people. The distributors can't do it all for you."

SubPop's national director of marketing, Bobbi Miller, adds, "I do an extensive advance mailing, usually

Continued on page 110

INDIE SCHMINDIE!

Indies make up the second largest sector of the music business, with a 19.2% market share for the calendar year 1995. Indies ranked #1 in distribution market share for Heatseekers albums, rap albums and classical titles, and in all likelihood will rank #1 in overall market share in calendar '96. We're proud to be part of the business' fastest growing sector. According to SoundScan, **TVT** sold more alternative albums in 1995 than EMI, Mercury, Arista, London, Chrysalis, Sub Pop, Hollywood, Caroline, East West, Atlas and Zoo. Our recent accomplishments include: **GRAVITY KILLS**—Alternative Radio smash (Top 30 R&R). Most Added at Metal. **MORTAL KOMBAT**—Platinum soundtrack. 6 months on *Billboard's* Top 100. **SPOOKEY RUBEN**—Top 10 Album of the Year (Larry LeBlanc—*Billboard* & Nick Robinson—*Music Week*). **SISTER MACHINE GUN**—Top 10 College (CMJ). **DANCEHALL KINGS I & II**—Top 20 *Billboard* Reggae Chart. **MIC GERONIMO**—#1 Rap Single (Gavin, *Hits*). **G/Z/R**—#1 Metal (*Hits*, FMQB, Gavin). **PSYKOSONIK**—#11 *Billboard* Club Play, #1 Net. **UNDERWORLD**—“every now and then a record comes along that is so different to what's currently on offer that it makes you question how good everything else really is.” (*MixMag*). **NINE INCH NAILS**—*Pretty Hate Machine* (Double Platinum). New albums from **THE CONNELLS** and **KMFDM** in June.

If you think “indie” = small — think again!



TVT RECORDS: 23 East 4th Street, New York, NY 10003 ■ Tel 212.979.6410 ■ fax 212.979.6489 ■ www.tvtrecords.com

indies

DANCE LESSONS

Perennially one of the most resilient market sectors, dance labels have a lot to teach the rest of the indie imprints.

BY KARA DIOGUARDI & LARRY FLICK

It is a proven fact that the ongoing survival of dance music relies primarily on the support and activity of indies. As majors continue to downsize their dance departments and trim acts from their rosters, there is simply no place else for a club-oriented singer or producer to turn.

Needless to say, there are currently more indie dance labels than nearly any in other musical genre. And the indie dance scene has become big business, between the licensing of music abroad, compiling multi-act albums and countless other enterprises. What follows are the stories of five

labels that are doing it right. They are representative of dozens upon dozens of important labels pouring sweat and energy into the cause of elevating the dance-music form.

STRICTLY RHYTHM: Strictly Endurance

Over the last six years, Strictly Rhythm has evolved from a scrappy, two-person underground outlet into what is arguably the most powerful independent dance label in the world. Under the guidance of Mark Finkelstein, the label now distributes nearly a dozen smaller labels and is the home of such revered acts as Reel

2 Real and Barbara Tucker.

In a field where the name of the producers' names on your records, Strictly Rhythm has blazed its own trail, opting to unearth and develop its own roster of producers—many of whom spin off into wildly lucrative careers. Among those who cut their teeth on Strictly Rhythm vinyl are such clubland superstars as Roger Sanchez, Armand Van Helden and Erick Morillo.

"Our goal has always been to avoid being simply one of many labels putting out dance music," says Finkelstein. "We want people to know

that we're an original. There's never anything run-of-the-mill about what we're doing."

But that is the story as it stands now. Like the music it embraces, Strictly Rhythm was born on the street. In 1988, the mature, well-educated Finkelstein connected with the shy, extremely club-savvy Gladys Pizarro and formed an unlikely but synergistic alliance. Finkelstein has the business acumen that most indies lacked, but was missing the ears needed to hang a company on the cutting edge. Pizarro had those ears.

Within six months of its inception, the label was riding the crest of its first

underground hit, Logie's now-classic anthem "The Warning." It not only placed the label firmly on the international club map, but it sparked a spree of sound-alike records. The party was in full swing.

Six years later, Strictly Rhythm reigns as the No. 1 licenser of music around the world and has been honored by the American dance community as Indie Label Of The Year for three years in a row at the National Dance Music Awards. The future looks even brighter as Finkelstein continues to enforce his primary secret for success.

"Take the time to find and develop your greatest strength," he says. "We all have talent, it's just a matter of discovering it and making it work. Strictly Rhythm was built on nurturing the talent in people and pushing them to do their absolute best."

MOONSHINE:

Shinin' Bright, Shinin' On

With 1995 worldwide sales close to \$4 million, Moonshine Records has more than earned its reputation as one of the most competitive labels in today's indie market. Founded by Stephen Levy in 1993, Moonshine prides itself on being a full-service, "true" independent in leading H Street music, where day-to-day responsibilities are a family affair. With a background in promoting and DJing, Levy handles the creative aspects of the company, from A&R duties to the packaging of releases, while brother Jon oversees the business-management, product-distribution and operational aspects of the label. In addition to the Levy brothers, Moonshine staffs 15 in the U.S.

Continued on page 104

EPITAPH WOULD LIKE
TO CONGRATULATE
RANCID
ON SELLING OVER 500,000 COPIES OF
...AND OUT COME THE WOLVES

MAGIC PLATTER
106 Centre at Riverchase Birmingham, AL
EASTSIDE
217 W. University Tempe, AZ
NO LIFE
7209 Santa Monica Blvd. Los Angeles, CA
THE BEAT
1700 J Street Sacramento, CA
RHINO
1720 Westwood Blvd. Westwood, CA
POO BAHS
1101 E. Walnut Pasadena, CA
CD WAREHOUSE
470 E. El Camino Real Sunnyvale, CA
OPEN MIND
342 Divisadero San Francisco, CA
RECKLESS
1401 Haiight St. San Francisco, CA
ARON'S
1150 N. Highland Los Angeles, CA
LOUIS
434 N. Highway 101 Encinitas, CA
CYMBALINE
1035 State St. Santa Barbara, CA
CYMBALINE
435 Front St. Santa Cruz, CA
RASPUTIN'S
2350 Telegraph Ave. Berkeley, CA
ALBUMS ON THE HILL
1128 13th St Boulder, CO
WAX TRAX
638 E. 13th St. Denver, CO
SECRET SOUNDS
3008 Fairheld Ave. Bridgeport, CT
UNIVERSITY MUSIC
42 Town St. Norwich, CT
SMASH RECORDS
3279 M Street NW, Washington, DC
PARK AVENUE CD
528 Park Avenue So. Witer Park, FL
ALTERNATIVE RECORD STORE
11900 N. Nebraska Ave. Tampa, FL
SENSUOUS SOUNDS
4216 E. Busch Blvd Tampa, FL
BLUE NOTE RECORDS
16401 NE 15th Ave. N. Miami Beach, FL
SPEC'S
1412 W. University Dr. Gainesville, FL
WUXTRY RECORDS
2096 N Decatur Rd. Decatur, GA
RECORD EXCHANGE
3395 N. Cole Rd. Boise, ID
RECORD EXCHANGE
1105 W. Idaho Boise, ID
VAGABOND
2456 N. Lincoln Ave. Chicago, IL
CROW'S NEST
790 Royal St. Naperville, IL
RECKLESS RECORDS
3157 N. Broadway Chicago, IL
RECORD SERVICE
621 E. Green St. Champaign, IL
RECORD SWAP
18061 Dixie Highway Homewood, IL
CROW'S NEST
333 S. State St. Chicago, IL
ORBIT RECORDS
4614 Western Ave. South Bend, IN
STREETSIDE
421 E. Kirkwood Bloomington, IN
STREETSIDE
1403 W. 23rd St. Lawrence, KS
EAR-X-TASY
1534 Bardstown Rd. Louisville, KY
COMPACT DISC STORE
1200 W. Causway Approach Mandeville, LA
PARADISE RECORDS
226 W. State St. Baton Rouge, LA
SOUNDGARDEN
1616 Thames St. Baltimore, MD
RECORD + TAPE TRADERS
10435 Reister Town Rd. Owings Mills, MD
DESIRABLE DISCS
13939 Michigan Ave. Dearborn, MI
REPEAT THE BEAT
1116 N. Telegraph Ave. Dearborn, MI
REPEAT THE BEAT
520 S. Washington Royal Oak, MI
SCHOOLKIDS
523 E. Liberty St. Ann Arbor, MI
ELECTRIC FETUS
2010 4th Ave. South Minneapolis, MN
CHEAPO DISC
2919 Hennepin Minneapolis, MN
CHEAPO DISC
5151 Central Ave. NE Fridley, MN
VINTAGE VINYL
6610 Del Mar Blvd. St. Louis, MO
NOW HEAR THIS
20 South 9th St. Columbia, MO
ROCKIN' RUDYS
237 Blaine Missoula, MT
GREEN EGGS & JAM
779 Haywood Rd. Asheville, NC
HOMERS
1114 Howard St. Omaha, NE
HOMERS
1339 O Street Lincoln, NE
VINTAGE VINYL
51 Lafayette Rd. Fords, NJ
MUSIC SHACK
65 Central Ave. Albany, NY
MY GENERATION
25947 Detroit Rd. Westlake, OH
OZONE
1036 W. Burnside Portland, OR
EIDE'S
1111 Penn Ave. Pittsburgh, PA
THIRD STREET JAZZ
20 N. 3rd St. Philadelphia, PA
REPO RECORDS
1045 Lancaster Ave. Bryn Mawr, PA
IN YOUR EAR
286 Thayer St. Providence, RI
DISC EXCHANGE
2615 Chapman Highway Knoxville, TN
SOUNDWAVES
1009 Westheimer Houston, TX
SOUNDWAYS
13729 Research Blvd. Austin, TX
CD WORLD
5706 E. Mockingbird Dallas, TX
MAROONED RECORDS
110 College Main College Station, TX
CRANDALL AUDIO
1202 N. State St. Orem, UT
PLAN 9
1325 W. Main St. Charlottesville, VA
EAR WAX
1815 N. 45 St. Seattle, WA
SOUNDWAVES
151 SW 152nd St. Burien, WA
MOTHER RECORDS
817 Division Ave. #C Tacoma, WA
ATOMIC
1813 E. Locust Milwaukee, WI
EXCLUSIVE
508 State St. Madison, WI

LISTEN UP!



(ADA's user friendly listening station)



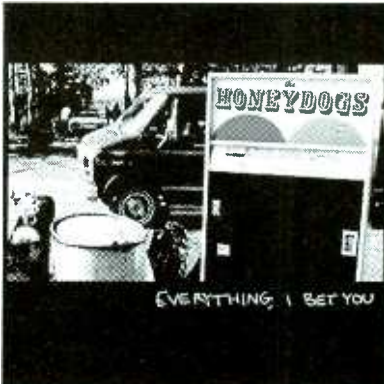
(lots of product)



GOLDFINGER
Goldfinger (Major/Reprise)
Recorded between countless brutal rounds of Mortal Kombat, Goldfinger's self-titled release is pure punk/ska filled with raw energy, passion, and humor.



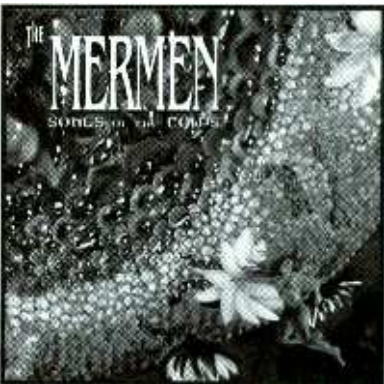
SPAIN
The Blue Moods of Spain (Restless)
One of 1995's most critically-acclaimed albums. A sumptuous brand of silky-smooth, atmospheric late-night groove music, tinged with elements of West Coast jazz, blues and 60s soul.



HONEYDOGS
Everything, I Bet You (TRG)
"Minneapolis' Honeydogs draw on The Rolling Stones' brand of country honk and the raucous antics of Twin Cities punks The Replacements" --*New Country*.



JUNE
I Am Beautiful (Beggars Banquet)
Bursting from the thriving Chapel Hill music scene, June play moody, highly literate guitar pop along the lines of Throwing Muses and Belly.



MERMEN
Songs of the Cows (MESA)
The highly touted leaders in the surf instrumental revival. Six glorious tracks featuring virtuosic guitar chords, pummeling bass and pounding tribal beats.



WEeping tile
Cold Snap (TAG)
A Canadian four-piece, self-described as "one part mud room rock, one part grainy pop, brewed from a folkly broth, and steeped in electric guitars."



indies

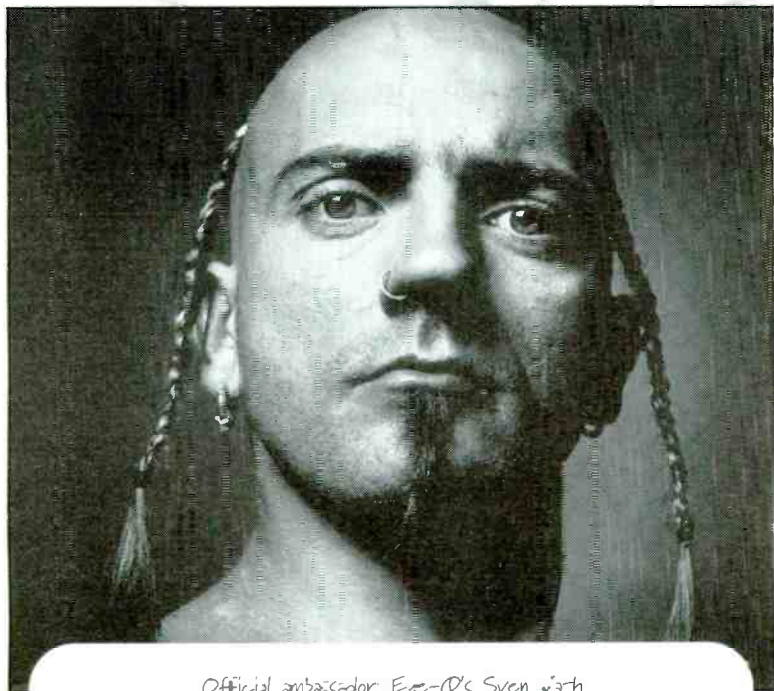
Dance Lessons Continued from page 102

and four in the U.K.

Developing and fine-tuning artists is top priority at Moonshine, where Levy concentrates on "pulling artists' sounds out while recording their

albums."

"With no one to answer to, and not having to do anything to fit into the mold of what's happening, we can actually develop and create our own music and trends," Levy says. However, the creative freedom Levy experiences is sometimes counterbal-



Official ambassador: Exp-0's Sven Väth

anced by the large amount of manpower, effort and resources it takes to inform everyone out there about Moonshine artists.

Distributed by Navarre, Moonshine has its own distribution arm helping to facilitate the growth of smaller labels with good A&R who don't have the resources to get their product in stores nationwide. Current distributed labels include DMC, City Of Angels, Rising High USA, Man Made Media and Sub Base USA. New labels to be distributed in 1996 include Mix Mag Live, Hard Kiss and Domestic.

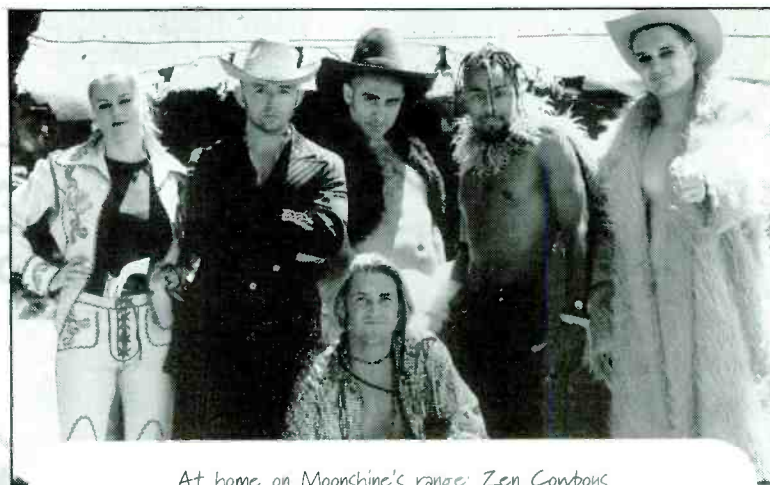
So what keeps Moonshine shining? Good music, belief in their product and a strong commitment to Moonshine artists' long-term development, and of course "lots of hard work."

Moonshine acts include Zen Cowboys, Electric Skychurch, Sound Assembly, Cleveland Lounge, Toledo and Superstar DJ Keoki.

AQUA BOOGIE: The Friendly Label

What started out as a vision among pals AJ Mora, Javier Lugo, Tony B and Richard Vission in December 1994 has materialized into yet another indie success story. With an already strong reputation in house music and a roster of hot acts like Eddie X and Critical Mass, Aqua Boogie continues to increase its visibility within the dance community.

Housed in L.A., the owners do it all—from producing the records to promoting them. While Javier Lugo and his assistant Marcos oversee everyday demands, AJ Mora, Tony B and Richard Vission are firmly entrenched in the development of the label's artists and roster of 10 acts. The



At home on Moonshine's range: Zen Cowboys

creative talents and accomplishments of the trio make them well-equipped to scout fresh talent, nurture artists and create music.

DJ/Producer Mora is one of the most influential DJ's in Los Angeles; his discography boasts Donna Summer and Crystal Waters remixes and projects like "Let It Go" by Raw Essence, written, produced and remixed for Aqua Boogie. With more than 20 productions under his belt, Tony B is a renowned producer/remixer in the house community. He has remixed such records as Donna Summer's "Melody Of Love" for Mercury Records.

Richard "Humpty" Vission is also revered as a multi-dimensional innovator of house music, whose accomplishments include remixing "Lucky Love" by Ace Of Base and "Say A Prayer" for Taylor Dayne.

There is no one distributor for Aqua Boogie product. The label uses such one-stops as Watts, Unique and

Siren for exposing its releases. However, there's always a chance that indie distribution won't be able to keep up with product response.

"Sometimes you'll release a record where the exposure and reaction is phenomenal," says Lugo. "As a small label, we don't have the proper distribution to get into the major chains when we release a CD-5. It takes longer to get into the stores."

Aqua Boogie attributes much of its success to being in touch with the street vibe, hard work, knowing the club scene and staying focused on the L.A. market. Many of the owners still spin in local clubs, which helps in promoting their own releases—while keeping their ears open for new talent.

As Aqua Boogie increases its manpower and financial resources, the label hopes to diversify its roster and continue to release the music it's behind 100%. As Lugo puts it, "We

Continued on page 116

TRULY AN INDEPENDENT... FEEDBACK

Exclusive Distributor Of

Castle Von Buhler

Thermometer

Musiquarium

Scratche

Taang!

Griffin

RPM

Fuse

and distributor of over 100 other great labels !!

HELLO, MY
NAME IS KEITH.



WE AIN'T NO HIPPO, BUT WE ARE A CRUNKIN' GOOD INDIE DISTRIBUTOR!!

FEEDBACK INC. MUSIC DISTRIBUTION 1-800-326-3472

Member of
NAIRD

Producing a World of Difference



*F*rom mastering and production through six-color screen printing and custom packaging, EMI Manufacturing (USA) knows what it takes to make a world of difference.

Our commitment to quality, service, and competitive prices has earned EMI Manufacturing its position as a world leader for three decades. And with the latest equipment, increasing production capabilities, and leading-edge technology, EMI Manufacturing is transforming the information and sound recording industry.

When you're looking for a world of difference in cassette duplication or CD replication, you'll find it precisely at EMI Manufacturing (USA).



MANUFACTURING (USA)

1 Capitol Way • Jacksonville, IL 62650 • 217-245-9631

Music/Audio Cassettes, Optical Discs - CD-Audio, CD-Video, CD-ROM, CD-i

Dargason Music

Featuring Top Celtic Artists

KIM ROBERTSON **JOEMY WILSON**

C E L T I C H A R P D U L C I M E R

Treasures of the Celtic Harp
The Best in Celtic/World Music Since 1982
P.O. Box 189 • Burbank, CA 91503 • 1-800-681-1888

Celtic Dreams
Over 200,000 Sold!

Celtic Treasures

NAIRD MEMBER

indies

Coming Up For Airspace

Continued from page 100

leaning acts as Built To Spill. "We're college-oriented, and that's what we do best," says Up's Tammy Watson, who handles radio promotion for the label. "These are the people that listen to our stuff, and these are the people who are going to go out and buy our records."

However, Watson does admit that working college has its unique challenges, including odd office hours and a staff that rotates each semester.

Watson has also found the competition from major labels to be disturbing.

"It's really frustrating when I look at a college-radio playlist and see Geffen, Warner Bros. and Atlantic," says Watson. "One radio publicist at any of those labels earns more than all four of our staff put together."

Still, Watson says that the precarious financial situation of many students actually creates a common bond between the two.

Chris Scofield, MD at KAOS Olympia at Evergreen State College, says that he is typically more sympathetic to indie record promoters. The station, which has a standing 80/20 rule on indie-to-



Folk-radio favorite: Kate Campbell

major-label airplay, has aligned itself with small labels over the past several years.

Says Scofield, "A lot of major labels know we don't play their stuff, and they don't even bother to call, but they have billions in budget to send us duplicate copies."

"We're just numbers on a computer, whereas with [some indie labels] we know there are a few people working in a small office and servicing us with music that by

and large we appreciate and want to expose. These are real people with limited resources, and we want to see them work."

SPECIALTY-SHOW TARGETS

Specialty shows have also given a warm reception to indies looking for new ways to expose talents.

Gary West, co-owner of Compass Records, says specialty shows have been key in breaking a number of the label's bluegrass/folk talent.

"People say that some of these specialty shows on the weekends don't sell records, but just listen to their music," says West. "We are looking for a very specific target audience, and many of the listeners of these shows are exactly the people we're hoping to reach."

West mentions Roz and Howard Larman's folk program on KPFK L.A. and Rene Engel's "Citybilly" on KPCG Pasadena, as two [public-radio specialty] shows that gave a strong assist to Compass folk artist Kate Campbell.

Meanwhile, when a record does hit, indies often find themselves with new problems related to the massive amount of time and energy needed to keep up with the momentum gathered by an act.

For this and other reasons, the independent record-promoter continues to be an essential, effective tool for indie promoters.

Mark Strickland, an independent record promoter at Van Nuys, Calif.-based Howard Rosen Promotion, Inc., points out that independent promoters are often the best solution for small indie

Continued on page 108

COMPACT DISC & CASSETTE MANUFACTURING FOR THE INDIE LABEL

- | | |
|----------------------|--------------------|
| CD REPLICATION | CUSTOMIZED SERVICE |
| CASSETTE DUPLICATION | GRAPHIC DESIGN |
| DIGITAL EDITING | PRINTING |
| MASTERING | PACKAGING |
| CUSTOM BLANKS | FULFILLMENT |

CONTRACT PRICING AVAILABLE
CALL TODAY 1-800-527-9225

ESP EASTERN STANDARD PRODUCTIONS, INC.
37 JOHN GLENN DRIVE BUFFALO NY 14228 (716) 691-7631 • FAX (716) 691-7732 NAIRD MEMBER

CLEOPATRA RECORDS

Independent Underground Alternatives: Classix • Punk • Ambient • Trance • Industrial • Gothic

GENRE	#	ARTIST	TITLE	GENRE	#	ARTIST	TITLE
Classix	5741	HAWKWIND	Psychedelic Warlords	Ambient	9516	V/A	Ambient Rituals
Classix	9465	HELIOS CREED	Busting Through The Van Allan Belt	Ambient	9543	V/A	Ambient Voids-Technicians Of Space
Classix	2049	JOHNNY THUNDERS	Que Sera Sera	Trance	9402	V/A	Trance Europe Pt.II
Classix	5875	KRAFTWERK	Radio Activity	Trance	9605	V/A TRANCE WERK EXPRESS	A Trance Tribute to KRAFTWERK
Classix	9533	CHROME	3rd From The Sun/Eyes Of The Zombie ...	Trance	9662	V/A TRANCE MODE EXPRESS	A Trance Tribute To DEPECHE MODE
Classix	1079	NICO	Drama Of Exile	Gothic	9412	ALIEN SEX FIEND	Drive My Rocket (The Collection pt.1)
Classix	9551	V/A A SAURCERFUL OF PINK	A Tribute to PINK FLOYD (2CDs)	Gothic	9422	CHRISTIAN DEATH	Rage Of Angels
Classix	6508	PSYCHIC TV	Hex Sex Sngls Pt 1	Gothic	9507	NOSFERATU	Prophecy
Classix	2035	SIGUE SIGUE SPUTNIK	The First Generation	Gothic	9561	ROSETTA STONE	Tyranny Of Inaction
Classix	5771	SYD BARRETT	Octopus (Best Of)	Gothic	9639	SWITCHBLADE SYMPHONY	Serpentine Gallery
Punk	2134	45 GRAVE	Debasement Tapes	Gothic	9187	THE WAKE	Masked
Punk	3315	ADICTS	Sound Of Music	Gothic	6647	V/A FIRST, LAST & FOREVER	Tribute to THE SISTERS OF MERCY
Punk	7279	ANTI-NOWHERE LEAGUE	Best Of	Gothic	1019	V/A	GOTHIC (2 CDs)
Punk	6408	BLITZ	Blitz Hits	Gothic	9648	V/A	GOTHICK ROCK 2 - 80's Into the 90's (2CDs)
Punk	9654	CHAOS UK	Floggin' The Corpse	Gothic	9536	V/A	Gothik
Punk	9486	CONFLICT	Conclusion	Industrial	9549	DIE KRUPPS	Rings Of Steel
Punk	5941	THE EXPLOITED	Don't Forget The Chaos	Industrial	9644	DOWNLOAD (Ex-Skinny Puppy)	Furnace
Punk	5000	THE EXPLOITED	Singles Collection	Industrial	9550	ELECTRIC HELLFIRE CLUB	Kiss The Goat
Punk	3731	THE GERMS	Media Blitz	Industrial	9410	FRONTLINE ASSEMBLY	Total Terror Pt. 1
Punk	7139	THE DAMNED	Tales From The Damned	Industrial	9657	LEATHER STRIP	Legacy Of Hate and Lust
Ambient	9500	SPIRAL REALMS	Trip To G9	Industrial	9475	NOISE UNIT	Strategy Of Violence
Ambient	9505	SYNAETHESIA	Embody	Industrial	9512	PENAL COLONY	5 Man Job
Ambient	9603	THE ANUBIAN LIGHTS(Hawkwind)	Eternal Sky	Industrial	9645	SPAHN RANCH	The Coiled One
Ambient	7616	V/A	Space Daze 2 CDSet	Industrial	7771	V/A	Industrial Rev. 2nd Ed.
Ambient	1844	V/A SPACE DAZE 2000	History & Mystery of Ambient Space Rock	Industrial	9675	V/A WIRED INJECTIONS	A Cleopatra Label Compilation

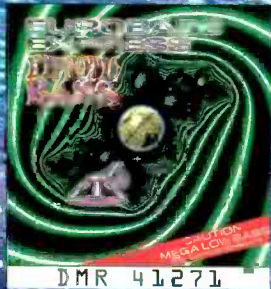
APRIL 1996 TOP 50 CATALOG RE-STOCKING PROGRAM
CALL YOUR CAROLINE REP. FOR DETAILS (East) 800-275-2250 (West) 800-767-4639

Write us for a 76 page catalog complete with album art, track listings and album descriptions.

CLEOPATRA RECORDS 8726 S. Sepulveda STE D-82 LA CA 90045
v: 213-465-8357 • f: 310-821-4702 • Email: cleopatra@tunanet.com
<http://www.hallucinet.com/cleopatra>

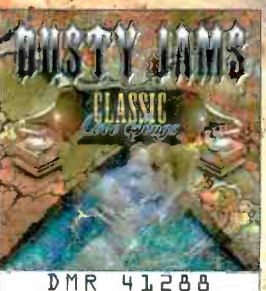


DM RECORDS: THE HOTTEST BASS LABEL IN THE U.S.A!



Member of
NAIRID

IND



Made in the U.S.A.

DM RECORDS IS THE BEST IN BASS

Exclusively Distributed in Germany and France by: **inakustik**
QUALITY OF MUSIC

indies

'95-'96 CHART RECAPS

BY GEOFF MAYFIELD

you might be surprised to find Death Row and Interscope, denizens of the major labels camp, listed in our annual Indies Spotlight chart recaps. But, there's a method to our madness.

Though the inclusion of the above-mentioned labels may initially confuse some of our readers, the examples actually clarify the sole criterion that Billboard's chart department uses to differentiate indie titles from the majors' entries. Simply put, independent distribution is the only measure that determines whether an album or single belongs on the Indies Spotlight charts.

During the 52-week period that was used to calculate this issue's recaps (from last year's March 11 Billboard through this year's March 2 issue), Death Row/Interscope act Tha Dogg Pound hit several charts. Since

the rap unit's rookie album and its single, which featured Michelle, were sold by independent label Priority rather than by original Interscope distributor WEA, those two titles qualify for these charts.

Tha Dogg Pound's chart points were divided equally between Death Row and Interscope. All other charting Death Row and Interscope's artists were distributed by majors, thus the labels only receive credit here for Tha Dogg Pound's output. An identical situation qualified Dr. Dre's 1993 album "The Chronic" for inclusion on previous Indies Spotlight recaps.

Ownership ties or other relationships that may exist between a major and an indie do not disqualify a label from consideration, nor does the pick-and-pack relationship that

Priority holds with Cema. The bottom line is, "Who sold it?" and if the answer is independent distribution, those titles are eligible.

If even a single configuration of a title is sold through a major, it does not appear on these charts. Similarly, some of John Tesh's rankings were affected by the 1995 shift his GTS label made from indies to PolyGram's PGD.

Tesh only receives credit here for units sold from the start of the tracking period through the Nov. 18 issue, when his label moved to PGD. The change does not prevent Tesh's "Sax On The Beach" or GTS from ruling the contemporary jazz categories, but it does affect his standings in new age and prevents his two Christmas albums and GTS from showing up on the new Top Indie Catalog recaps

that have been added to this year's Spotlight.

Along with the catalog category, which is based on Billboard's weekly Top Pop Catalog Albums chart, this issue also introduces Indies recaps from Top Gospel Albums and Top Contemporary Christian Albums. Although Billboard introduced Top Blues Albums and Top Kid Audio in 1995, those charts, which include healthy representations of indie titles, are not included here because neither category has yet compiled a 52-week history.

As was the case last year, the Top Indie Classical categories combine titles that appeared on each of Billboard's three bi-weekly charts: Top Classical Albums, Top Classical Crossover and Top Off-Price

Continued on page 116

Coming Up For Airspace

Continued from page 106

staffs looking to fulfill temporary needs for the initial push of a release.

"Indie labels contact our company because we have long-lasting relationships at radio with many different formats," says Strickland. "Station programmers see us as a single point of contact where they can receive updates and information on more than just one song at a time from both major labels and independent record companies."

Watson says that Up has found independent promoters especially useful for freeing up staff, who are already handling various unrelated tasks, from tedious mailing duties.

"Because of space, time and money concerns, we hire independent companies, who do the actual mailing of the records, maintain a station data base and refer stations they think we should service," says Watson. "It gives me more time to do follow-up."

Still, at the end of the day, most promoters emphasize the quality of their acts as their most important promotional tool.

"The quality of our music is our most pertinent selling point and far outweighs anything we may do to get something played," says Suzie Tennant, record promoter at Sub Pop.

Watson agrees, adding, "We put out records that we believe are really great, as opposed to records we think will sell. If you consistently put out something that is above and beyond what's normally available, you're not going to have to push as hard. Basically, we are selling candy." *



**Ok. You've got a great album.
Make it sound great on CD.**

Now what?

Make one call.

We'll help you

Master it.

Press it.

Package it.

Inventory it.

Distribute it.

In fact, our team will help you bring your project to life. Along the way, you'll appreciate our commitment to Total Quality...from manufacturing through distribution, and from custom to full turnkey service. Go ahead, take that next step. Put your next CD project in the right hands.

Call us at (317) 935-7574.

Member of
NAIRID

SANYO Verbatim

SANYO-VERBATIM CD COMPANY, 1767 SHERIDAN STREET, RICHMOND, IN 47374. PHONE: (317) 935-7574, FAX: (317) 935-0174

FOR NATIONAL OR REGIONAL INDEPENDENT DISTRIBUTION



Anthony Dalesandro John B. Salstone

**“We told you so!”
If you’ve tried the rest, now try the BEST.**

NAIRD

indies

Working Retail

Continued from page 100

over a month before a record comes out, to indie stores as well as chains. We spend a lot of time talking to accounts that have managers' discretionary [listening] stations, and we make sure that they get copies of a release well in advance.

"It's a crap shoot," she continues, "sending out posters for display. A lot of accounts, because of our taking the time to take their call, wound up end-capping [Combustible Edison's Sub Pop debut] 'I, Swinger' with 'Four Rooms' [the band's film soundtrack on Elektra] without charging us."

INSIDE OPERATIVES

Miller says SubPop aficionados working in stores are also instrumental in obtaining display space for the label.

Bob Carleton, GM of the Rykodisc label group, maintains that "We get a lot of acceptance [at retail] because of our A&R direction. We make cool records. Many accounts are very understanding of the color and texture that indie product adds to their mix. This [as much as says]: This may not be what you have to stock to keep your doors open, but we indies often have the breaking thing."

Receptive ears among store employees are also prized by Silva

ness, and retailers appreciate that very much."

DANCING WITH DISTRIBUTORS

The ability to work hand-in-glove with a sympathetic distribution staff is indisputably valuable. The independent looking for solutions to marketing dilemmas can benefit from communication with the distributor's field reps, who might offer display suggestions or news of regional breakouts.

Dealing with 35 labels affords Navarre's Gaffney a unique perspective on the indies' plight. "I haven't found where any of the chain stores or independent stores are locking us out of anything," he explains. "It's all available to us with the same kind of dollar constraints that a major would face. Taking for granted that these opportunities are available, there are four things that we advise our labels to do.

"First, do your setup with consumers on the street using street teams—60 to 90 days ahead of the release date—handing out flyers, stickering, working the clubs. Second, you cultivate consumer awareness via radio shows, articles in consumer press like *Option* or *Alternative Press*; a complete setup at consumer level causes awareness that these acts are going to be coming. We can take that awareness to the retailers, as we're going to buyers a month in advance of street dates.

"Third comes street-level marketing: To get the advertising, key in on an appropriate region, and you're more likely to get in on that Musicland or Sam Goody ROP. This

in turn leads to marketing at the one-stop level. Your demand at retail is going to be there before the retail-distribution level can feel it. We stay in deep contact with the one-stops; all chains have one-stop relationships set up. The chains are going to look at break-out markets. To take advantage of the process, you've got to feed into the awareness of any of the people who supply those stores."

The one-stop connection proved a winner for Philadelphia's Ikon Records, which had three cuts from its satirical Christmas album by Pat Godwin placed on a holiday sampler produced by their one-stop, Universal Records, which was then distributed to Universal's customer stores along stops on Godwin's tour.

LISTENING POSTS

The listening station functions as a vital symbol of promotional opportunity at retail. Opinions vary as to their ultimate worth. Most of those interviewed advised booking stations selectively, rather than on a chain-wide basis, in order to avoid excessive manufacturing costs and the possibility of crippling returns in the future.

Manifesto's MacEachern notes that it's hard for an indie to grab a Tower listening post, "but there are Oasis listening stations, geared toward mom-and-pop retail, which are smaller versions of Tower's stations, but are more affordable and are moving into new markets."

"Listening posts are best used in chains as an augment tool to [marketing] processes; they won't pay for themselves," advises Navarre's Gaffney. "I've seen examples of peo-

ple spending for as many posts as they can get in the first 30 days of a release being out—and having success with them—but more often than not, it's just a giant drain of money with little to show for it. It's another form of advertising, and without outside stimulation, without radio or a magazine article or a sticker [customers] saw somewhere, it's that much harder to get them to listen to it. Spend your time and make [posts] a part of your set-up, don't use them instead of one."

Caroline's Dave Wolin waxes cautious about the posts. "The print-outs of listens-to-buys ratios provided by the chains shows that the effectiveness of listening posts can vary widely," he says. "For a several-thousand-dollar program, you might only sell a couple of hundred pieces. It reflects what's going on in the marketplace: people aren't just loading product into their stores anymore."

In the face of this harsh reality, indies can take solace in the words of Gene Norman, president of veteran indie GNP/Crescendo, who stresses that "You've got to show your distributors and stores that the product will sell. We accept that burden, that it's up to us to prove something. We talk to buyers and work out deals utilizing free goods to pay for ads, which most royalty agreements will allow for."

"When I started as a disc jockey in 1941, we used to get three 78's a week. Now there are 1,200 albums released every month, to give you an idea of the maelstrom that's out there. But I still believe that if something is good, it will find its way. You can't hide a hit." *



Manifesto marketer, Megan MacEachern

Screen America's sales and marketing director, Ivan Goldberg, who says "The retailer looks at the product that's walking out the door, that doesn't have to be returned, and when it comes time to allot listening posts and end-caps, they'll consider labels like ours, and we'll actually have favors thrown our way by stores and get promotional opportunities. We're going to do whatever we can to promote consumer aware-

One CD A THOUSAND PICTURES



Ten songs on a special enhanced CD.



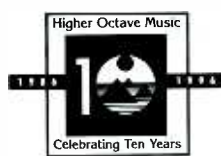
Featuring Craig's passionately sculpted melodies, soaring guitar leads and infectious rhythms.

Including a full-length music video, exclusive interviews, photos, product information and more--over 28 interactive sights!

The new CRAIG CHAQUICO album from Higher Octave.



Also available: (7050)



(7070)

"As in music, so in life"

Higher Octave Music, 23852 Pacific Coast Hwy, Suite 2C, Malibu, CA 90265 • Phone: 310/589-1515 • Fax: 310/589-1525 • homusik@aol.com



February 96

Volume 1.1

IT'S ABSOLUTELY PUNK

New Punk Music Label

OneFoot Records

is a new company aiming to build a truly International catalogue of Punk Rock Bands. The company is owned by Rick Heymann, and his father Klaus Heymann, whose HNH International company owns the successful *Naxos* and *Marco Polo* classical labels. Rick and Klaus Heymann are the only share holders. Rick handles A&R and Promotion while Klaus handles distribution, business affairs.

This is a label for the future. We at OneFoot records are going to stay true to all the Punk distributors, and all the Fanzines publications.

OneFoot is a label with a friendly family atmosphere and hopes that its bands will work together and help each other out on tour with: gigs, gear and press.

OneFoot Records is committed to making this a success, by advertising all release dates along with all tour dates in all trade publications.

Member of NARID



OneFoot Records A New Independent Punk Rock Company

Horace Pinker
Punkture
All You Can Eat
(Available Now)

Crank
Five By Nine
Pep Rally
Buglite
Migraines
Lick 57's
Steadfast
Spit For Brains
One Good Eye

Based in Auckland, New Zealand and Cherry Hill, NJ

MS-Dist. ☎ 1 800 688-3383

ONE FOOT ☎ 609 751-0497 • FAX ☎ 609 751-7721



For more information call
1-800-314-8885

Great Artists great success in '95

AEC LABEL DEVELOPMENT

New Recordings in 1996

from; Deep Purple, Mountain, Atlanta Rhythm Section, Yes, Reel 2 Reel, Bruce Dickinson, Warrant, Trey Gunn, League of Gentlemen, Helloween, Nicklebag, Ivan Neville, Boys Choir of Harlem, Boy Racer, Lori Lieberman, King Crimson, Jean Carne.



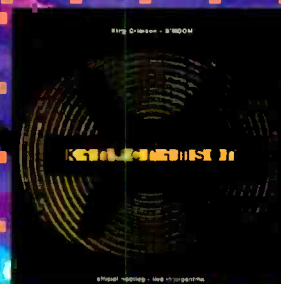
Shawn Colvin



The Mavericks



Iron Maiden



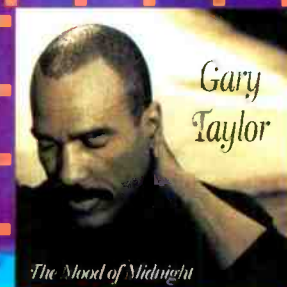
King Crimson



DJ Quik

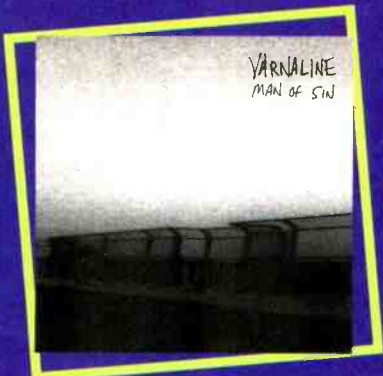


Ivan Neville

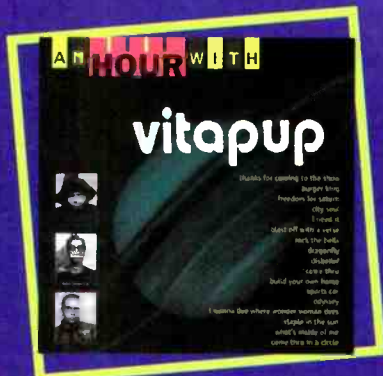


Gary Taylor

New Artists greater success in '96



Varnaline
Man of Sin
Zero Hour



Vitapup
An Hour With Vitapup
Plump



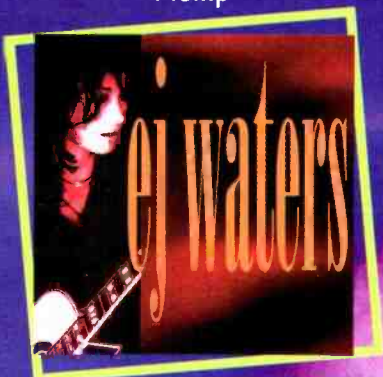
Planet Soul
Energy & Harmony
Strictly Rhythm



13 MG
Trust & Obey
Slip Disc



Funky Aztecs -
feat. 2Pac
Slipping Into Darkness
Raging Bull



EJ Waters
EJ Waters
Epidemic/Castle Records



Emotional Fish
Sloper
Pure

ALD Labels:

- | | | |
|-------------------------|----------------|----------------------|
| 127th Street | MAW | Raging Bull |
| Amir | Mix-It-Up | ROIR |
| Architect Music | Moja | Sequel |
| Big Pop | Morning Crew | Shake Silent |
| Bittersweet | Necessary | Slab |
| Castle U.S.A. | Neurodisc | Slip Disc |
| CMC International | New Rose Blues | Srn:je |
| Cross Three | Classics | Smooth Sailing |
| D.D.S. | Noise | Straight G'n |
| Discipline | Off Beat | Strictly Rhythm |
| DM | Omega | Transatlantic |
| Dojo | One Way | Trinity |
| Dynamica | PepperCo Music | Unencumbered Viceroy |
| France's Concert Series | Phat Wax | West A. Music |
| Groovilicious | Plump | Windsong |
| Hellhounc | Pope Music | Wolfgang |
| Iguana | Pound | Wonderdrug |
| Lagoon | Profile | Zero Hour |
| Lotus | Pure | |
| Machinery, Magnetic Air | Pyramid | |

Distributed through INDI



BAZOOKA

CIGARS, OYSTERS & BOOZE
SST 325 (CD)



Live recordings from their west coast tour.

also available

CONFRONT JAMES
"Chemical Exposure"
SST 322 (12" Single)

SST RECORDS DISTRIBUTOR FOR:
SST, CRUZ, NEW ALLIANCE
CALL: 310-430-7687 FAX: 310-430-7286
WRITE: P.O. BOX 1, LAWNSDALE,
CA 90260 USA

Member of
NAIRD

Reach For The STARS! Moving? Relocating?

ARE YOU INTERESTED IN RESIDENTIAL,
COMMERCIAL OR STUDIO PROPERTIES?
BE SURE TO READ THE ADS IN THE REAL
ESTATE TO THE STARS CLASSIFIED
SECTION EVERY WEEK IN BILLBOARD.

indies

Retail/Label Relations On Tap At NAIRD

GET A GRIP: Even as independents gather this week for the National Assn. of Recording Merchandisers convention in the nation's capitol, the National Assn. of Independent Record Distributors and Manufacturers is gearing up for its conclave May 22-26 in Baltimore.

In recent years, under the stewardship of NAIRD executive director **Pat Martin**, the indie trade group's annual meet has sought to extend its retail reach.

"We've come a long way in our push for retail involvement," says Martin, who notes that this year's convention already has 150-175 retail registrants. Members represent such chains as Best Buy, Sam Goody, Hastings, Borders, Warehouse Entertainment, Blockbuster, J&R, and HMV, according to Martin.

As we noted last week, **Mike Dreese** of Newberry Comics is set as the '96 keynote. Martin says there will be at least a couple of panels focusing on retail issues.

"It's a really critical year for labels and retailers," Martin says. "A better relationship and better understanding between the two will only help improve

the situation between both."

In our view, the '96 NAIRD convention will offer a vital opportunity for a major reality check by the label and retail camps.

Given the dire state of business during the first quarter of this year, it's imperative that indie labels engage in a dialog with the retail community and develop more realistic expectations about their position in a marketplace that's being increasingly squeezed by internal and external forces.

Likewise, retailers have to keep an ear open to the priorities of the indies, which have traditionally been the breeding ground for the developing acts that maintain the health of the overall industry.

Let's hope that hard-nosed give-and-take among labels, chains, and wholesalers will begin in earnest at NARM this week. We encourage attendees to make plans to continue the dialog at NAIRD two months hence.

METAL REDUX: On March 12, courtesy of **Rick Hocutt** and **Ted Higashioka** of California Record Distributors/Independent National Distributors Inc. and **Derek Graham** of Castle Records, **Declarations of Independents** was treated to a preview of metal vet **Bruce Dickinson's** new Castle album, "Skunkworks," at a soiree at Orleans restaurant in Los Angeles.

Castle—which, like INDI, is part of the Alliance Entertainment family—has been enjoying great success with its rerelease of the catalog of Dickinson's former band, **Iron Maiden**; according to Higashioka, the Maiden titles are among Castle's top catalog sellers.

Dickinson, who has always been one of metal's most forward-looking, intelligent practitioners, has assembled a feisty young group of players in their 20s for the puissant "Skunkworks." His choice of a producer reflects his progressive bent: The project was helmed by **Jack Endino**, noted for his work on early Sub Pop albums by such acts as **Nirvana**, **Mudhoney**, and **Soundgarden**.

Like us, Dickinson believes that metal, which went into eclipse in the early '90s as modern rock came to the fore, is due for a resurgence this year. He's encouraged by the choice of **Metallica** as the headliner for Lollapalooza this year. Of the band's surprising selection to head the touring fest, he said, in reference to the genre-mixing that characterizes the event, "That's what Lollapalooza was all about in the first place, wasn't it?"

Dickinson maintains that the pop-oriented, lightweight metal acts that dominated the charts in the late '80s are a thing of the past and that harder-edged, more progressive units will now dominate. "Today, people will run in the other direction at the first hint of a power ballad," he said with a laugh.

Speaking of laughs, Dickinson is a superior raconteur, and he regaled guests with a lengthy story about one band's mis-

adventures, which apparently inspired the metal comedy "This Is Spinal Tap." The tale is too involved to recap here, but let's just say that **Ian Gillan** and **Deep Purple** have a lot to answer for.

RAGIN' GATOR: It doesn't seem possible that Alligator Records is 25 years old this year.

Somewhere in the dark recesses of our record collection, we still have the original promo LP of "Hound Dog Taylor & The Houserockers," the album by the late slide guitar monster's trio that served as Alligator's bow in 1971. Founder **Bruce Iglauer**, who then worked as a shipping clerk for Delmark Records in Chicago, funded that now-classic record for just \$900.

Over the years, we got to know Iglauer quite well: It was not uncommon for him to pull into the Madison, Wis., FM station where we hosted a Monday night blues show at 2 a.m., with copies of his latest release under his arm. We would often put him on the air for a shameless self-promotion session, and we never regretted one second of it.

Alligator has grown since those salad days two decades ago, becoming perhaps the pre-eminent indie blues label of today; its catalog is simply too rich to adequately summarize here. Thankfully, the imprint is doing the job for us: On April 2, it will issue the two-CD compilation "The Alligator Records 25th Anniversary Collection," a sequel to its similarly styled 20th-anniversary set. There'll be more than a little history on that set and plenty of damn good music.

Our congratulations to Bruce, his staff, and Alligator vets everywhere on another milestone achievement.

QUICK HITS: Viceroy Entertainment in New York has launched a new custom blues imprint, Viceroots; its first signings include **Etta James' guitarist Bobby Murray**, ex-**Muddy Waters** and **Eric Clapton** harp player **Paul Oscher**, and blues/rock guitar titan **Harvey Mandel**. . . No Name Records has been established in L.A. by former Interscope promotion executive **Steve Richards**. The label, which will be distributed by the Alternative Distribution Alliance, has signed local acts **Dashboard Prophets** and **Fluorescein**. Richards has been joined at the company by head of marketing **Trace Groce** and label manager **Steve Ross**, both of whom also served at Interscope.

Urban Legends Records in Chicago has signed an exclusive P&D deal with Unity

Label Group in L.A. Among Urban Legends' first releases under the pact is an album by Windy City alternative fave **Wesley Willis** and his band, **the Fiasco**; Willis has just been signed to a major-label deal with American Recordings. . . Burnside Records in Portland, Ore., has signed **Gary Myrick & Havana 3 A.M.** Myrick, best-known for his '80s new wave hit "She Talks In Stereo," formed the original lineup of the band in 1992 with former Clash bassist **Paul Simonon**.

FLAG WAVING: **Corin Tucker**, vocalist/guitarist for **Sleater-Kinney**, says her band got together in almost capricious fashion when she called another Olympia, Wash.-based musician, **Carrie Brownstein**.

Tucker recalls, "I left her a message: 'We're going to be called 'Sleater-Kinney' and going to go on tour in Australia.'"

Sleater-Kinney, with its original drummer, **Melbourne**, Australia, native **Lora Macfarlane**, did in fact tour Down Under. The jaunt was styled as "a total vacation-type dream," Tucker says, but the group may have encountered more than it bargained for.

"It was really intense," Tucker says. "The amount of intense sexism was incredible."

The group has put some of that experience to work for it on its potent new album, "Call The Doctor," released by Portland-based **Chainsaw Records**, which is operated by **Donna Dresch** of **Team Dresch**. The album bristles with punk energy and features such in-your-mug numbers as "Stay Where You Are" and "Taking Me Home," which evidence a riot-grrrl outlook in no uncertain terms.

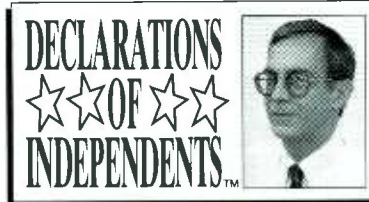
Much of the record's impact derives from the interplay of Tucker's and Brownstein's guitars within a bassless trio format. "We started writing songs with two guitars, and we liked the way it sounded," Tucker says. "It gives us a lot of freedom to write these lines that go back and forth."

However, Tucker admits, the group is considering bringing in a bassist to beef up its onstage sound.

While the punk sector has always been open to female artists, Tucker notes, there's still room for improvement in the way bands like her own are accepted.

"I don't think the punk world is that alternative to the mainstream world," she says. "There are all the problems we have in the real world—there's racism, sexism, homophobia. . . [But] it always makes a difference when there are more women in the music scene."

Sleater-Kinney, which now includes drummer **Toni Gogin**, began a U.S. tour March 21. The trek, with dates in the West, Southwest, Southeast, East, and Midwest, will continue through late April.



by Chris Morris

COMPACT DISCS
CASSETTES
VIDEOS
VINYL
CD SINGLES
CASSETTE SINGLES
CD-ROM
ACCESSORIES

you're not just
an another number ...

WE VALUE OUR CUSTOMERS!

- Knowledgeable and friendly sales reps ready to answer any questions
- Same day shipping
- Weekly mailer
- Inquire about **FREE NEXT DAY DELIVERY**

WHAT MORE COULD YOU WANT?

IMPACT
MUSIC
1.800.899.DISC
3 4 7 2

LOW PRICES • GREAT SERVICE
WEEKLY SPECIALS • EXCELLENT FILL

AMERICA'S LOW PRICE LEADER!

Still Independently Owned And Operated
Serving The Retail Community For Over 13 Years

□ CD's □ LP's □ Cassette Singles □ Music Video
□ Cassettes □ CD's □ Laserdiscs □ Accessories

- Over 100,000 Audio Titles In-Stock
- Over 6,000 Laser Disc Titles In-Stock
- Instant Stock Verification
- Next Day Delivery
- Knowledgeable / Courteous Staff



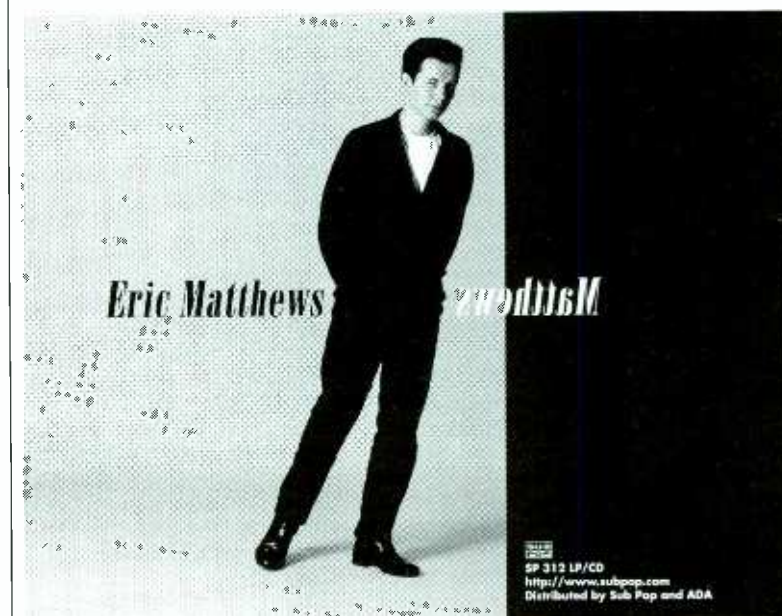
**Great Service.
Great Fill. Great Price.**
Call For Our Free 600 Page Catalog

WEST

Toll Free : 800 • 736 • 3640 Ext. 1224
Fax: 805 • 583 • 3005 / 805 • 583 • 1414

EAST

Toll Free 800 • 514 • 1071
Fax: 609 • 662 • 1235



THE COMPANY

CAROLINE RECORDS



CENSORED
SEE THE 1ST AMENDMENT

THE LABELS

CAROLINE ASTRALWERKS REAL WORLD VERNON YARD
INSTANT MAYHEM PASSENGER SCAMP GYROSCOPE

PAIND

K-27-K-94

indies

Prospering Indies

Continued from page 99

CSP Records Presents...

Van Broussard

"South Louisiana's Living Legend..."



Classic South Louisiana Dance Music is "Swamp-Pop", New Orleans R&B, Blues, Country Blues, Cajun Rock & Roll, 50's & 60's Rock & Roll Oldies on four outstanding CD's containing 68 great songs. Available now for distribution, export & licensing.

U.S. Distribution & Export:
DIXIRAKS, Attn: Noel Gibson

1231A 17th Avenue South / Nashville TN 37212

1 (800) 486-0673 US only / (615) 327-7988 / Fax (615) 321-0464

Licensing:

CSP Records, Attn: Jimmy Rogers
P.O. Box 852666 / Mesquite, TX 75185
(214) 285-9881 / Fax (214) 203-9193

Internet Web site: <http://www.webcom.com/jhodgson/dasbro/>

NUTTIN' BUTT HITS NARM '96



RAWKUS ENTERTAINMENT

65 READE ST. SUITE 2B NYC NY 10007
212.556.3160 FAX 212.566.5866 info@rawkus.com

explosion of the last five years. Offspring's sophomore release, "Smash," now stands at quintuple platinum and has been a monumental indie seller for the past two years. More recently, Rancid's latest Epitaph release "...And Out Come The Wolves" entered the top 25 of The Billboard 200, going gold in the process.

But Epitaph was hardly an overnight success. Founder Brett Gurewitz first utilized the label handle in 1981 on a single by his band Bad Religion (Gurewitz has since left the group, which is now signed to Atlantic). And Epitaph was reborn as a full-service record label in 1988.

As with any long-lived punk label, Epitaph has survived, and ultimately prospered, through steady sales that may be invisible to the naked eye of SoundScan.

"I have what I call my superstar artists—Rancid, Offspring—and then what I call my key artists," Gurewitz says. He includes within the latter category acts such as Bad Religion (whose catalog continues to sell steadily), Pennywise, Voodoo Glow Skulls and Down By Law.

None of these last bands is exactly a household name, but, Gurewitz notes, "All of these artists are selling between 100,000 and 450,000 units for me. These are substantial sales."

Most of Epitaph's acts tour steadily and develop a loyal fan base on the road. "A group I recently signed, Voodoo Glow Skulls—their first release sold 60,000 copies on Dr. Strange," Gurewitz says. "We shipped 100,000 the first day."

Beyond roadwork, Epitaph's roster stays on a 13-month album release cycle that "lets an established act stay on the cutting edge," Gurewitz says. "Economically, it's the way to go. Psychologically, for teenagers two years is a lifetime."

"[Catalog] is our day-in-day-out business, the life blood of our business. We can't rely on a hit — who can?...A huge portion of our business is mining the catalog — going into the archives and creating packages, and re-creating and updating them four or five or six years later."

— Barry Hafft,
Disney Records

He also notes that technology like SoundScan and Broadcast Data Systems offers independent labels the ability to micro-market to their niche audiences. "You can reach a smaller but more avid sector of the population," Gurewitz says. "It's not a matter of shooting a shotgun at the wall and seeing what you hit."

AMERICAN GRAMAPHONE: Selling A Lifestyle

Most people think of King Wenceslas as seasonal royalty, but American Gramophone reigns at Christmastime too. Last year's "Christmas In The Aire" by Mannheim Steamroller became the latest Yuletide release to steamroll the charts, joining such other multiplatinum releases from the Omaha-based label as "Mannheim Steamroller Christmas" and "A Fresh Aire Christmas" in the company's catalog.

Chip Davis, Mannheim Steamroller's leader and drummer and the founder of American Gramophone, says the Christmas releases do "peak hit-driven numbers in a strong catalog company." But he points out that his label's business goes far beyond the success of those records.

Davis notes a strong label loyalty, bred by a direct-mail list of 600,000 and a 25-page mail catalog. And American Gramophone isn't peddling just music: Davis says that last year, the company sold 30 tons of cinnamon hot chocolate.

"In the last seven or eight years, it became evident that I was selling a lifestyle," says Davis. "We're selling a wraparound concept."

Obviously, given American Gramophone's lode of non-music product, fresh retail opportunities are open to the company as well, and it vigorously cross-promotes its products through alternative marketing. "We don't sell records just in record stores," Davis says. "We've sold a ton of records in grocery stores and gift shops, and we're working on flower shops right now."

He adds, "Barbecue spray marinade doesn't sound like it would vertically integrate with records, but it does." *

Obtaining your First Class Ticket To Distribution from Passport will make your travels through the music industry a smooth ride. With today's knowledgeable consumer, you need a distributor that knows the tracks. Passport Music Distribution provides an experienced sales staff, aggressive marketing and advertising departments, and a purchasing staff that won't leave you with extra baggage. Call today to see how far Passport can take you.

Now *that's* the ticket.



Your Ticket To First Class Distribution
1-800-334-3394

**QUICKER THAN A RISING ROCK STAR.
STRONGER THAN ANY OTHER INDEPENDENT.
CAPABLE OF PRODUCING OVER 15 MILLION CDs
IN A SINGLE MONTH.**



It's DMI!!! The all-American manufacturer of the first American CD.

At DMI, we can meet the deadlines that stop our competitors dead in their tracks.

That's because we have the largest capacity of any independent CD manufacturer. Season after season, year after year, we make the 'impossible' possible for independent record labels.

What's more, besides having super service, we also manufacture the highest quality

Audio CDs, Enhanced CDs, as well as CD-ROMs.

And since we're as powerful as any super hero, manufacturing in both California and Alabama, shipping anywhere in the U.S. is super fast. We can even provide free warehousing for your finished product until you need it shipped.

But we have no desire to keep our identity, or our capabilities, a secret. Just give us a call and see how competitive we can be.

You'll find it's easy for us to meet your most difficult production schedules.

What's more, you'll see how using DMI can make *you* look like a super hero.



Disc Manufacturing, Inc.

A QUIXOTE COMPANY

The one replicator that can't be replicated.

**CD Audio Sales East (212) 599-5300 Ext. 22; Southeast (305)663-3390 Ext. 22; West (813) 953-7790 Ext. 22;
CD ROM 1-800-433-DISC Ext. 22**

indies

Chart Recaps

Continued from page 108

Classical, Billboard's country charts, Modern Rock Tracks and Album Rock Tracks are not included because the number of independently distributed titles in these categories is dwarfed by those from the majors.

These recaps are formulated by the same methodologies that determine Billboard's annual Year In Music charts.

With the exception of Hot 100 Singles and Hot R&B Singles, which factors in other information streams, these charts are based solely on SoundScan sales data. The standings reflect actual SoundScan totals for each week a title appeared on each category's charts. The classical recaps are based on The Billboard Classical 50, which includes titles from all three of Billboard's published classical charts.

The Hot 100 and Hot R&B Singles recaps reflect an accumulation of gross impressions from Broadcast Data Systems, SoundScan sales totals and weekly small-market radio playlist points. As with the sales recaps, these titles only receive points for the weeks they appeared on the charts.

In the label standings of all categories, as illustrated by the above-mentioned Tha Dogg Pound example, hybrid labels that utilize both major distributors and indie distributors only receive credit for the chart-

ing titles that were sold solely through independent channels.

Geoff Mayfield is Billboard's director of charts and manages The Billboard 200, Top Pop Catalog Albums and Heatseekers charts.



Top Album-makers: Bone Thugs-N-Harmony

Top Billboard 200 Indie Albums

Pos. TITLE—Artist—Label

- 1 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
- 2 **POCAHONTAS**—Soundtrack—Walt Disney
- 3 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone

Dance Lessons

Continued from page 104

release what we enjoy. If it hits, great. If it doesn't, it's OK as long as we know it was great. We like the freedom of releasing what we enjoy."

MUSIC PLANT:

A Change Of Vibe

After three years, Chicago's Vibe Music is turning over a new leaf...as Music Plant Records. The successful label opted to make the change after a lengthy scuffle over name ownership with a Miami-based company bearing the same name.

"After a while, who was wrong or right was being lost in the fact that it was costing us a fortune to resolve the matter," says George Andros, the label's co-president, who also records for Music Plant under the name Georgie Porgie. "We were tired of making lawyers rich. In the end, we realized that a name isn't going to change what we are as a company."

And what Music Plant is is a company that is best described as a "mini-Motown." Joining the label is akin to being adopted by a family—and this family sticks tightly together. The current roster includes divas Meechie and D'Bora, as well as the UBQ Posse, Maurice Joshua and Joey "The Don" Donatello. Promotion and marketing is handled by Xavier Joshua and Matt Rivera.

The frontperson of this troupe is the enigmatic Connie Varvitsiotis, who serves as artist manager for the roster. Unlike most labels, Music Plant provides artist-management services to all of its clients. Varvitsiotis was also

the architect of the label's sizeable distribution deal with MCA U.K. last year. Her philosophy on the survival of indies? "It's all about coming hard-core," she says with a laugh. "We refuse to be at the mercy of this business. We have learned over the past year or so that you need to be aggressive and unwavering in your goals—whether that means demanding proper respect and support for your music from the majors or formulating different ways of getting material across to radio."

HARTHOUSE/EYE-Q:

3 For 1

Founded in 1991 in Frankfurt, Germany, as the offshoot of the Omen club by artist/DJ sensation and Omen club proprietor Sven Väth and his manager/co-Omen club owner Heinz Roth, The Eye Q Music Group is the doing parent of three labels specializing in innovative electronic music—Eye Q Records, Harthouse Records and Recycle Or Die.

With a unique identity and following, each label takes on a life of its own. At the helm of the group and acting as Eye Q Music Group ambassador is Sven Väth. His home and the home of veteran acts such as Earth Nation and Stevie Be-Zet, Eye Q Records releases combine artist-oriented music with the energetic, pulsing rhythm of urban-dancelloor fare.

As the Group's most mainstream label, Eye Q Records relies heavily on distribution channels and press for exposure. Distributed by INDI and a host of regional distributors in the States and Cargo Records in Canada, Eye Q sometimes feels the dual-edged

- 4 **THE LION KING**—Soundtrack—Walt Disney
- 5 **FRIDAY**—Soundtrack—Priority
- 6 **NOW THAT I'VE FOUND YOU: A COLLECTION**—Alison Krauss—Rounder
- 7 **DOGG FOOD**—Tha Dogg Pound—Death Row/Interscope
- 8 **SMASH**—Offspring—Epitaph
- 9 **GANGSTA'S PARADISE**—Coolio—Tommy Boy
- 10 **MORTAL KOMBAT**—Soundtrack—TVT
- 11 **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
- 12 **CREEPIN ON AH COME UP (EP)**—Bone Thugs-N-Harmony—Ruthless
- 13 **POVERTY'S PARADISE**—Naughty Boy Nature—Tommy Boy
- 14 **THE LION KING: RHYTHM OF THE PRIDE LANDS**—Various Artists Featuring Lebo M—Walt Disney
- 15 **...AND OUT COME THE WOLVES**—Rancid—Epitaph
- 16 **CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 17 **SAFE + SOUND**—DJ Quik—Profile
- 18 **ON TOP OF THE WORLD**—Eightball & MJG—Suave
- 19 **NEW JERSEY DRIVE VOL. 1**—Soundtrack—Tommy Boy
- 20 **MACK 10**—Mack 10—Priority
- 21 **LIVE AT RED ROCKS**—John Tesh—GTS
- 22 **MTV PARTY TO GO VOLUME 7**—Various Artists—Tommy Boy
- 23 **NINETEEN NINETY QUAD**—69 Boyz—Rip-It
- 24 **STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON**—Eazy-E—Ruthless
- 25 **POCAHONTAS SING-ALONG (EP)**—Soundtrack Cast—Walt Disney
- 26 **JOCK ROCK VOLUME 2**—Various Artists—Tommy Boy
- 27 **THE LION KING SING-ALONG (EP)**—Soundtrack Cast—Walt Disney
- 28 **DANCE MIX U.S.A. VOL. 3**—Various Artists—Radikal/Quality
- 29 **ETERNAL E**—Eazy-E—Ruthless

Sales.
Marketing.
Merchandising.
Promotion.

MUSIC DISTRIBUTION FOR INDEPENDENTS.

Minneapolis Central Offices:
1660 Lake Drive West
Chanhassen, MN 55317

phone: (612) 361-6667
fax: (612) 361-6936

Paulstarr
DISTRIBUTING

NAIRD

NAIRD



215.977.7779
FAX 569.4939

Rage@netaxs.com
http://www.ikonman.com

212 N 12TH STREET SUITE 3 PHILADELPHIA, PA USA 19107

Artists Include:

PAT GODWIN
SLIDWAYS
THE CUTAWAYS!
BILLY FREEZE
STEVIE LARocca



White Cloud

ABC CLASSICS

MARCO POLO



dacapo



VISIT NAXOS AT NARM
AT THE EMBASSY MEETING
ROOM OR AT OUR BOOTH

NAXOS OF AMERICA INC.
1165 Marlkrass Rd. Cherry Hill N.J. 08003
(609) 751-4744 Fax (609) 751-7721
E-Mail NAXOSUS @ AOL • COM

- 30 TOY STORY—Soundtrack—Walt Disney
- 31 BEGGIN' AFTER DARK—H-Town—Luke
- 32 BOOTLEGS & B-SIDES—Ice Cube—Priority
- 33 MTV PARTY TO GO VOLUME 6—Various Artists—Tommy Boy
- 34 JOCK ROCK VOLUME 1—Various Artists—Tommy Boy
- 35 CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 36 JOE SATRIANI—Joe Satriani—Relativity
- 37 311—311—Capricorn
- 38 ALL IN THE GAME—Crime Boss—Suave
- 39 NINE LIVEZ—Nine—Profile
- 40 LET'S GO—C-BO—AWOL

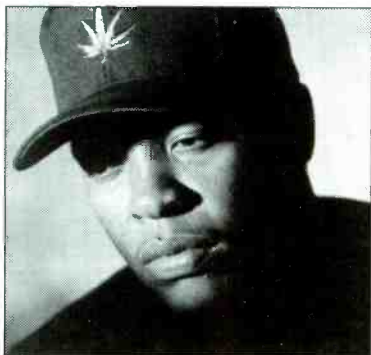
Top Billboard 200 Indie Labels

Pos.	LABEL (No. Of Charted Albums)
1	WALT DISNEY (11)
2	TOMMY BOY (10)
3	RUTHLESS (5)
4	PRIORITY (3)
5	AMERICAN GRAMAPHONE (1)
6	EPITAPH (5)
7	ROUNDER (1)
8	TVT (3)
T9	DEATH ROW (1)
T9	INTERSCOPE (1)
10	SUAVE (3)
11	GTS (2)
12	RIP-IT (1)
13	RELATIVITY (3)
14	LUKE (1)
15	CAPRICORN (2)
16	QUALITY (1)
17	AWOL (1)
18	OH BOY (1)
19	RYKODISC (2)
20	SHOT (1)



Top Billboard 200 Indie Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	WALT DISNEY (11)
2	TOMMY BOY (10)
3	RELATIVITY (9)
4	PRIORITY (9)
5	AMERICAN GRAMAPHONE (1)



Top-Single and R&B-Single artist Dr. Dre

Top Hot 100 Indie Singles

Pos.	TITLE—Artist—Label
1	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)—Dr. Dre—Priority
2	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)—Total Featuring The Notorious B.I.G.—Tommy Boy
3	FEEL ME FLOW—Naughty By Nature—Tommy Boy
4	SET U FREE—Planet Soul—Strictly Rhythm
5	1ST OF THA MONTH—Bone Thugs-N-Harmony—Ruthless
6	DREAM ABOUT YOU/FUNKY MELODY—Stevie B—Emporia West
7	TOO HOT—Coolio—Tommy Boy
8	UNTIL THE END OF TIME—Foreigner—Generama/Rhythm Safari

Continued on page 118

NEW! from Madacy ENTERTAINMENT GROUP, INC.

TOP 40 CHARTBUSTERS

ROCK ON

20 YEARS OF THE BEST IN ROCK & ROLL

- ✓ 20-CD Series spanning '70's & '80's
- ✓ Over 200 Top-10 Songs
- ✓ 50 #1 Hits
- ✓ Original Artists = Original Recordings

TOP 40 CHARTBUSTERS
ROCK ON
Original Hits
Original Artists

160 Compact Disc Merchandiser (with Header Card)
Dimensions: 40" H. x 24" W. x 22" D.

CD Merchandiser Capacity: 48 Compact Discs (with Header Card)
Dimensions: 9 1/2" H. x 12" W. x 13" D.

Every Compact Disc Contains:

- ✓ 12 Original hits
- ✓ Fun filled "Year in Trivia" Booklet
- ✓ "ROCK ON" decal

Madacy ENTERTAINMENT GROUP, INC.

MADACY ENTERTAINMENT GROUP, INC.
99 Morris Ave.
Springfield, New Jersey 07081
Tel.: (201) 564-9302 Fax: (201) 564-9310

USA DISTRIBUTION
Tel.: (614) 291-4252
Fax: (614) 291-4365

indies

Charts

Continued from page 117

- 9 **MAGIC CARPET RIDE**—The Mighty Dub Kats—Sm:)e
- 10 **BOOM BOOM BOOM**—The Outhere Brothers—Aureus
- 11 **MOVE IT LIKE THIS**—K7—Tommy Boy
- 12 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row/Interscope
- 13 **THROW YOUR HANDS UP/GANGSTA'S PARADISE**—L.V.—Tommy Boy
- 14 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
- 15 **EMOTIONS**—H-Town—Luke
- 16 **FOE THA LOVE OF \$**—Bone Thugs-N-Harmony Featuring Eazy-E—Ruthless
- 17 **CRAZIEST**—Naughty By Nature—Tommy Boy
- 18 **EAST SIDE RENDEZVOUS**—Frost—Ruthless
- 19 **RODEO**—95 South—Rip-It
- 20 **FOE LIFE**—Mack 10—Priority

- 17 **TRUE**—Tru—No Limit
- 18 **D-SHOT PRESENTS BOSS BALLIN'-BEST IN THE BUSINESS**—Various Artists—Shot
- 19 **SEASON OF DA SICCNESS**—Brotha Lynch Hung—Black Market
- 20 **JEALOUS ONE'S ENVY**—Fat Joe—Violator
- 21 **NINETEEN NINETY QUAD**—69 Boyz—Rip-It
- 22 **BOOTLEGS & B-SIDES**—Ice Cube—Priority
- 23 **RATED G**—Top Authority—Trak
- 24 **WHAT'S ON MY MIND?**—The Dayton Family—Po Broke
- 25 **DOWN SOUTH HUSTLERS**—Various Artists—No Limit
- 26 **NINE LIVEZ**—Nine—Profile
- 27 **ETERNAL E**—Eazy-E—Ruthless
- 28 **IT'S TIME**—Howard Hewett—Caliber
- 29 **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
- 30 **ONE MILLION STRONG**—Various Artists—Mergela

- Tommy Boy
- 13 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
- 14 **IF IT'S ALRIGHT WITH YOU**—Lorenzo—Luke
- 15 **FOE THA LOVE OF \$**—Bone Thugs-N-Harmony—Ruthless
- 16 **EAST 1999**—Bone Thugs-N-Harmony—Ruthless
- 17 **RODEO**—95 South—Rip-It
- 18 **WHERE I WANNA BE BOY**—Missjoness—Step Sun
- 19 **SAFE + SOUND**—DJ Quik—Profile
- 20 **FIRST LOVER**—The Gap Band—Raging Bull

Top Indie R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **TOMMY BOY** (8)
- 2 **PRIORITY** (5)
- 3 **RUTHLESS** (5)
- 4 **LUKE** (2)
- 5 **WEB** (1)
- 6 **PROFILE** (6)
- 7 **AVITONE** (1)
- 8 **RAGING BULL** (3)
- 9 **RIP-IT** (3)
- T10 **DEATH ROW** (1)
- T10 **INTERSCOPE** (1)

Top Indie R&B Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **RUTHLESS** (6)
- 2 **PRIORITY** (5)
- 3 **TOMMY BOY** (8)
- 4 **SUAVE** (5)
- 5 **PROFILE** (4)
- T6 **DEATH ROW** (1)
- T6 **INTERSCOPE** (1)
- 8 **NO LIMIT** (4)
- 9 **AWOL** (2)
- 10 **LUKE** (2)



Top Indie Rap Singles artist Dr. Dre

Top Indie Rap Singles

Pos. TITLE—Artist—Label

- 1 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)**—Dr. Dre—Priority
- 2 **FEEL ME FLOW**—Naughty By Nature—Tommy Boy
- 3 **1ST OF THA MONTH**—Bone Thugs-N-Harmony—Ruthless
- 4 **FOE LIFE**—Mack 10—Priority
- 5 **FOE THE LOVE OF \$**—Bone Thugs-N-Harmony—Ruthless
- 6 **CRAZIEST**—Naughty By Nature—Tommy Boy
- 7 **JUST TAH LET U KNOW**—Eazy-E—Ruthless
- 8 **RODEO**—95 South—Rip-It
- 9 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row/Interscope
- 10 **TOOTSEE ROLL**—69 Boyz—Rip-It
- 11 **TOO HOT**—Coolio—Tommy Boy
- 12 **OOH LAWD (PARTY PEOPLE)**—DJ Smurf And P.M.H.I.—Wrap
- 13 **LEFLAUR LEFLAH ESHKUSHKA**—Heliah Keliah And O.G.C. As The Fab 5—Duck Down
- 14 **EAST 1999**—Bone Thugs-N-Harmony—Ruthless
- 15 **KITTY KITTY**—69 Boyz—Rip-It
- 16 **NEVA GO BACK**—Special Ed—Profile
- 17 **WHUTCHA WANT?**—Nine—Profile
- 18 **BROKEN LANGUAGE/HUSTLIN'**—Smothe Da Hustler—Profile
- 19 **EAST SIDE RENDEZVOUS**—Frost—Ruthless
- 20 **SAFE + SOUND**—DJ Quik—Profile

Top Indie Rap Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **PRIORITY** (6)
- 2 **RUTHLESS** (6)
- 3 **TOMMY BOY** (6)
- 4 **RIP-IT** (4)
- 5 **PROFILE** (6)
- 6 **WRAP** (4)
- 7 **DUCK DOWN** (1)
- 8 **SO-LO JAM** (3)
- 9 **RELATIVITY** (4)
- T10 **DEATH ROW** (1)
- T10 **INTERSCOPE** (1)

Top Hot 100 Indie Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **TOMMY BOY** (6)
- 2 **RUTHLESS** (6)
- 3 **PRIORITY** (2)
- 4 **STRICTLY RHYTHM** (1)
- 5 **EMPORIA WEST** (1)
- 6 **RIP-IT** (3)
- 7 **SM:)E** (1)
- 8 **AUREUS** (1)
- 9 **LUKE** (1)
- 10 **PROFILE** (2)



Top R&B Album-makers Bone Thugs-N-Harmony

Top Indie R&B Albums

Pos. TITLE—Artist—Label

- 1 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
- 2 **FRIDAY**—Soundtrack—Priority
- 3 **DOGG FOOD**—Tha Dogg Pound—Death Row/Interscope
- 4 **SAFE + SOUND**—DJ Quik—Profile
- 5 **NEW JERSEY DRIVE VOL. 1**—Soundtrack—Tommy Boy
- 6 **MACK 10**—Mack 10—Priority
- 7 **ON TOP OF THE WORLD**—Eightball & MJG—Suave
- 8 **POVERTY'S PARADISE**—Naughty By Nature—Tommy Boy
- 9 **CREEPIN ON AH COME UP (EP)**—Bone Thugs-N-Harmony—Ruthless
- 10 **ALL IN THE GAME**—Crime Boss—Suave
- 11 **TALES FROM THE CRYPT**—C-BO—AWOL
- 12 **BEGGIN' AFTER DARK**—H-Town—Luke
- 13 **GANGSTA'S PARADISE**—Coolio—Tommy Boy
- 14 **STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON**—Eazy-E—Ruthless
- 15 **ANOTHA DAY ANOTHA BALLA**—South Circle—Suave
- 16 **BROKEN**—William Becton & Friends—Web



Top R&B-Single and Dance Maxi-Single artists Total

Top Indie R&B Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **PRIORITY** (14)
- 2 **RELATIVITY** (10)
- 3 **TOMMY BOY** (8)
- 4 **PROFILE** (4)
- 5 **AWOL** (2)

Top Indie R&B Singles

Pos. TITLE—Artist—Label

- 1 **CAN'T YOU SEE (FROM NEW JERSEY DRIVE)**—Total Featuring The Notorious B.I.G.—Tommy Boy
- 2 **KEEP THEIR HEADS RINGIN' (FROM FRIDAY)**—Dr. Dre—Priority
- 3 **EMOTIONS**—H-Town—Luke
- 4 **FEEL ME FLOW**—Naughty By Nature—Tommy Boy
- 5 **1ST OF THA MONTH**—Bone Thugs-N-Harmony—Ruthless
- 6 **BE ENCOURAGED**—William Becton—Web
- 7 **FOE LIFE**—Mack 10—Priority
- 8 **AFFECTION**—Jody Watley—Avitone
- 9 **LET'S PLAY HOUSE**—Tha Dogg Pound Featuring Michel'le—Death Row
- 10 **CRAZIEST**—Naughty By Nature—Tommy Boy
- 11 **TOO HOT**—Coolio—Tommy Boy
- 12 **THROW YOUR HANDS UP/GANGSTA'S PARADISE**—L.V.—

MCS
DISTRIBUTING
a division of Paulstarr Enterprises, Inc.

Independent Label Distribution Serving Michigan, Western Pennsylvania, and the Ohio Valley.

Detroit Central Office
1250 D Rankin Street
Troy, MI 48083

ph: (810) 583-4678
fax: (810) 583-3446

Rhythm & Blues from Music City



Rosco Gordon's Hot release

Available on CD, vinyl & cassette

Studio One/Music City

CD RELEASES



Also available on vinyl & cassettes



Coxsone's Music City
3135 Fulton Street, Brooklyn, New York 11208. Tel. (718) 277-4166. Fax (718) 348-9074

Jamaica Recording & Publishing Studio Ltd.
13 Brentford Road, Kingston 5, Jamaica W. I. Tel. (809) 960-1298

For Quality Custom Pressing Tel. (305) 687-4292

Get the definitive manufacturer's guide to producing your pre-recorded product:

- Package design • Manufacturers of audio, video & blank tape loaders • Tape custom duplicators • CD & videodisc manufacturers
- Blank tape product charts & sales statistics
- Shrinkwrap • Barcoding • Jewel box manufacturers • and more!

GET BILLBOARD'S 1995 TAPE/DISC DIRECTORY

FOR FASTEST SERVICE CALL
(800) 223-7524 or (800) 344-7119. In NY (212) 536-5174
In NJ (908) 363-4156. Or send check/money order for \$50 plus \$5 S&H (\$12 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701. Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final. BDTD3065



**Top Indie Dance
Maxi-Singles Sales**

- Pos. TITLE—Artist—Label
- 1 CAN'T YOU SEE—Total Featuring The Notorious B.I.G.—Tommy Boy
 - 2 SET U FREE—Planet Soul—Strictly Rhythm
 - 3 CRAZIEST—Naughty By Nature—Tommy Boy
 - 4 KEEP THEIR HEADS RINGIN'—Dr. Dre—Priority
 - 5 FEEL ME FLOW—Naughty By Nature—Tommy Boy
 - 6 WREKONIZE/SOUND BWOY BUREILL—Smif-N-Wessun—Wreck
 - 7 EVERYBODY BE SOMEBODY—Ruffneck Featuring Yavahn—MAW
 - 8 I GOT DAT FEELIN'—D.J. Kool—CLR
 - 9 LIVIN' PROOF—Group Home—Payday/London
 - 10 MAGIC CARPET RIDE—The Mighty Dub Kats—Sm:)e
 - 11 LEFLAUR LEFLAH ESHKUSHKA/BLAH—Hellah Skeltah And O.G.C. As The Fab 5—Duck Down
 - 12 SAFE SEX, NO FREAKS—Funkmaster Flex & The Ghetto Celebs—Wreck
 - 13 NEXT LEVEL—Show And A.G.—Payday
 - 14 WHERE'S DA PARTY AT?—Doug E. Fresh—Gee Street Independent
 - 15 OWN DESTINY—Mad Lion—Weeded
 - 16 ANY EMCEE—Nine—Profile
 - 17 NEVA GO BACK—Special Ed—Profile
 - 18 BORIQUAS ON DA SET—Frankie Cutlass—Violator
 - 19 TOUR—Capleton—Signel
 - 20 STAY TOGETHER—Barbara Tucker—Strictly Rhythm

Top Indie Dance Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 TOMMY BOY (7)
 - 2 STRICTLY RHYTHM (9)
 - 3 WRECK (6)
 - 4 PRIORITY (2)
 - 5 PROFILE (5)
 - 6 MAW (2)
 - 7 PAYDAY (3)
 - 8 CLR (1)
 - 9 SM:)E (2)
 - 10 WEEDDED (4)

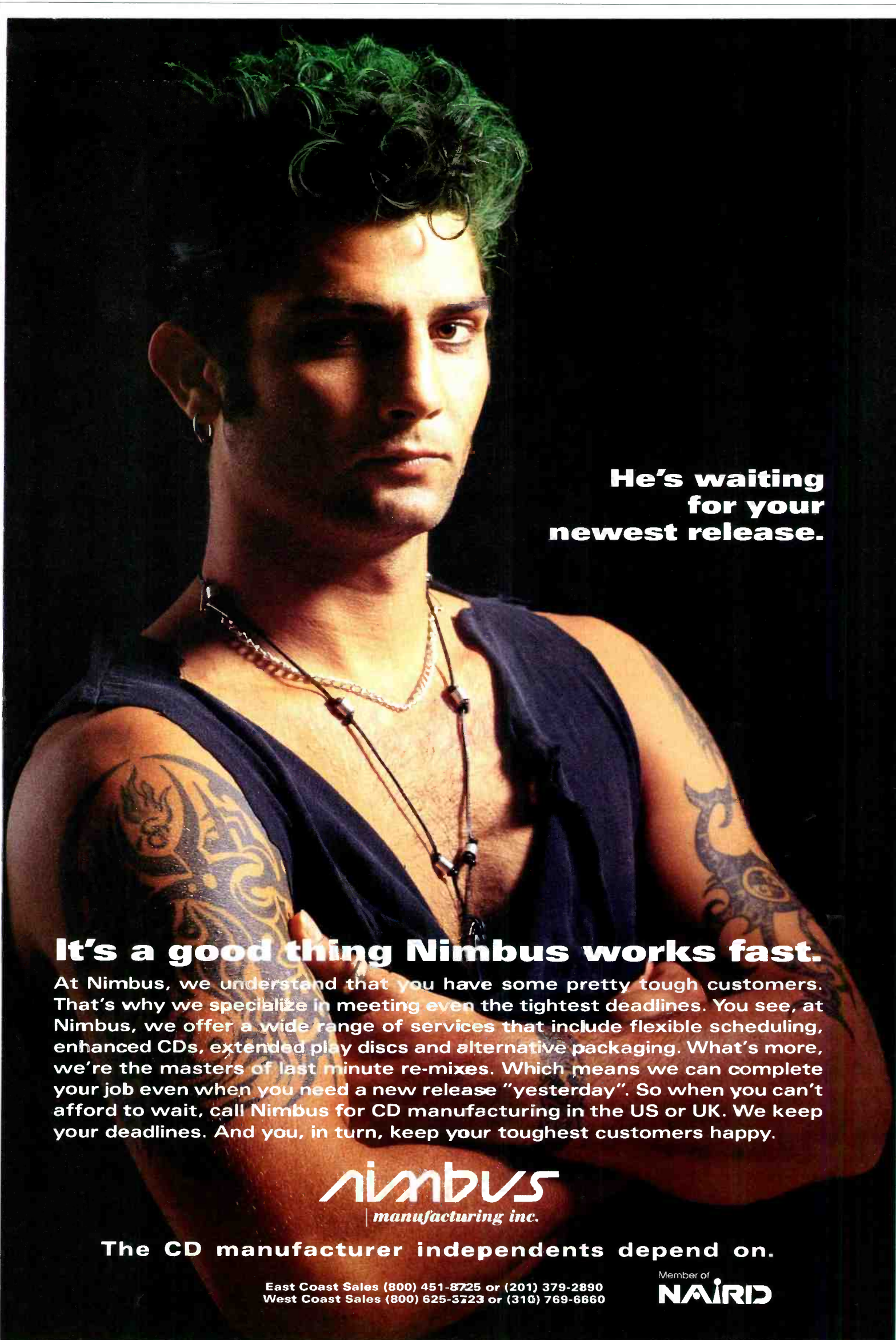


Top Jazz Album-maker, Oscar Peterson

Top Indie Jazz Albums

- Pos. TITLE—Artist—Label
- 1 CHRISTMAS—Oscar Peterson—Telarc
 - 2 VELVET & BRASS—Mel Tormé—Concord
 - 3 YOUNG LIONS & OLD TIGERS—Dave Brubeck with Special Guests—Telarc
 - 4 DEMI-CENTENNIAL—Rosemary Clooney—Concord
 - 5 SIDE BY SIDE—Perlman/Peterson—Telarc
 - 6 SONGS OF NEW YORK—LIVE AT THE CAFE CARLYLE—Bobby Short—Telarc
 - 7 DEDICATED TO NELSON—Rosemary Clooney—Concord
 - 8 BROTHERHOOD—The Gene Harris Quartet—Concord
 - 9 THE ORIGINAL JAZZ MASTERS SERIES VOLUME I—Various Artists—DA
 - 10 NIGHTSHIFT—Dave Brubeck—Telarc

Continued on page 120



**He's waiting
for your
newest release.**

It's a good thing Nimbus works fast.

At Nimbus, we understand that you have some pretty tough customers. That's why we specialize in meeting even the tightest deadlines. You see, at Nimbus, we offer a wide range of services that include flexible scheduling, enhanced CDs, extended play discs and alternative packaging. What's more, we're the masters of last minute re-mixes. Which means we can complete your job even when you need a new release "yesterday". So when you can't afford to wait, call Nimbus for CD manufacturing in the US or UK. We keep your deadlines. And you, in turn, keep your toughest customers happy.

nimbus
| manufacturing inc.

The CD manufacturer independents depend on.

East Coast Sales (800) 451-8725 or (201) 379-2890
West Coast Sales (800) 625-3723 or (310) 769-6660

Member of
NAIRD

Just a Small Ad For



To thank all of our friends who helped us become a better Daddy!

MEMBER OF NAIRD

Joe Abayn, Debbie Abbott, Jeff Abrams, Lori Adams, Ted Adams, Ray Allen, Sono Allen, Teddy Alivieri, Ken Alterwitz, Howard Applebaum, Dennis Armstrong, Stretch Armstrong, Gary Arnold, Michael Arsenault, Sonya Askev, Ken Aucutt, Arna Babich, Rob Bach, Chaille Baragazza, Debbie Bar, Harley Bar, Paul Bailey, Dennis Baker, Jeanne Baker, Rich Bakos, George Bakley, Kevin Ball, Craig Bakum, Jim Barber, Barry Barton, Martin Basart, Mike Bashkin, Jerry Bassan, Rachel Bates, Michael Roth, Kelly Baxter, Alan Becker, Mike Bechtel, Mitch Berrios, Bob Benjamin, Lisa Benjamin, Ben Bennett, J.P. Bennett, Steve Bergman, Brent Berry, Ivy Biegel, Ron Biernia, Vinna Birogia, Quinn Bishop, Jason Blaine, Kamala Blackley, Dave Blomsterberg, Mark Bloom, Craig Boatwright, Bobbio The Barber, Anita Bond, Linda Bond, Mary Lou Bond, John Book, Busco, Jeff Boyd, Faule Brennan, Jeff Brody, Dave Brown, Glenn Burtwick, Zoran Buzic, David Buttle, Nancy Cahm, Jim Calton, Beth Camrau, Stephanie Campbell, Pat Carroll, Kevin Cassidy, Steve Cavallari, Tom Chapman, Sam Charters, Paul Chesik, Chris Chin, Randy Chin, Tom Choate, Johnny Christian, Mike Cleary, James Cooney, Lisa Cortes, Ralph Covert, Alicia Cox, Michael Cox, John Creamer, David Crouch, Floyd Crow, Ish Cuebas, Mike Curran, Terry Curran, Dave Curtis, Christine Cusick, Felix Cutillo, Roanne Diagneau, Don Day, Steve Daly, Ernie D'Amico, Mike David, Gary Davis, Randy Davis, Alan Day, Roshe Debrales, Jim Deegan, Ron Demotico, Tim Devlin, Doug Day, Ryan Dimock, DJ's DJ RZ, John Duggan, John Dorosz, Rick Dorsey, Kelly Dossali, Alan Douches, Bob Douglas, Mike Dreese, Tony Ducca, Bill Duffly, Karen Dyer, Eolise, Laurenda Enos, David Estes, Bernie Ebene, Mike Evans, Matt Ewton, Doug Farrar, Eric Feinler, Fred Feldman, Ken Feldman, Kris Fell, Steve Ferentzy, Bob Ferret, Frankie Frigo, Janet Figueroa, Stu Fine, Bob Foley, John Fornville, Brad Ford, Jimmy Ford, Alia Foster, Rene Foster, Jimmy Galles, Bob Garcia, Frank Garcia, Juan Garcia, Louis Garcia, Mickey Garcia, Lou Garrett, Pietro Garrido, John Garter, Jennifer Geronne, Kar Gohavani, Daren Gil, Rob Gills, Lesant Grau, Lesa Grau, Carol Grady, Steve Goedde, Ari Goldstein, Dana Goldstein, Jan Goldstein, Jesse Goldstein, Lee Goldstein, Mike Goldwasser, Stan Gorman, Leonard Gongarik, Gonzalo Jack Grant, John Grandon, Charne Grappone, Ed Green, Rachel Guarnieri, Cathy Guzman, Lou Haber, John Harmer, Alan Hande, Debbie Hardy, Steve Hawkins, Steve Harman, Randy Hauser, Kevin Hawkins, Susan Haws, Bobo Head, Karl Henderson, Eileen Hedren, Evelyn Hebert, Bob Higgins, Rob Hill, Joe Hoffman, Melissa Holland, Peter Holzapfel, Greg Home, Thomas Houk, Mike Hriccsak, Bob Huber, Tim Hummel, Norman Hurd, John Hurley, Mike Ikano, Larry Isaacson, Junko Ishihara, Tony James, Bill Jarowski, Frank Jenks, Don Jensen, Eric Jerde, Hope Johnson, Jim Johnson, Ben Jones, Derrick Jones, Mike Jones, Hadjane Kallus, Susan Kanas, Peter Kapp, Rich Kaufman, Rich Katten, Eric Keil, Joe Kennedy, Larry King, Pat King, Rich King, Francis Kirk, Matt Kivert, Paul Klein, Matthew Koenig, Stacy Kreuzer, Howard Kramholtz, John Kutz, Joe Kvetera, Judith Lader, Orville Lambert, Tony Landa, Neil Landow, David Lang, Jim Lavelle, Richard Layne, Tricia Laza, Chuck Lee, Jonathan Leroy, Max Lewis, Frank Lupus, Harold Lupus, Ron London, Guy Long, Frank Lord, Dennis Lomere, Abdul Lulla, Jim Lyman, Erin Lynch, Debbie Mack, Don Mackinnon, Christine Madaris, Jim Mahoney, Karen Malone, Terry Martos, Margi Karen Mastone, Sara Marmorek, Debra Maravento, Aiko Martin, Anisado Martin, Craig Martin, Jim McKernan, Melissa McGraw, Andy Mokali, Mike McKiernan, Jennifer McMahall, Floyd Meadows, Joe Medwick, George Meyer, Phil Meyers, Cathleen Mitchell, Lisa Mooring, Lynn Molina, Diane Montero, Janel Moore, Bob Morelli, Manuel Moreno, Bob Morrison, Kelly Morrison, Thomas Morrison, Andy Moy, Joe Nardone, Judith Newby, Jim Nelson, Cathie Nelson, Mark Newman, Dick Olshe, Linda Osborne, Janis Owens, Haroko Oyama, Karen Paustine, Sara Patterson, Faye Pappan, Joe Parker, Mike Parkerson, Eric Parson, Jeff Paul, Chuck Person, Cindy Peters, Red Peters, Dave Peterson, Ron Phillips, Cindy Phil, Jo Carol Pierre, Gina Pignatelo, Joe Pile, Gary Pini, Adrian Pinto, Steve Polonski, Deborah Polky, Anthony Poulos, Rick Power, Suzie Pustelnak, Mike Quarataro, Frank Quinlan, Bob Raggo, David Reyes, Danny Riccio, Mike Richtman, Ed Richter, Chuck Ross, Nina Rorer, Sheila Ritz, Pemberton Roach, Brad Roberts, Thomas Roche, Randy Rohmann, Leonard Rollins, Jorge Romero, Herb Rosen, Jay Rosenberg, Mike Rosenfeld, Lou Rosenfeld, Stewart Ross, Mike Roth, Gina Rowan, Dave Roy, Darrell Rubio, David Rudberg, Steve Russo, Charlie Saldan, Morrie Satoah, Harry Saffer, Lisa Sage, Saliam Salerno Family, Michael Saik, Lau Saraju, Bob Savarese, George Scarien, Andy Schildkrauf, Caroline Schkade, Marvin Schachter, Scott Schachter, David Schlichting, Don Schminyer, Fred Sebastian, Jeff Schens, Arjo Seiers, Joe Shabat, Mike Shaper, Jason Sharpe, Greg Shaver, David Schei, Andy Shroy, Tom Siva, Ted Singer, Carl Singsmaster, Alan Skolnick, Sharon Slade, Lisa Slavovskiy, Dave Smith, George Smith, Jay Smith, Jerry Solomon, Russ Solomon, Pat Speer, Tom Speranto, Harry Spiro, James Lee Stanley, Dan Stanton, Robert Stapleton, Jeff Stebor, Mike Steke, Rebecca Stener, Brian Stobeci, Yvonne Stobeci, Henny Stone, Phil Stano, Dan Stuart, Mansa Sullivan, John Summers, Freddy Sussay, Rosa Tambelino, Mike Tannen, Gina Taylor, Kathleen Threngway, Bob Thompson, Jackson T.T., Thompson, Jackson T.T., Thompson, Jackson T.T., Peter Tota, Trol, Ed Tucker, John Underwood, Jim Urie, Dave Van Ronk, Greg Vovsi, Sue Vovsi, Jodi Walha, Nattie Walek, Corrie Wallace, Rey Wallis, John Walsh, Kathy Wask, Scott Watkins, Dave Webb, Kent Weber, Mort Wiener, Craig Weiss, Jay Whitehouse, Agri Wilkins, Michael William, Jim Williams, John Williams, James Wilkinson, Mark Willis, Al Wilson, Dave Witzig, Rob Wozniak, Eric Wood, Dan Wright, Brian Yalton, Harry Yee, Saboun Yeggaran, Mike Yerke, Wats Yoshizawa, Frank Youngworth, Esme Zee, Ken Zink

If we failed to acknowledge your contribution we apologize... Just fax us your name and we will include you in our next bigger ad
Big Daddy Music Distribution Company • 71 Newark Way • Maplewood, NJ 07040 • 201/761-7000 • Fax: 201/761-7576

TELARC®

Top Indie Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 TELARC (6)
- 2 CONCORD (4)
- 3 DA (1)
- 4 HEADS UP (1)
- 5 JUSTICE (1)



Top Contemporary Jazz Album-maker: John Tesh

Top Indie Contemporary Jazz Albums

Pos. TITLE—Artist—Label

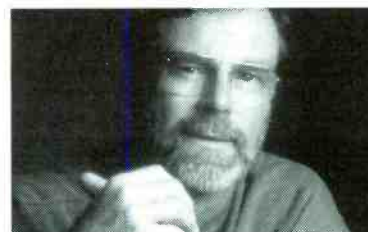
- 1 SAX ON THE BEACH—John Tesh Project—GTS
- 2 THE JAZZMASTERS II—THE Jazzmasters—JVC

- 3 SAX BY THE FIRE—John Tesh Project—GTS
- 4 TALES—Marcus Miller—PRA
- 5 SAPPHIRE—Keiko Matsui—White Cat
- 6 SOUL SURVIVOR—Bobby Caldwell—Sin-Drome
- 7 ON THE HORN—Paul Taylor—Countdown
- 8 REFLECTIONS—Peter White—Sin-Drome
- 9 URBAN GYPSY—Marc Antoine—NYC
- 10 LIVIN' LARGE—Fatburger—Cochet

Top Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 GTS (2)
- 2 JVC (2)
- 3 PRA (1)
- 4 SIN-DROME (3)
- 5 WHITE CAT (2)



Top Classical Album-maker: Erich Kunzel conductor of the Cincinnati Pops

Top Indie Classical Albums

Pos. TITLE—Artist—Label

- 1 THE MAGICAL MUSIC OF DISNEY—Cincinnati Pops (Kunzel)—Telarc
- 2 NUTCRACKER—Berlin Symphony (Wohler)—Laserlight
- 3 MYSTICAL CHANTS—The Choir Of Vienna—Special
- 4 20 CLASSICAL FAVORITES—Various Artists—Madacy
- 5 HEIGH-HO! MOZART—Various Artists—Delos
- 6 HANDEL: MESSIAH HIGHLIGHTS—Various Artists—Laserlight
- 7 ANIMATED CLASSICS—Kingston Symphony Orchestra—Michele Records
- 8 ROMANTIC CLASSICS: INTIMATE MOMENTS—Various Artists—Madacy
- 9 PIANO BY CANDLELIGHT—Various Artists—Madacy
- 10 VERY BEST OF BEETHOVEN—Various Artists—Cameo Classics
- 11 FARINELLI—Soundtrack—Travelling
- 12 MOZART-GREATEST HITS—Various Artists—Reference Gold
- 13 BEETHOVEN: GREATEST HITS—Various Artists—Reference Gold
- 14 THE LILY AND THE LAMB—Anonymous 4—Harmonia Mundi (France)
- 15 SONGS OF ANGELS—Robert Shaw Chamber Singers—Telarc
- 16 ANDREW LLOYD WEBBER: GREATEST SONGS—Lesley Garrett—Silva America
- 17 GREGORIAN CHRISTMAS: CHANTS & MOTETS—Capella Gregoriana—Laserlight
- 18 50 CLASSICAL MASTERPIECES—Various Artists—Madacy
- 19 CLASSIC CHRISTMAS—Various Artists—Intersound
- 20 GREGORIAN CHANT: A CHRISTMAS CELEBRATION—Various Artists—Madacy



Top New Age Album

Madacy

ENTERTAINMENT GROUP, INC.

Top Indie Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 MADACY (20)
- 2 LASERLIGHT (13)
- 3 PILZ RECORDS (30)
- 4 TELARC (3)
- 5 SPECIAL (3)
- 6 DELOS (1)
- 7 CAMEO CLASSICS (17)
- 8 MICHELE RECORDS (1)
- 9 REFERENCE GOLD (4)
- 10 HARMONIA MUNDI (FRANCE) (3)

Top Indie New Age Albums

Pos. TITLE—Artist—Label

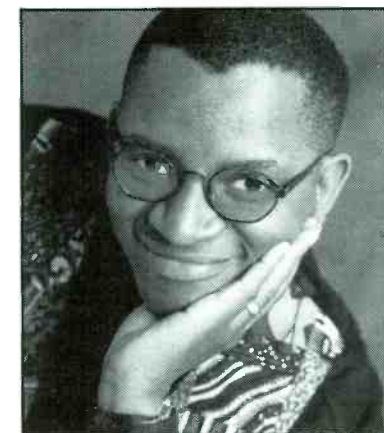
- 1 CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramophone
- 2 LIVE AT RED ROCKS—John Tesh—GTS
- 3 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
- 4 AN ENCHANTED EVENING—Kitaro—Domo
- 5 ACOUSTIC PLANET—Craig Chaquico—Higher Octave
- 6 CELTIC TWILIGHT—Various Artists—Hearts Of Space
- 7 BEYOND THE THUNDER—Neal Schon—Higher Octave
- 8 I LOVE YOU PERFECT—Yanni—Silva America
- 9 MONTEREY NIGHTS—John Tesh—GTS
- 10 MANDALA—Kitaro—Domo



Top Indie New Age Labels

Pos. LABEL (No. Of Charted Albums)

- 1 AMERICAN GRAMPHONE (3)
- 2 GTS (3)
- 3 HIGHER OCTAVE (9)
- 4 DOMO (2)
- 5 HEARTS OF SPACE (1)



Top World Music Album-maker: Lebo M

Top Indie World Music Albums

Pos. TITLE—Artist—Label

- 1 THE LION KING: RHYTHM OF THE PRIDE LANDS—Lebo M—Walt Disney
- 2 LEI HALI'A—Keali'i Reichel—Punahele
- 3 CELTIC TWILIGHT 2—Various Artists—Hearts Of Space
- 4 WOMEN OF THE WORLD: CELTIC—Various Artists—Putumayo
- 5 HEAT OF THE SUN—Strunz & Farah—Selva
- 6 IN MY AFRICAN DREAM—Johnny Clegg & Savuka—Rhythm Safari
- 7 TALKING TIMBUKTU—Ali Farka Toure With Ry Cooder—Hannibal
- 8 KAWAIPUNAHELE—Keali'i Reichel—Punahele
- 9 OUT OF THE WOODS—Dr Didg—Hannibal
- 10 A CELTIC STORY—Jon Mark—White Cloud

NOBODY LIKE US!

New Sounds MULTIMEDIA

The LEADING Company specialized in distribution and promotion of New Age, Adult Alternative, Instrumental, Fusion, Smooth Jazz, Acid Jazz...

NEW SOUNDS MULTIMEDIA
Via Rovereto 23/29, 20059
Vimercate (Mi) - ITALY
Phone 39+(39)+69911
Fax 39+(39)-6991401

SHOTS IN THE DARK

DEL-FI DOES MANCINI

A MONUMENTAL NEW RELEASE!

FEATURING

- THE CRAMPS * MAN OR ASTROMAN? * DAVIE ALLAN
- & THE ARROWS * FRIENDS OF DEAN MARTINEZ
- BLUE HAWAIIANS * WISKEY BISCUIT * NAN VERNON
- ELLIOT EASTON'S TIKI GODS * & 12 OTHERS

COMING APRIL 2ND FROM  DEL-

1-800-99-DEL-FI * HTTP://WWW.DEL-FI.COM * DEL-FI@PRIMENET.COM * 

THE NUMBER ONE
NATIVE AMERICAN RECORDING
COMPANY IN THE WORLD



SOAR
PRESENTS
"The Sound Of Indian America"™



BRULÉ

"WE THE PEOPLE"
A Tribal Gathering
of music featuring Native
American Composer
Paul LaRoche



VARIOUS ARTISTS

"SOARING HEARTS"
A SOAR Compilation
featuring various Native
American artists at
their best



CONTI

"AN EVENING
WITH SITTING
BULL"
A Musical Tribute
featuring special guest
José Feliciano

SPECIALIZING IN TRADITIONAL AND
CONTEMPORARY NATIVE AMERICAN
MUSIC ON CASSETTE AND
COMPACT DISC

SOAR • P.O. BOX 8606
ALBUQUERQUE, NEW MEXICO 87198 • USA
TELEPHONE (505) 268-6110 • FAX (505) 268-0237

Sound of America Records®

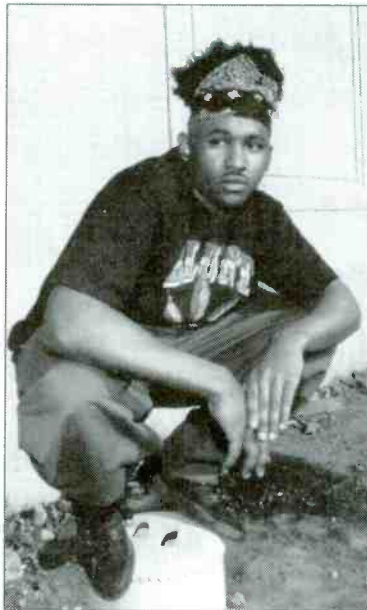
Member of
NAIRD



WALT DISNEY
RECORDS

Top Indie World Music Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 WALT DISNEY (1)
 - 2 PUNAHELE (2)
 - 3 HEARTS OF SPACE (1)
 - 4 PUTUMAYO (1)
 - 5 SELVA (1)



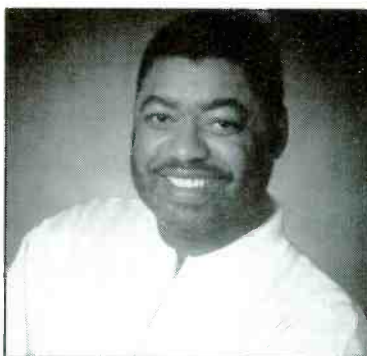
Top Reggae Album-maker: Mad Lion

Top Indie Reggae Albums

- Pos. TITLE—Artist—Label
- 1 REAL TING—Mad Lion—Weeded
 - 2 REGGAE GOLD '95—Various Artists—VP
 - 3 A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND—Various Artists—Relativity
 - 4 STRICTLY THE BEST, VOL. 13—Various Artists—VP
 - 5 BEST OF REGGAE—Various Artists—K-Tel
 - 6 STRICTLY RIDDIM VOL. 2: THE SINGERS—Various Artists—Priority
 - 7 1,000,000 MEGAWATTS—Mega Banton—Relativity
 - 8 STRICTLY THE BEST VOLUME 15—Various Artists—VP
 - 9 RUDE BWOY REGGAE—Various Artists—Priority
 - 10 THE MARLEY FAMILY ALBUM—Various Artists—Heartbeat

Top Indie Reggae Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 WEEDÉD (1)
 - 2 VP (5)
 - 3 RELATIVITY (2)
 - 4 PRIORITY (3)
 - 5 K-TEL (1)



Top Contemporary Christian Album-maker: Ron Kenoly

Continued on page 122

thirsty ear

SHIV

PAUL QUINN

EINSTUERZENDE
NEUBAUTEN

CASPAR BRÖTZMANN
MASSAKER

CUL DE SAC

ROCKET FUEL IS THE KEY

A THE SONGS OF XTC
A TESTIMONIAL DINNER



CHRIS HASKETT

THE GUN CLUB

THE MARK OF CAIN

TV SMITH

MATTHEW SHIP

HENRY ROLLINS

HUBERT SELBY

ALAN VEGA

MUSIC FOR HUMANS
THIRSTY EAR RECORDINGS & 2.13.61 RECORDS



2.13.61 Records licensed exclusively to Thirsty Ear Recordings)

distribution: KOCH International

BREAKIN' NEW GROUND WITH CORRECT RECORDS
MANNISH "AUDIO SEDATIVE" (100%!) OUT NOW! • AL TARIQ aka KOOL FASHION • NOOKS/LUPA "REAL MAN" COMING SOON!

CORRECT
A member of **NAIRD**

© 1996 Correct Records, a division of Grands and Entertainment. Exclusively distributed by INDIE in the USA. Tel: 310.246.0779

FLYING HIGH WITH ICHIBAN

KILO
Get This Party Started WRA 8147
Featuring The Hits: "White Horse," "Nasty Dancer" and "Dunkey Kong"

DASH RIP ROCK
Dash Rip Rock Sings Get You Some Of Me NAK 6132
Featuring: "Let's Go Smoke Some Pot" and "If I Hide"

TIA
"As I Watch U Dance" b/w "Slip N' Slide" CD-355/MCS96-355
Coming Soon: Tia - The Album

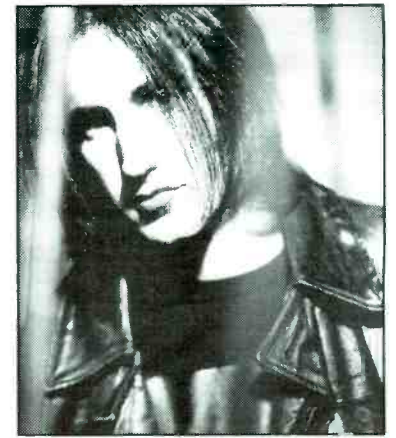
Forthcoming Releases:
MC Brainz *Brainwashed* (WRAP)
M.C. Breed *Da Hood Tapes* (WRAP)

Top Indie Contemporary Christian Albums

- Pos. TITLE—Artist—Label
- 1 SING OUT WITH ONE VOICE—Ron Kenoly—Integrity
 - 2 THE RIDE—4 Him—Benson
 - 3 MORE THAN A MELODY—Yolanda Adams—Tribute
 - 4 LIVE IN NEW YORK BY ANY MEANS NECESSARY—Hezekiah Walker/Fellowship Crusade Choir—Benson
 - 5 TODAY'S BEST CHRISTIAN HITS—Various Artists—Arrival
 - 6 UNBELIEVABLE LOVE—Larnelle Harris—Benson
 - 7 REAL—Michael Sweet—Benson
 - 8 PEOPLE GET READY—New Song—Benson
 - 9 NORTH OF THE SKY—East To West—Benson
 - 10 SHALOM JERUSALEM—Paul Wilbur—Hosonna

Top Indie Contemporary Christian Labels

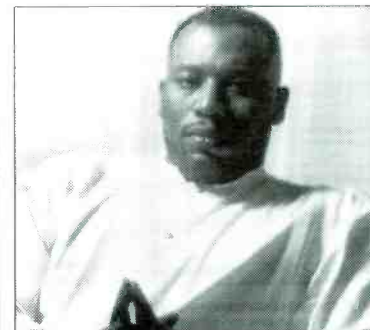
- Pos. LABEL (No. Of Charted Albums)
- 1 BENSON (17)
 - 2 INTEGRITY (4)
 - 3 TRIBUTE (1)
 - 4 PSALM 150 (4)
 - 5 ARRIVAL (3)



Top Pop Catalog Album-maker: Nine Inch Nails' Reznor

Top Indie Pop Catalog Albums

- Pos. LABEL—Artist—Label
- 1 PRETTY HATE MACHINE—Nine Inch Nails—TVT
 - 2 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
 - 3 CHRISTMAS ALBUM—Mannheim Steamroller—American Gramophone
 - 4 CHRONICLE VOL. 1—Creedence Clearwater Revival—Fantasy
 - 5 KERPLUNK—Green Day—Lookout
 - 6 IT'S CHRISTMAS TIME—Crosby/Sinatra/Cole—Laserlight
 - 7 BLEACH—Nirvana—Sub Pop
 - 8 IGNITION—Offspring—Epitaph
 - 9 CONTEMPORARY GOSPEL CHRISTMAS—Various Artists—Regency Nelson
 - 10 CHARLIE BROWN CHRISTMAS—Vince Guaraldi—Fantasy
 - 11 39/SMOOTH—Green Day—Lookout
 - 12 CHRISTMAS WITH...—The Mormon Tabernacle Choir—Laserlight
 - 13 WHITE CHRISTMAS—Bing Crosby—Laserlight
 - 14 DISNEY CHILDREN'S FAVORITES VOLUME 1—Various Artists—Walt Disney
 - 15 THE NEW ANDY WILLIAMS CHRISTMAS ALBUM—Andy Williams—Laserlight
 - 16 IN THE CHRISTMAS MOOD—The Glenn Miller Orchestra—Laserlight
 - 17 MEOWY CHRISTMAS—Jingle Cats—Jingle Cats
 - 18 NUTCRACKER HIGHLIGHTS—Berlin Symphony Orch.—Laserlight
 - 19 KIDS CLASSICS CHRISTMAS FAVORITES—Cedarhurst Kids—Benson
 - 20 FROSTY THE SNOWMAN—International Children's—Laserlight



Top Gospel Album-maker: William Becton

Top Indie Gospel Albums

- Pos. TITLE—Artist—Label
- 1 BROKEN—William Becton & Friends—Web
 - 2 LIVE IN MEMPHIS II—The Canton Spirituals—Blackberry
 - 3 LIVE IN NEW YORK BY ANY MEANS...—Hezekiah Walker/Fellowship Crusade Choir—Benson
 - 4 ON TIME GOD—Dottie Peoples—Atlanta International
 - 5 IT'S OUR TIME—GMWA Women Of Worship—Aleho International Music/Tyscot
 - 6 MORE THAN A MELODY—Yolanda Adams—Tribute
 - 7 LIVE IN MEMPHIS—The Canton Spirituals—Blackberry
 - 8 THE INNER COURT—Fred Hammond & Radical For Christ—Benson
 - 9 IT REMAINS TO BE SEEN—Mississippi Mass Choir—Malaco
 - 10 LIVE AT JACKSON STATE UNIVERSITY—Rev. James Moore With The Mississippi Mass Choir—Malaco

Top Indie Gospel Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 BENSON (7)
 - 2 MALACO (12)
 - 3 BLACKBERRY (8)
 - 4 WEB (1)
 - 5 TRIBUTE (3)



Top Indie Pop Catalog Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 AMERICAN GRAMPHONE (2)
 - 2 TVT (1)
 - 3 LASERLIGHT (7)
 - 4 FANTASY (2)
 - 5 LOOKOUT (2)
 - 6 SUB POP (1)
 - 7 EPITAPH (1)
 - 8 REGENCY NELSON (1)
 - 9 WALT DISNEY (1)
 - 10 JINGLE CATS (1)

the SIMPSONS™ CARTOON STUDIO

★ BE A BIGSHOT CARTOON DIRECTOR, MAN! ★

COOL
CARTOON,
MAN!

**CREATE YOUR OWN EPISODES
OF AMERICA'S FUNNIEST
ANIMATED FAMILY!**

Marketing support will bring Springfield to America!

- ★ Cross-promotional trailer included on over 3 million FoxVideos in 1996.
- ★ In-pack card included in over 6 million videos in 1996.
- ★ Totally awesome consumer print advertising campaign from pre-street through the summer selling season.
- ★ Online promotions will feature downloadables, sneak peeks, contests and national sweepstakes giveaways.
- ★ Available in May '96 for Windows and Macintosh CD-ROM.



Distributed by:



<http://www.foxhome.com>

THE SIMPSONS™ & © 1996 Twentieth Century Fox Film Corporation. All rights reserved.
THE SIMPSONS CARTOON STUDIO™ & © 1996 Fox Interactive, Inc. All rights reserved.
©1996 Twentieth Century Fox Home Entertainment, Inc. All Rights Reserved.
*Twentieth Century Fox, "Fox" and their associated logos are the property of Twentieth Century Fox Film Corporation.

MATT GRODING

The Enter*Active File

MERCHANTS & MARKETING

PC Users Gobble Up Pac-Man, Classic Games

BY BRETT ATWOOD

LOS ANGELES—Classic coin-operated arcade video games and early home game cartridges are finding new life on the personal computer, as several software developers aim to cash in on renewed interest and nostalgia for the pioneer video games.

Microsoft and Williams are among the companies that are compiling multiple arcade hits onto individual software products, while Activision and Telegames are planning to bring video game titles from the '70s and '80s into the '90s.

Microsoft's "Arcade" and "Return Of The Arcade," which retail for approximately \$35, contain the cream of the coin-op crop, including such quarter-snatchers as Pac-Man, Asteroids, Dig Dug, Galaxian, Centipede, Tempest, Missile Command, Battlezone, and Pole Position.

"The gameplay on these titles is exceptionally strong," says Mike Matey, product manager for Microsoft. "Sure, there have been leaps and bounds in technology since their original release. But these are proven classics that are still highly addictive, with simple tasks like avoiding the enemies to go to the next level."

In order to acquire the rights to license Pac-Man from its copyright owner Namco, Microsoft had to agree to create an exact reproduction of the popular game.

"Namco gave us all the specifications for the original coin-op machine and said that we would not be able to release the



Williams is readying the release of "Arcade's Greatest Hits" for the Sony PlayStation. The title contains home versions of such classic coin-op games as "Defender," "Joust," and "Sinistar."

game unless we re-created the arcade version," Matey says.

Williams Entertainment, a subsidiary of coin-op veteran WMS industries, is releasing "Arcade's Greatest Hits" for the Sony PlayStation on Friday (29). The title, which sells for \$50-\$60, contains several Williams arcade hits of the '70s, including "Defender," "Defender II," "Joust," "Robotron: 2084," "Bubbles," and "Sinistar." A PC-compatible version is already available at retail and sells for about the same price.

"No quarters are required," says John

Fowler, director of marketing at Williams. "We're marketing this title to people who played these games in the arcade as kids. Many of these people now have kids of their own and may want to pass on the gaming experience to their own children."

Williams, which also manufactures pinball machines, is likely to issue a CD-ROM compilation that replicates the design of many classic pinball machines, according to Fowler.

Activision, which was the first third-party software publisher for the Atari 2600, has found success reissuing many of its original cartridge titles on CD-ROM.

The company has issued three "Action Pack" compilations that contain games that are long out of print, such as "Kaboom," "Pitfall," and "River Raid." Activision has also released a retrospective CD-ROM with games from the defunct Commodore 64 home computer.

Simplicity still sells, says Terry Grantham, president of Dallas-based Telegames, which acts as a retailer, developer, and distributor of many classic set-top video game systems and software.

Grantham says that many gamers are turned off by the distractions offered by new-technology gaming developments, such as full-motion video.

"My generation grew up with these simple video games," says Grantham. "Many people now have active lifestyles and don't have the time to spend 20 or 30 hours to master a CD-ROM product. With these old games, you can just pick it



Microsoft's "Return Of The Arcade" contains classic arcade games from the '70s, including the coin-snatcher Pac-Man.

up and play. There are no 300-page instruction manuals or lengthy installation instructions to read."

Telegames has found a healthy niche in the market by acquiring the rights to many out-of-print game titles. Many of these early titles disappeared from distribution after software companies abandoned the video game business when the market crashed in the early '80s. Grantham says that many consumers are still interested in supporting their orphaned video game systems, which include Intellivision, ColecoVision, and the Atari 2600, 5200, and 7800.

In addition to reissuing catalog titles, Telegames is creating completely new games for some of the old systems. Most recently, the company created "Bogey Blaster" and "Universal Chaos" cartridges for the '70s game system Atari 2600, and "Skiing" for the '80s system ColecoVision.

Grantham says that many collectors are willing to pay high prices for some out-of-print cartridges.

"It's kind of like baseball-card trading," says Grantham.

Some of the rarest video game cartridges were never available at retail. The Atari 2600 game "Coke Wins," which was sold as a mail-order-only premium to promote Coca-Cola, now sells for as much as \$50 among collectors. Similar cartridges, such as Johnson & Johnson's "Tooth Protectors" and Purina's "Chase The Chuckwagon," are also considered rare and valuable.

Telegames is also readying software that will emulate ColecoVision on PCs and Mac-compatible home computers. The company plans to compile many original ColecoVision cartridges on a series of CD-ROMs. The ColecoVision emulator is due this summer.

The music community is beginning to embrace the retro "camp" value of classic video games.

Rock act Primus included a tribute to the old "Pong," perhaps the simplest video game ever made, on its enhanced CD "Tales From The Punch Bowl." A few dance acts, such as Power Pill and the Immortals, have even melded samples of early video game soundtracks to a techno or hip-hop beat.

"These games bring back memories of Friday nights, rock'n'roll, video games, and plenty of suds," says Fowler. "It's like going back in time."

Enhanced CD Logo Adopted

ENHANCED CD UPDATE: The Recording Industry Assn. of America has announced that all six major music companies have agreed to adopt its recommended logo for the enhanced CD format.

Music labels owned by BMG Entertainment, EMI-Capitol Music Group North America, MCA Music Entertainment Group, PolyGram, Sony Music Entertainment, and Warner Music Group will use the logo and its tag line, "See what you can hear," in future packaging and advertising for the multimedia music format.

PEPSI, PLEASE: Pepsi has joined the growing list of corporations to establish a presence on the Internet's World Wide Web. The soda company is aiming to capture cutting-edge Internet users with its graphically intensive Pepsi World site at <http://www.pepsi.com>.

Beginning April 1, each can of Pepsi will contain the Pepsi Web site address. In addition, the site is being advertised with a 15-second spot that is airing on MTV and other television outlets.

Wired soda surfers can navigate through several regions of the online site, including the music-themed Backstreet, which is maintained by the Left Bank Organization.

The site utilizes many of the available "plug-in" applications for Netscape 2.0, including RealAudio, ShockWave, and VDOlive.

Backstreet contains its own radio station, the appropriately titled WPepsi, which offers music samples and artist interviews at the click of a mouse.

Among the current offerings are tracks from Les Baxter, Chuck D., and the "Barb Wire" soundtrack. Video samples of Chuck D. are available to users who have the video-streaming software VDOlive.

"This site does about as much as any Web site is capable of doing right now," says Left Bank president Bruce Tenenbaum. "It's almost like a new art form for music and media. Not since the advent of MTV has there been a cool, hip way to present music in this way."

POLITICAL WEB: AND Interactive, which produced the Rock the Vote Web site, has another political project on the Internet. The company's interactive drama "Candidate '96" (<http://www.candidate96.com>) follows the campaign trail of fictional presidential candidate Jack Parrish, a software wiz who has been drafted into the political race by disgruntled college students.

Web users can follow the twists and turns of the campaign by tapping into computers and reading E-mail contained at the site, which uses RealAudio and takes advantage of several Netscape 2.0-specific features.

OOPS! The incorrect address for Maverick Records' forthcoming World Wide Web site was listed in the March 16 issue. The site was developed by Regina Joseph, who helped create the CD-ROM magazine Blender and the enhanced CD "Spew+," and can be accessed at <http://www.maverickent.com> when it goes online in the coming weeks.

New Internet Users Being Wooed With WOW!

BY BRETT ATWOOD

LOS ANGELES—CompuServe is hoping to wow new computer users into a kinder, gentler Internet experience with the new niche online service WOW!

The graphics-intensive service, which bowed in mid-March in the U.S. and Canada, is priced at \$17.95 per month and includes unlimited access to the Internet. Those who sign up prior to June 30 can lock in that price for life. A European version is expected to debut in 1997.

"The most interesting thing about this service is that it shows that there is now room for segmentation in the Internet-access market," says Emily Green, an analyst for Forrester Research. "The introduction of WOW! shows that the Internet has now become a mass market... WOW!'s chances to succeed are based to a large degree on how patient CompuServe will be. It would appear that there are some limits to how fast it can grow. One problem is that it's available only on Windows 95. That could have a big impact."

The introduction of WOW! comes at an awkward time in the consumer online industry. Many of the service's competitors have struggled to keep pace with America Online, which continues to gobble up the majority of the commercial online audience. Apple's ill-fated eWorld folds at the end of this month, and many industry analysts say that some of the remaining proprietary services may eventually be supplanted by the demand for cheap, direct access to the Internet's World Wide Web. However, the family service aims to carve out its niche in the increasingly competitive market by grab-



CompuServe online service WOW! brings colorful graphics and a simple-to-understand interface to new users of the Internet.

bing new users with the promise of no-fuss, low-cost Internet access.

"We've basically disassembled the online world as it now exists and added simple and easy-to-understand characteristics for the new user," says Rich Baker, CompuServe director of corporate communications for WOW!

Baker says that WOW! is aimed at households that have yet to go online.

"WOW! is geared to the next generation of Internet users who do not care about the intricacies of the Internet," he says. "WOW! is for people who want a simple online experience without having to worry about the technical side of the Internet."

To make the service user-friendly, the WOW! interface relies heavily on colorful graphics and animation similar to that used on Java-encoded Web sites.

Many of the graphics contained on the service can be instantly accessed from data on WOW!'s CD-ROM. Users have the option of storing the data on their

hard drives or of keeping the disc in the CD-ROM drive so that it can be accessed on demand.

Among other features, WOW! provides users with a customized version of Microsoft's Internet Explorer browser. The inclusion of the Internet Explorer on WOW! is considered a coup for Microsoft in its heated battle with Netscape to determine a single Web browser standard. In early March, America Online agreed to use Internet Explorer as its default browser for Internet access on the forthcoming 3.0 version of its software. In exchange, Microsoft has agreed to bundle AOL software under a new "online services" icon that will accompany future releases of Windows. It had not been determined at press time whether WOW! will be included on future Windows releases.

Baker says that users can replace the browser with Netscape Navigator if they choose.

Parents who are concerned about their children accessing some of the more risqué elements of the Internet can choose a customized "kids" browser, which blocks access to sexually themed material and disables all chat and electronic shopping functions. The kids' version is customized with simple, one-click mouse commands.

"There are a lot of people out there who may not be too savvy about computers, and they are afraid of the so-called 'evils' that lurk out there on the Internet," says Green. "There may be room for a service like WOW! if it can succeed at neutralizing those fears."

A "teen" interface for WOW! is expected to be released later this year.

"YIPPIE-KI-YAY *%#@#?£!"



COMING IN MAY.

Distributed By:



WINDOWS 95™ CD-ROM, SONY PLAYSTATION™, SEGA SATURN™





an IDSA show



The **ONE** show that brings it **ALL** home.

E3 - You haven't seen anything until you've seen everything.

There's only one place to be if you're active in interactive... and that's E3 — the Electronic Entertainment Expo. As the world's largest trade show for digital entertainment and educational products and technology, it's the one show where everybody in the \$19 billion consumer interactive industry interacts. And that makes it the one show you can't miss.

It's the best place to do business.

Why should you be here? Because you'll do more business in 3 days at E3 than at any other show you attend. This is the one trade show where every major player in the industry exhibits. If you're a trade buyer, you'll see what's new and what you'll want to sell. For developers and producers, E3 is the single site of the most intensive collection of state-of-the-art technology in the world. It's the one show that gives you the

whole picture. And it's the only show that covers all leisure time digital interests, age groups and demographics. It's one-stop shopping for every new multimedia entertainment and educational product at the perfect time of year.

Last year, E3 was the single biggest event in the interactive industry ever. This year there's even more to see. Come and experience why Newsweek called E3 "the trade show of the '90's".

Electronic Entertainment Expo
May 16-18, 1996

Los Angeles Convention Center

See E3 on the World Wide Web:

<http://www.mha.com/e3/>

Call for more information:
800-315-1133



INFOTAINMENT WORLD
an IDG company



Please send me more information on the Electronic Entertainment Expo.

I'm interested in: attending exhibiting

Name _____

Title _____

Company _____

Address _____

City/State/Zip _____

Phone/Fax _____ e-mail _____

Mail to: MHA Event Management, 1400 Providence Highway, Norwood, MA 02062 or Fax to: (617) 440-0357

BLB

Home Video

MERCHANTS & MARKETING



Thanks A Billion! Executives from Rank Video Services America celebrate the company's billionth prerecorded videocassette. Marking the milestone, from left, are film and television division managing director Jim Daly; director/GM Pete Pacitti; senior VP of marketing and business development Mary Ann Fialkowski; president/CEO David Cuyler; and president/CEO of Rank Film Laboratories and Video Services Phil Clement.

Vids Keep People Home For Holidays Suppliers Promote Titles With Celebratory Appeal

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Ever on the lookout for ways to boost sales of catalog product, video suppliers are increasingly promoting videos as an ideal purchase for virtually every holiday: Kevin Costner videos for Mother's Day, World War II videos for Father's Day, spooky movies for Halloween, anything biblical for Easter, and family fare as an after-dinner activity on Thanksgiving.

"People are always looking for fun product to celebrate the holidays with," says Dan Capone, director of marketing for Turner Home Enter-



Still from the Peanuts classic "It's The Easter Beagle."

tainment. "And often, for Mother's Day or Father's Day, it's extremely difficult to find the right gift. Video is an easy gift to buy, and if you pick the right title, it can be a very personal gift: It shows that you truly understand the person you're buying it for."

Holiday promotions draw attention to catalog product and other titles "that might get lost just sitting alone on the 'drama' shelf," says Louise Alaimo, VP of marketing for New Line Home Video. "By clustering a number of films together with an overall theme in a special display at a time of year when that theme is on everyone's mind, it really increases rentals and sales."

At Kmart, holiday promotions have become standard, says Dennis Weigand, director of internal communications. "What we find, particularly around family holidays, such as Thanksgiving and Easter, is that videos are that last-minute gift. People start thinking, 'What are we going to do with the kids after dinner? Let's

(Continued on page 130)

VSDA Paper To Sing Industry's Praises; Disney Toys, Pigs Could Make Vid History

FIGHTING BACK: The Video Software Dealers Assn., concerned that Wall Street views the industry as a 90-pound weakling, hopes to have primo pees and abs when it presents a "white paper" detailing the positive side of rental and sell-through to the financial community. It will take two months to get the paper fit for a May release. But VSDA is new to collecting statistics, and the lack of a database is likely to hurt its credibility.

Twice in the last few months, Forbes magazine has thrashed publicly held retailers, most recently in a Feb. 26 article that VSDA president **Jeffrey Eves** deems "a wake-up call." Within 10 days of the article's appearance, Eves assembled a summit of retail and studio top brass plus market researchers from Kagan Associates and Chilton. VSDA members supposedly are contributing \$100,000 for the white paper and an audio-visual show to aid in the presentation. Also, Eves has placed on retainer **Mike Seeley**, head of New York-based Investor Access, who will pitch securities analysts.

So important is the effort that Eves plans to rejigger plans for the VSDA convention in Los Angeles in July to reflect the association's concerns. "This is a rank-and-file issue," says Eves. The Forbes piece, while directed at the big chains, stifled financing for small fries that took calls from distressed bankers and landlords, he says. Otherwise, Eves says, "we would not be getting calls from one-, two-, five-, and 10-store chains." He adds that the cumulative \$600 million plunge in the stocks of the publicly held companies translates to \$3 billion for everyone.

But VSDA may have a problem being taken seriously on Wall Street because it lacks what the courts call "standing." VSDA has no primary data to dispute Forbes' statement that rental revenues dropped 7% last year. The association estimates the decline at 3%-4% and blames the decline on mediocre titles and the **O.J. Simpson** trial. In addition, research director **Bart Story** says there's no proof that consumers who buy tapes rent less, as we have suggested. "The jury's out on exactly what the impact is, if any," says Story. "More research needs to be done."

However, until VSDA initiated its VidTrac service, which began gathering rental data from 4,000 stores late in 1995, information was completely unavailable. While 1996 will be better, Story acknowledges that right now, VSDA has no year-to-year data. He's building

VSDA's rental argument from secondary sources, gathering results from the major chains.

The studios may be caught between conflicting data. Most or all will support VSDA's white paper, but several subscribe to Alexander & Associates' weekly VideoFlash service, which said that rental transactions were down 8.7% in 1995. In a separate study, Alexander determined that sell-through was a contributing factor.

One studio, Warner Home Video, an enthusiastic advocate of \$20-\$25 DVD software, has wandered far from the rental camp, in VSDA's view. "It's not obvious to us why it's necessary to denigrate rental to promote DVD," says Eves, commenting on recent remarks by Warner president **Warren Lieberfarb**. "He has assured us that there will be no challenges to the rentability of DVD."



by Seth Goldstein

The Laser Disc Assn., taking note of the anticipated arrival of DVD later this year, has changed its name to the Optical Video Disc Assn. Laser technology still delivers pictures and sound, of course. But the word "laser" is confining, and worse, connotes a niche market that could be overwhelmed if DVD lives up to its advance billing. **Judy Anderson**, who has guided LDA through these interesting times, remains executive director of the California-based trade organization.

VIDBITS: The very early line on the fourth-quarter release of "Toy Story": Disney could ship an astounding 35 million-37 million cassettes, topping \$500 million wholesale and reaching 50% of VCR homes. Disney's "The Lion King" holds the current record of 30 million units, worth \$450 million.

The studio, meanwhile, is enjoying the sell-off of "Pocahontas," which is in the 90% range, according to one distributor, which expects the same of "Babe." MCA/Universal eventually will deliver 15 million copies of that little piggy, he says. Its preorder goal reportedly was 10 million.

VSDA's New England chapter has Burger King as a partner in its Massachusetts lottery promotion, which runs for six weeks starting May 29. Players can win \$1 off their next rental or cassette purchase (\$14.95 or higher), a Whopper with fries or a Coke, or more lottery tickets. Media Drop-In Productions, which offers cassette prizes in various state lotteries, isn't involved. Most of the chapter members, including Lechmere and Blockbuster, will participate, says Star Video's **Wayne Mogel**, former chapter president.

CBS/Fox Video Pushing New Dream Team Of NBA Titles

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—CBS/Fox Video is hoping to take its hoop dreams to new heights by pumping \$2 million into an advertising campaign aimed at generating awareness of its NBA Video line.

Beginning May 7 with new titles

featuring Chicago Bulls sensation Michael Jordan and Detroit Pistons star Grant Hill, NBA Video will receive a dream team of promotional support that includes integration into the popular NBA "I love this stuff!" campaign, new packaging, four clearly delineated subgenres, and standardized pricing.

CBS/Fox has held the exclusive license to NBA Entertainment's video product for nine years and has amassed a library of almost 50

(Continued on page 130)



CHART TOPPERS.

All 3 in
the TOP TEN



Playboy Home Videos are ridin' high atop the charts. Stock up on the sensational best-sellers – each of them in Billboard's top ten for the second week running.



PLAYBOY HOME VIDEO

© 1996 Playboy. All Rights Reserved.

McD's Tie-In Goes LIVE; Warner's Carrey Contest

BIG MAC TAPS LIVE: McDonald's has soured on selling videos at its restaurants, but the chain is on the fast track with tie-in promotions featuring rebate opportunities for video franchisees.

Through April 11, McDonald's is running a "Littlest Pet Shop" Happy Meal promotion in conjunction with LIVE Home Video and Hasbro Toys. The promotion offers a \$1.50 mail-in rebate on any one of the three "Littlest Pet Shop" videos available from LIVE. The mail-in rebate coupon, which expires July 31, will be placed on more than 12 million Happy Meal boxes.

Each Happy Meal sold during the promotion period will include a "Littlest Pet Shop" toy from Hasbro.

The "Littlest Pet Shop" Happy Meal tie-in will slightly overlap Disney's massive "Masterpiece Collection" promotion scheduled to run from Friday (29) through May 16 (Billboard, Jan. 13).

LIVE's VP of sell-through sales and multimedia, **Tim Fournier**, says much of the credit for the deal must go to Hasbro.

"Hasbro put us together with McDonald's, and this is a great way to launch the series," Fournier says.

The first three titles from the series arrived in stores March 5 and are priced at \$12.98 each. LIVE acquired distribution rights to the video series late last year. Fournier says the McDonald's deal could be the beginning of many that LIVE is pursuing with the fast-food restaurant.

Other possible LIVE properties that could find their way onto the McD's menu are "Hello Kitty" and the company's Christmas collection, featuring "Rudolph The Red-Nosed Reindeer."

FACE-OFF: Warner Home Video is looking for Ace Ventura's twin in local video outlets. The company is sponsoring "The Great Ace Face-Off" contest, which encourages consumers to put their best imitation of the **Jim Carrey** character on videotape.

Consumers enter the contest by submitting the video of their Ace performance plus an entry form available at video dealers. All entries will be judged on how they clone the character, cleverness, and general wackiness. Tapes will be screened by an outside consulting firm.

More than 10,000 video stores will display the entry forms and advertise the contest. All entries must be received by April 15.

The winner will receive an all-expense-paid trip for two to Hollywood and a private tour of the Warner Bros. Studios. Fifty runners-up will receive "Ace Ventura" merchandise.

The latest Ace installment, "Ace Ventura: When Nature Calls," arrived in stores March 5.

TRIAL RUN: The Video Software Dealers Assn.'s Fast Forward to End

Hunger campaign will get its first retail exposure during a monthlong test in 30 Total Entertainment Stores.

Stores located in Minnesota, Missouri, Wisconsin, and North Dakota will test various forms of in-store displays and point-of-purchase items for the VSDA fund-raising campaign.

The test, running March 15-April 15, will be conducted by the Video Buyers' Group, a Coon Rapids, Minn.-based company that purchases videos for more than 2,000 stores nationwide. Video Buyers' Group also develops marketing strategies for its retail accounts.

"Our view is that Fast Forward to

End Hunger should not be treated any differently from another video product and requires the same amount of market research to make

it successful," says Video Buyers' Group president **Ted Engen**. "And, we're using Total Entertainment as a research center."

Engen says the retailers will receive 10-15 different collection displays and will be instructed to place them in various areas in the stores. Video Buyers' Group will collect the data, evaluate it, and report back to VSDA.

In addition to the displays, stores will conduct numerous donation incentive plans, including collection jars at check-out counters and giveaway items for consumers who make a donation, Engen says.

Golden Valley Microwave Foods has donated 65,000 packages of popcorn for use in the test.

As well as determining the most effective in-store collection method, VSDA expects to raise more than \$50,000 during the test period.

Fast Forward to End Hunger, a joint project with the End Hunger Network, officially kicks off in stores June 1 and runs through Aug. 31. VSDA has set a fund-raising goal of \$2 million.

SADDLE UP: The sell-through repricing of "Streets Of Laredo," the final chapter of the "Lonesome Dove" series, will feature a consumer sweepstakes awarding a Jeep Grand Cherokee Laredo as the top prize.

The Cabin Fever Entertainment title, due May 21, will be priced at \$39.95 for a double cassette and \$19.95 for a single cassette in EP mode.

Entry forms for the sweepstakes will be packaged inside each video and will be available at in-store displays.

Two second-prize winners will receive a trip to the Calgary Stampede in Alberta. Other prizes include Western wear from Justin Boots and Roper Western clothes.

Cabin Fever will support the release and the contest with a 10-market radio promotion featuring vacation give-aways to the Calgary Stampede.

"Streets Of Laredo" also will include a \$3 mail-in rebate when consumers buy the title and either "Lonesome Dove," "Buffalo Girls," or "Sioux City."

SHELF TALK
by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
2	20	2	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	2	6	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
4	3	9	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
5	7	3	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
6	5	3	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
7	4	3	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
8	6	154	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
9	13	4	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
10	8	16	APOLLO 13	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
11	14	38	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
12	11	4	MARIAH CAREY: LIVE AT MADISON SQUARE GARDEN	Columbia Music Video Sony Music Video 50134	Mariah Carey	1996	NR	19.98
13	15	12	THE LAND BEFORE TIME III	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
14	18	40	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
15	16	6	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	19.98
16	9	16	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
17	10	54	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
18	12	8	STREET FIGHTER II: THE ANIMATED MOVIE	Renegade Home Video Sony Music Video 49861	Animated	1995	PG-13	14.98
19	19	5	ABSOLUTELY FABULOUS SERIES 3, PART 2	BBC Video FoxVideo 8332	Jennifer Saunders Joanna Lumley	1996	NR	19.98
20	NEW		ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
21	17	6	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
22	28	17	LIVE FROM AUSTIN, TEXAS	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	1995	NR	19.98
23	NEW		KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
24	RE-ENTRY		THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	14.98
25	33	17	THE REAL WORLD: VACATIONS	MTV Music Television Sony Music Video 49686	Various Artists	1995	NR	12.98
26	22	23	CASPER	MCA/Universal Home Video Uni Dist. Corp. 82586	Christina Ricci Bill Pullman	1995	PG-13	22.98
27	21	4	FRENCH KISS	FoxVideo 8823	Meg Ryan Kevin Kline	1995	PG-13	19.98
28	34	58	THE LAND BEFORE TIME	MCA/Universal Home Video Uni Dist. Corp. 80864	Animated	1988	G	19.98
29	27	19	DUMB AND DUMBER	New Line Home Video Turner Home Entertainment N4036	Jim Carrey Jeff Daniels	1994	PG-13	19.98
30	39	2	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
31	32	18	PLAYBOY'S SISTERS	Playboy Home Video Uni Dist. Corp. PBV0781	Various Artists	1995	NR	19.95
32	35	4	BABYMUGS!	MVP Home Entertainment 14001	Various Artists	1995	NR	9.95
33	24	18	PLAYBOY: 1996 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0782	Various Artists	1995	NR	19.95
34	23	20	BATMAN FOREVER	Warner Home Video 15100	Val Kilmer Jim Carrey	1995	PG-13	19.96
35	NEW		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS	PolyGram Video 8006353633	Various Artists	1996	NR	19.95
36	25	6	A KID IN KING ARTHUR'S COURT	Walt Disney Home Video Buena Vista Home Video 5938	Thomas Ian Nicholas	1995	PG	19.99
37	37	10	JERRY GARCIA: GRATEFUL TO GARCIA	Channel One 39733	Various Artists	1995	NR	9.95
38	38	6	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
39	29	17	FREE WILLY 2: THE ADVENTURE HOME	Warner Home Video 18200	Jason James Richter	1995	PG	22.98
40	31	17	GORDY	Miramax Home Entertainment Buena Vista Home Video 4369	Doug Stone	1995	G	14.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

PHANTOM 2040

THE PHANTOM-BLASTS INTO VIDEO STORES

With His Full-length Animated Feature

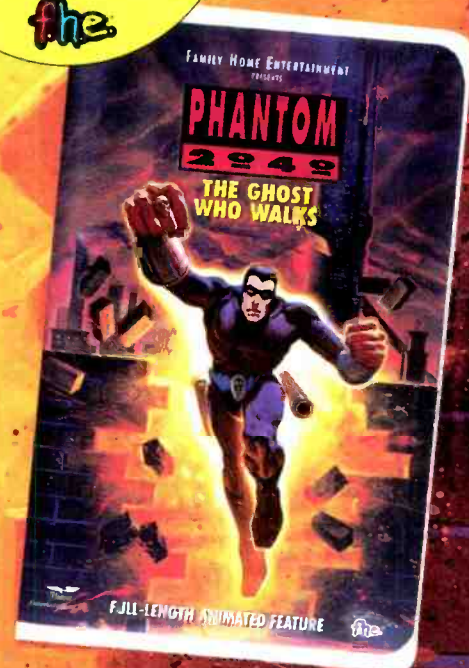
PHANTOM 2040: THE GHOST WHO WALKS will be an exclusive video premiere that coincides with the live action PHANTOM theatrical release this summer from Paramount.

Pre-Order Date:
4/30/96
Street Date:
5/21/96

**\$3.00
MAIL-IN REBATE**

WITH PURCHASE OF PHANTOM 2040
THE GHOST WHO WALKS AND
HIGHLANDER™
THE ADVENTURE BEGINS,
SET TO RELEASE APRIL 1996 FROM

fhe



- Syndicated television show airs in 80% of the U.S. market.

- Collectible Clamshell Packaging

- Suggested List Price: \$14.98

- 12-, 24- and 48-Piece Displays Available

12-Piece Counter Display Cat. No. 49345 \$179.76

24-Piece Floor Display Cat. No. 49346 \$359.52

48-Piece Floor Display Cat. No. 49347 \$719.04

Suitable for Ages 4 and Up / Fully Animated

Approx. Running Time: 97 Min. / Catalog No. 27647

© 1994 Hearst Entertainment, Inc./King Features Syndicate, Inc. TM of The Hearst Corporation. All Rights Reserved.

Family Home Entertainment
fhe
A DIVISION OF LIVE ENTERTAINMENT

LIVE
ENTERTAINMENT

DISTRIBUTED BY
wea
VIDEO

Hearst
Entertainment, Inc.

VIDS KEEP PEOPLE HOME FOR THE HOLIDAYS

(Continued from page 127)

get a tape."

But not every holiday is appropriate for a video promotion, suppliers and retailers warn. For example, July Fourth is not a good choice because it's a time when people make plans for outdoor activities. Video is the last thing on their minds.

Halloween, meanwhile, is a bit tricky. As Capone points out, "Halloween is a great time for video because, unfortunately, a lot of people don't celebrate Halloween the same way they used to." Since many parents fear for young trick-or-treaters on the streets, Capone adds, "they're celebrating with in-home Halloween parties, and videos add to the fun."

However, as suppliers point out, Halloween has a very short window at retail that exists only during October. And as the Christmas selling season starts earlier each year, many retailers bypass Halloween and go straight to Christmas. Therefore, suppliers say, while it's good to promote appropriate Halloween titles, it's equally important to target them to the right retailers.

"Every year, our sales force keeps in close contact with the accounts, finding out which accounts are going to be aggressively promoting Halloween and providing the appropriate materials," says Craig Relyea, MCA/Universal VP of marketing.

Catalog films aren't the only beneficiaries of this type of campaign. Holiday themes can spark interest in special-interest titles, which don't have "the peaks and valleys of theatrical video," says Mark Gilula, VP of sales and marketing for ABC Video, which plans to launch its first Memorial Day promotion this year.

"By tying into seasons or holidays, it makes [the video] an event. And it fits in with what the stores are doing: You can't go into a store without seeing the holiday motif of the moment: Christmas, Presidents Day, Memorial Day, whatever it is. The holidays are very much in everyone's consciousness, and video is definitely a part of that."

A quick roundup of recent and upcoming holiday promotions shows that practically any title can fit into a seasonal campaign:

- New Year's: Columbia TriStar ushered in 1996 with a package of sell-through releases that included "Groundhog Day," "Hero," and "Sleepless In Seattle."

NBA TITLES

(Continued from page 127)

videos that consistently rank among its top sellers. The move to invigorate the line is a response to shrinking shelf space and a fickle market, according to Peter French, VP of sports and fitness marketing at CBS/Fox Video.

"It's pretty obvious that the whole retail trade is changing as we speak, and our attitude is that we are not going to be much good if we stand still," French says.

To determine the best game plan, CBS/Fox and NBA Entertainment spent the fall conducting research among 400 consumers that resulted in several key components of the campaign.

(Continued on next page)

- Valentine's Day: "Disney's Valentine Shop" featured eight Valentine-themed titles from Disney, Jim Henson, and Buena Vista, including "Aladdin And Jasmine's Moonlight Magic," "Mickey Loves Minnie," "Winnie The Pooh: Un-Valentine's Day," and "Muppet Babies: Be My Valentine." The titles were supported by a \$3 mail-in rebate from Disney and Procter & Gamble with the purchase of one video and three packages of Bounty, Charmin, Puffs, or Pampers; full-page direct-mail fliers; and big in-store displays.

Paramount launched five Peanuts titles as part of the "Peanuts Valentine Promotion," supported by co-op advertising.

PolyGram Home Video has repriced "Four Weddings And A Funeral" for Valentine's Day two years in a row, "to enormous success both times," says VP of marketing David Kosse.

- Easter: The Easter bunny hops into town with two types of video treats: bunny-related cartoons for kids and biblical epics for adults.

LIVE/Family Home Entertainment boasts sales of more than 2.3 million units over the past four years for its annual "Easter Classics" promotion, which features 30- to 60-minute tapes at \$12.98. Titles include "Here Comes Peter Cottontail," "The Velveteen Rabbit," "Brer Rabbit Tales," "Will Vinton's Claymation Easter," "The Tale Of Peter Rabbit," and, for a change of pace, "Teenage Mutant Ninja Turtles: The Turtles' Awesome Easter." This year, the line is shipping 650,000 units, says Tim Fournier, LIVE VP of sales for sell-through and multimedia.

Paramount likewise targets kids with "The Peanuts Easter Promotion," supported by co-op advertising.

New this year is Buena Vista's "Disney's Easter Video Shop," featuring two new videos, "The Best Of Roger Rabbit" and "The Easter Chipmunk," along with 12 previously released titles from Disney, Touchstone, and Jim Henson, supported by in-store displays featuring Roger Rabbit.

Turner Home Entertainment offers two series, "Greatest Adventures Of The Bible," with 13 titles, and "Timeless Tales From Hallmark," an eight-title fairy-tale series. Turner offers the series in a variety of formats for retailers' needs. "Sam's Club and Price Costco love big sets, 8- and 13-volume sets, and they move big volume," says Capone. "Wal-Mart and Kmart like sets, but not huge ones, because they take up too much space. So for them, we offer three-packs and four-packs. Drugstores and grocery stores like single units, two-packs, and three-packs."

PolyGram hopes families will settle down after dinner with "Home For The Holidays," specially promoted for Easter:

- Mother's Day: Paramount promotes the holiday with the slogans "Treat your mother to the best show in town" and "This Mother's Day, give her a bouquet of videos." The campaign's mom-friendly titles include "Shirley Valentine," "The Brady Bunch Movie," "Addams Family Values," "Terms Of Endearment," and "Grease."

Columbia TriStar Home Video's Mother's Day line is focusing on romantic films, including "Forget

Paris," "The Age Of Innocence," "Much Ado About Nothing," and "Guarding Tess."

New Line is promoting a collection of women-oriented films, including "Safe Passage," "Don Juan De Marco," "Widow's Peak," and "Even Cowgirls Get The Blues," while Orion Home Video offers special Jodie Foster and Kevin Costner three-packs. Costner's "Dances With Wolves" is available in a limited-edition collector's set, with an extra hour of footage, a "making of" tape, a book, and lobby cards in a large, leather-looking box.

- Memorial Day: ABC Video will launch its first Memorial Day promotion with the 12-volume "War And Remembrance" gift set, "What Really Happened To Adolf Hitler," "Vietnam: They Were Young And Brave," and "Richard Nixon: His Life And Times."

- Father's Day: Paramount hopes loving sons and daughters will surprise Dad with such movies as "Nobody's Fool," "North Dallas

Forty," and "Three Days Of The Condor."

Anchor Bay's "No More Ties" promotion features action/adventure and Western titles, including "The Alamo," "Raw Deal," and "Delta Force."

Turner Home Entertainment courts sports-loving dads with "Idols Of The Game," a look at sports legends, and "Hank Aaron: Chasing The Dream," a Turner original production that has been nominated for an Academy Award for best documentary.

New Line Home Video weighs in with World War II documentaries and gift sets: "George Stevens' D-Day To Berlin," the six-volume collector's edition "Victory At Sea," "Crusade In Europe," and "Crusade In The Pacific," as well as the series "The March Of Time," which covers seven periods of American history, with several tapes devoted to each period.

Orion, meanwhile, is promoting action titles, such as the "Robocop" series.

- Halloween: As always, MCA/Uni-

versal will highlight its evergreen "Universal Classic Monsters Collection," which has more than 30 titles. Modern-day horror is on hand from Anchor Bay, which is promoting the "Nightmare On Elm Street" series, "Children Of The Corn," "House," "House 2," and "The Texas Chainsaw Massacre." For the little ones, Turner has Halloween-themed "Flintstones" and "Casper The Friendly Ghost" cartoons.

Christmas, of course, is a category unto itself, with promotions too numerous to mention.

Video suppliers are also targeting miscellaneous seasonal events: Columbia TriStar's Black History Month celebration featured a Sidney Poitier gift set and "Mississippi Masala," "Zebrahead," and two John Singleton films repriced for sell-through; ABC Video's "Back To School" promotion features episodes of "Schoolhouse Rock"; and Turner sports videos will coincide with the Olympics and the opening of the baseball and football seasons.

Billboard

FOR WEEK ENDING MARCH 30, 1996

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	14	7	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99
2	2	143	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
3	1	117	BAD GOLF MADE EASIER ABC Video 45003	19.98
4	3	312	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
5	8	135	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
6	16	3	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
7	4	65	LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153	19.95
8	13	49	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
9	11	17	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
10	5	89	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
11	6	37	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98
12	10	75	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL ◆ PolyGram Video 8006319053	19.95
13	RE-ENTRY		NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
14	7	63	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
15	RE-ENTRY		SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
16	9	219	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
17	12	33	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
18	19	39	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
19	18	11	THE BEST OF BOBBY ORR PolyGram Video 8006366513	19.95
20	17	27	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	2	39	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
2	1	11	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98
3	5	9	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
4	13	7	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
5	4	21	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
6	3	23	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
7	6	13	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	10	9	CLAUDIA SCHIFFER: PERFECTLY FIT LEGS FoxVideo (CBS/Fox) 8241	14.98
9	8	9	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
10	12	69	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
11	7	27	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
12	19	101	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
13	9	61	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
14	17	43	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
15	15	9	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
16	18	13	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95
17	14	25	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
18	11	11	BUNS OF STEEL: POWER YOGA WarnerVision Entertainment 51322-3	14.95
19	RE-ENTRY		ABS OF STEEL 3 WarnerVision Entertainment 134	9.95
20	RE-ENTRY		KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

NBA TITLES

(Continued from preceding page)

"What customers are telling us is that they view a lot of basketball on television and are satisfied with the broadcasts and highlight programs the NBA produces," French says. "What they really want to see more than anything is stuff they can't get on TV—the in-your-face, on-the-court, in-the-huddle-sideline stuff, which represents a different type of access."

The new tagline "Nothing gets you closer to the game," which will grace all future NBA Video packaging, alerts consumers to the unique camera angles and footage the titles promise. New packaging will also sport a hologram of the NBA logo. The popular "I love this stuff!" slogan, which has been in



effect for several years, will appear on the back of each box and on all in-store displays.

The label's new goal is to play up the general NBA franchise as much as possible, while highlighting individual titles. "This campaign will heighten the awareness that these videos are brought to you by NBA Entertainment," says Charlie Rosenzweig, director of the photos and video group at NBA Entertainment. "The advertising going forward will incorporate a steady slate of branded advertising with the overlay of the individual titles."

According to French, the company has created a general template, NBA Video, and four brands that fall under it. The newly minted sub-genre series—NBA Superstars, NBA Championship, NBA Action, and NBA Music Jams—will be color-coded on the packaging. And, in a move to eliminate market confusion, all titles will be priced at \$14.98, except for the Championship titles, which will be \$19.98. Catalog titles will be repackaged "selectively" over time, French says.

CBS/Fox will make moves to increase the video line's presence at nontraditional retail venues, such as sporting-goods stores, arenas, and local NBA team stores. To help squeeze support from all potential outlets, it is announcing the lineup for the entire year from the onset.

Retailers will "have the opportunity to make a statement about sports video in their store and justify it with real estate, because they know they're getting a constant flow of new titles," French says.

CBS/Fox will look to lessons learned from the NBA line as it begins to pump up its other major sports video line, that of the National Hockey League, French says.

GO FOR THE GOLD!

Just In Time For The Centennial Olympics!

AVAILABLE NOW!



This two-part series captures the drama of spectacular individual achievements and inspirational team efforts, the glory of national pride and the spirit of international cooperation. *Olympica: America's Gold* marks the 100th anniversary of the modern Olympic games, by celebrating gold medal champions from the United States teams. Relive the glory of the gold medals of such legendary Olympians as Jesse Owens, Carl Lewis, Jackie Joyner-Kersey, The Dream Team, Mary Lou Retton, Mark Spitz and many, many more.

OLYMPICA: AMERICA'S GOLD

AN OFFICIAL OLYMPIC CENTENNIAL VIDEO



VOLUME ONE GREAT MOMENTS OF TRACK AND FIELD

OLYMPICA: AMERICA'S GOLD - VOLUME ONE
CAT #: 44113/UPC: 7-60894-4113-3-6/ISBN: 1-56949-354-2
Running Time: Approx. 65 Minutes

OLYMPICA: AMERICA'S GOLD





AN OFFICIAL OLYMPIC CENTENNIAL VIDEO



VOLUME TWO GREAT MOMENTS OF GYMNASTICS, SWIMMING, BOXING, THE DREAM TEAM AND MORE

OLYMPICA: AMERICA'S GOLD - VOLUME TWO
CAT #: 44114/UPC: 7-60894-4114-3-5/ISBN: 1-56949-365-0
Running Time: Approx. 64 Minutes

ABC VIDEO'S
NO RISK
100%
Return Guarantee

-  An official Olympic Centennial Video, sanctioned by both the International Olympic Committee and the United States Olympic Committee.
-  Available in time to capitalize on Olympic-mania that will be sweeping the nation and the world.
-  Volume One features legendary American Olympians who have won gold medals in Track and Field.
-  Volume Two features gold medalists from Gymnastics, Swimming, Boxing, The Dream Team and more.

©1996 Capital Cities/ABC Video Publishing, Inc. All rights reserved. P.O. Box 3815, Stamford, CT 06905-0815.
Distributed by Paramount Home Video. The Paramount logo is a registered trademark of Paramount Pictures. All rights reserved.



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	2	5	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
2	5	3	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
3	1	6	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
4	4	5	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	9	3	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
6	3	8	WATERWORLD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
7	6	10	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
8	7	5	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
9	NEW		A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
10	15	2	POCAHONTAS (G)	Walt Disney Home Video Buena Vista Home Video 5174	Animated
11	8	7	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
12	11	7	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
13	10	9	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
14	NEW		FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
15	14	8	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino
16	12	11	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
17	13	12	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
18	17	3	HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
19	19	4	BEYOND RANGOON (R)	Columbia TriStar Home Video 49323	Patricia Arquette
20	20	6	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
21	NEW		THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
22	NEW		EMPIRE RECORDS (PG-13)	Warner Home Video	Anthony LaPaglia Maxwell Caulfield
23	23	3	UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
24	18	8	THE INDIAN IN THE CUPBOARD (PG)	Columbia TriStar Home Video 11640	Hal Scardino David Keith
25	16	12	DIE HARD WITH A VENGEANCE (R)	FoxVideo 8858	Bruce Willis Samuel L. Jackson
26	28	3	LIVE WIRE: HUMAN TIMEBOMB (R)	New Line Home Video Turner Home Entertainment N4380	Bryan Genesse Joe Lara
27	22	8	LORD OF ILLUSIONS (R)	MGM/UA Home Video 905200	Scott Bakula
28	RE-ENTRY		PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
29	24	4	JEFFREY (R)	Orion Home Video 3294	Steven Weber Patrick Stewart
30	25	15	FORGET PARIS (PG-13)	Columbia TriStar Home Video 11993	Billy Crystal Debra Winger
31	NEW		BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
32	36	4	LIVING IN OBLIVION (R)	Columbia TriStar Home Video 49186	Steve Buscemi James Le Gros
33	NEW		MOONLIGHT AND VALENTINO (R)	PolyGram Video 8006302293	Whoopi Goldberg Elizabeth Perkins
34	37	18	DOLORES CLAIBORNE (R)	Columbia TriStar Home Video 74753	Kathy Bates Jennifer Jason Leigh
35	27	22	WHILE YOU WERE SLEEPING (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman
36	34	2	DANGEROUS PASSION (R)	Live Home Video 60226	Billy Dee Williams Carl Weathers
37	NEW		PARTY GIRL (R)	Columbia TriStar Home Video 79723	Parker Posey Omar Townsend
38	30	7	THE BIG GREEN (PG)	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo
39	21	12	FIRST KNIGHT (PG-13)	Columbia TriStar Home Video 71173	Sean Connery Richard Gere
40	29	4	THE AMAZING PANDA ADVENTURE (PG)	Warner Family Entertainment Warner Home Video 16300	Ryan Slater

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Kids First! Jury Duty Calls Retailers

QUALITY IS JOB ONE: Attention video retailers: The Coalition for Quality Children's Media wants you. The coalition's Kids First! program, which selects and endorses the best in children's video, needs new jurors. And Ranny Levy, president of the Santa Fe, N.M.-based nonprofit organization, says Kids First! would particularly benefit from the participation of video retailers.

Kids First! utilizes more than 200 adult and 3,000 child jurors, who evaluate titles on the basis of appeal, content, production quality, and overall benefits. Significantly, Kids First!-endorsed titles contain no gratuitous violence; sexual behavior; verbal or physical abuse; racial, gender, cultural, or religious bias; or condescension toward children.

The coalition's push to acquire jurors is being emphasized in states not yet represented. The 21 states that have Kids First! jurors are Arizona, California, Colorado, Florida, Idaho, Illinois, Louisiana, Massachusetts, Maryland, Michigan, Minnesota, New Mexico, New Jersey, New York, Pennsylvania, Tennessee, Texas, Vermont, Virginia, West Virginia, and Wisconsin.

Levy says, "We'd love to have people from a retail background. Many retailers are concerned about what kids are watching, and they're not happy about everything coming through their doors. Their becoming jurors could be an effective promotional tool for their stores, too."

Retailers could benefit from seeing firsthand how children react to videos. Each adult juror is required to assemble a children's jury to evaluate programs. "It could be very useful for retailers to have the experience of working with kids juries," says Levy. "Often, adults have a set idea of what a child will and won't like that doesn't really hold true. For instance, younger kids are much less discriminating than adults when it comes to a program's pacing and production values."

Levy also notes that retailers participating in Kids First! juries are more likely to be exposed to worthwhile independent product. She says, "Some 85% of video retailers get [new release] information [solely] from sales reps—who primarily push high-profile product from the larger studios. But much of the time, the titles that come to us from independent companies are things that the retailer won't have any clue they exist."

The coalition does have specific requirements for prospective jurors, foremost that they "hold an advanced degree in library sciences, media, education, child development, or a similar field," according to the printed guidelines of Kids First! Levy says he realizes that not every interested video retailer fits that profile but adds that doesn't mean they can't participate in a related capacity.

"The children's juries use adult leaders when the jurors can't be present," she says. The leaders monitor the screenings and fill out the evaluation forms and need no qualifications other than the ability to put together and oversee groups of kids. Anyone interested in becoming a Kids First! juror or adult leader can write to Kids First! at 535 Cordova Road, Suite 456, Santa Fe, N.M. 87501; call 505-989-8076; or E-mail at kidsfirst@santafe.edu.

The coalition provides a free list of Kids First! endorsed titles to anyone sending a self-addressed stamped envelope to the above address.

MORE QUALITY: Another collection of quality kid vids—in this case a consumer catalog—is available from Big Kids



by Moira McCormick

Productions in Austin, Texas, through its toll-free number. "Award-Winning Videos" contains 43 live-action titles, priced \$12.95-\$19.95, that "are nonviolent, promote learning, show boys and girls in positive roles, and are designed to enhance children's self-esteem," according to Big Kids founder Tamara Carlisle.

Carlisle started the catalog because she sensed a need for an outlet "for indepen-

dent producers with only one or two titles who couldn't get their product in established catalogs. I had a hard time myself."

KID BITS: KidVision's first-rate "Scholastic's The Magic School Bus" collection has added three titles: "Goes To Seed," "Kicks Up A Storm," and "Plays Ball"; a cross-promotion with children's apparel company French Toast (specifically, a modeling contest) runs through the end of the year... MCA/Universal's first eight video episodes of the TV series "Earthworm Jim" wriggle into stores April 9. Cross-promos with Sega (where "EJ" debuted as a game) will include game-playing tips packed in each video, while Taco Bell will hand out "Earthworm" premiums through May.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	NEW		POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
2	2	55	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	1	11	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
4	6	3	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
5	7	3	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
6	3	187	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
7	RE-ENTRY		THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
8	12	123	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	9	47	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
10	5	27	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
11	4	11	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
12	8	31	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
13	14	63	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
14	13	7	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
15	10	27	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
16	15	25	MARY-KATE & ASHLEY: CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995	12.95
17	NEW		THE BEST OF ROGER RABBIT Walt Disney Home Video/Buena Vista Home Video 6835	1996	12.99
18	NEW		BABYMUGS! MVP Home Entertainment 14001	1995	9.95
19	18	3	MUPPET SING ALONGS: TREASURE ISLAND Jim Henson Video/Buena Vista Home Video 6794	1996	12.99
20	11	31	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
21	20	3	REN & STIMPY: NOTHING BUT SHORTS Nickelodeon Video/Sony Wonder 49286	1996	14.98
22	17	7	BARNEY'S ALL ABOARD FOR SHARING Barney Home Video/The Lyons Group 2009	1996	14.95
23	19	25	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
24	25	5	TIMON & PUMBAA: TRUE GUTS Walt Disney Home Video/Buena Vista Home Video 6709	1996	12.99
25	23	5	TIMON & PUMBAA: HANGIN' WITH BABY Walt Disney Home Video/Buena Vista Home Video 6705	1996	12.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

SEPTURRA

Roots

PRODUCERS: Ross Robinson & Sepultura
Roadrunner 146

Brazilian death metal act keeps getting bigger, hotter, louder, and faster—and more accessible. Latest offering finds front man Max Cavalera and company exploring such topical themes as the ambushes of Brazilian natives in the Amazon and the industrial decay that is ubiquitous in their homeland. Musically, the album is as fierce as Sepultura's millions of fans might expect—piercing guitars, thunderous drums, and dragon-fire vocals, all spiced up with traditional instruments and chants. An angry and intense statement that will cement Sepultura's already solid reputation as the world's reigning thrash-men.

BLUES

TOMMY CASTRO

Exception To The Rule

PRODUCERS: Jimmy Pugh & the Tommy Castro Band
Blind Pig 5029

Young San Francisco blues guitarist/vocalist Tommy Castro combines the earthy soulfulness of Albert Collins and B.B. King with the polish of younger practitioners, such as Robert Cray. On this album, co-produced by Jimmy Pugh, who is the keyboardist for Cray and Chris Isaak, Castro and his first-rate band offer up a brace of solid originals and some choice covers, including Leon Russell's "Me And My Guitar" and Buddy Guy's "Can't Quit The Blues." Primed for airplay on blues, triple-A, and college radio, "Exception To The Rule" is a fine effort from an up-and-coming blues phenom.

COUNTRY

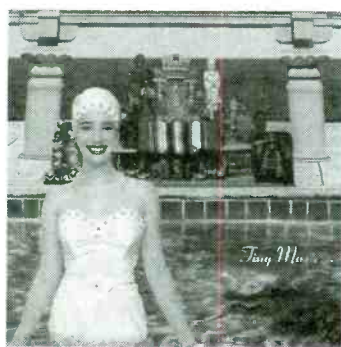
★ CHET ATKINS C.G.P.

Almost Alone

PRODUCER: Chet Atkins
Columbia 67497

The man is amazing. His picking is just getting better, and more and more, it resembles delicate lacework. He wrote most of this material, and what he didn't write benefits greatly from the C.G.P. (Certified Guitar Player) treatment. There's a lovely tribute he wrote to Maybelle Carter; beautiful arrangements of "Ave Maria," "Cheek To Cheek," "Mr. Bojangles," and "You Do Something To Me"; and even a bit of whimsy in "I Still Write Your Name In The Snow."

SPOTLIGHT



STONE TEMPLE PILOTS

Tiny Music...

PRODUCER: Brendan O'Brien
Atlantic 82871

Third outing from Stone Temple Pilots is the one that will moot comparisons to Nirvana and Pearl Jam and establish STP as one of the most groundbreaking—not to mention commercially successful—hard rock acts out there. The simultaneous No. 4 debut on the Album Rock Tracks and Modern Rock Tracks charts of lead single "Big Bang Baby" attests to the band's crossover appeal. Even more important for the long-term outlook of the band, "Tiny Music..." contains a brace of hit-bound tracks, including powerful "Pop's Love Suicide"; frenetic "Tumble In The Rough"; dense, melodic "Trippin' On A Hole In A Paper Heart" and "Lady Picture Show"; and quasi-jazzy "Adhesive." A landmark album by a band that has found its artistic voice.

BRYAN WHITE

Between Now And Forever

PRODUCERS: Billy Joe Walker Jr. and Kyle Lehning
Asylum 61880

White has silenced his skeptics: This guy

SPOTLIGHT



DAWN UPSHAW

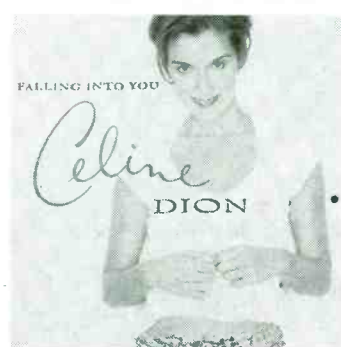
White Moon: Songs To Morpheus

PRODUCER: Tommy Krasker
Nonesuch 79364

One of the classiest artists around, Upshaw has as sure a sense for past masterpieces as she does for new music. On "White Moon," the soprano fashions a ravishing recital disc around the themes of the moon and dreams, with material ranging from Baroque gems (Monteverdi, Purcell, Handel) to intriguing 20th-century compositions (George Crumb, Peter Warlock). The translucent chamber accompaniment allows Upshaw's voice to shine in varied settings, particularly on Dowland's "Weep No More, You Sad Fountains" and Joseph Schwantner's "Black Anemones." She even breathes new life into the overdone aria from Villa-Lobos' "Bachianas Brasileiras No. 5." Brimming with imaginative, accessible artistry, "White Moon" is a sure radio bet and an obvious Grammy contender.

is the real thing. He's got a voice older than his years, a brilliant song sense, and, most important, he understands what country music is all about. It doesn't hurt that he's also a good writer.

SPOTLIGHT



CELINE DION

Falling Into You

PRODUCERS: Various
550 Music/Epic 67541

Preceded by the smash single "Because You Loved Me," the Diane Warren-penned theme from the film "Up Close & Personal," the latest release from Canadian pop star Dion has made an instant impact on her large and growing fan base, as evidenced by its No. 2 debut on The Billboard 200. And the album's appeal is likely to be long-lived, laden as it is with such hit-worthy moments as Jim Steinman's "It's All Coming Back To Me Now," a Meat Loaf-style epic; the laid-back title track; bouncy pop tune "Make You Happy"; sultry ballad "Seduces Me"; and the effervescent "Declaration Of Love." A deep album that will solidify Dion's reputation as one of the world's true pop divas.

He's not just emoting emotions; he's feeling them. Here, he shows that he handles boogie as well as ballads. Everyone keeps asking where tomorrow's country stars are—here's one today.

JAZZ

★ RUSS FREEMAN & THE RIPPINGTONS

Brave New World
PRODUCER: Russ Freeman
GRP 9835

The Rippingtons' leader/composer/keyboardist/guitarist, Russ Freeman, scores another hit with this smooth, sharp set from his bellwether contemporary jazz ensemble. Highlights of an energetic, hi-tech set are the jazzy reggae inflections of "Urban Wanderer," the Latinesque rhythms of "Cicada," the synth-sitar-embellished bossa nova theme "Hideaway," and the punchy, powerhouse title track, which features saxophonist Eric Marienthal. Cover material includes a soulful, urbanized version of George Harrison's "While My Guitar Gently Weeps" and two vocal tracks featuring the Whispers: McFadden & Whitehead's "Ain't No Stoppin' Us Now" and the Isleys' "Caravan Of Love."

★ SONNY ROLLINS

Sonny Rollins Plus 3

PRODUCER: Sonny Rollins
Milestone 9250

Three years have passed since Sonny Rollins' last album, and this sweet, satisfying set offers welcome sounds indeed for the tenor titan's many followers. Accompanied by bassist Bob Cranshaw, Rollins splits his set between two pairs of pianists and drummers: veteran Tommy Flanagan with Al Foster and young gun Stephen Scott with Jack DeJohnette. Rollins' playfulness resurfaces with his rather decorous arrangement of "Mona Lisa," while his rich, full-bodied tone is back in force on "What A Difference A Day Made," and his warm, poignant riffing breathes new life into "I've Never Been In Love Before." Two fine new Rollins compositions debut here in the form of the Horace Silver-dedicated blues-vamp "H.S." and the bouncy, infectious "Biji."

LATIN

★ RAFAEL BASURTO

PRODUCER: Armando Manzanero
Sony Discos 81680

The last lead vocalist of famed, now defunct, Mexican vocal group Los Panchos, this velvet-voiced tenor turns in a magnificent double set of bolero nuggets featuring a sumptuous passel of duets with Dyango, Maria Dolores Pradera, Azúcar Moreno, Manzanero, Olga Guillot, and Gilberto Santa Rosa.

MENUDO

Tiempo De Amar

PRODUCER: Alejandro Jaen
Música Futura-RTP/Sony 7003

Thanks to hooky, romantic paeans and appealing vocal harmonies, this latest

(Continued on next page)

VITAL REISSUES™

VARIOUS ARTISTS

Front Row Center: The Broadway Gold Box—
1935-1988

PRODUCER: Ron O'Brien
MCA 11353

MCA's catalog of original-cast albums and singles with original-cast performers—drawn from the Decca, Kapp, and ABC labels—is the theme of this vast four-CD retrospective. The Decca years, the bulk of the Broadway offerings, interestingly do not begin with 1943's "Oklahoma!," generally regarded as the first album to use all original cast members and orchestra. Instead, they start in 1935, when the label was making original-cast singles—some of which have not been around since the age

of the 78. This boxed set also signals a milestone at MCA: a series of original-cast albums of shows never released on CD, in some cases with supplemental recordings of other songs by the songwriters involved. Performers include Beatrice Lillie, Ethel Merman, Mary Martin, Walter Huston, Nancy Walker, Pearl Bailey, Eddie Cantor; and Avon Long.

JOHN PATTON

Memphis To New York Spirit

REISSUE PRODUCER: Bob Belden
Blue Note 35221

Hammond B-3 organist John Patton recorded these sessions in 1969-70, but they have never seen complete release

until now. Patton brewed a soulful stew of blues, jazz, and funk with a band that featured the offbeat lyricism of guitarist James "Blood" Ulmer, the howling, Shepp-like reedwork of Marvin Cabell, and no bassist. Highlights of a tasty set include the blue exotica of Cabell's "The Mandingo," the preharmonic Ulmer's good-time sounds of "Bloodyun," and a version of Wayne Shorter's "Footprints" that spins its wistful waltz into a dreamy groove. The album's three bonus tracks drop Ulmer for tenorman George Coleman, who performs on a hypnotic, dramatic version of McCoy Tyner's "Man From Tanganyika."

Louisiana
Live From Mountain Stage



DON'T GET BURNED

LIVE FROM MOUNTAIN STAGE:
The Neville Brothers Dr. John Beausoleil Al Rapone
Jo-El Sonnier The Radiators Terrance Simien
Wayne Toups & Zydecajun Allen Toussaint
C.J. Chenier & The Red Hot Louisiana Band
Queen Ida & The Bon Temps Zydeco Band
Steve Riley & The Mamou Playboys
Buckwheat Zydeco



check out the entire Mountain Stage Series
<http://www.ohboy.com/~ohboy/> 1-800-521-2112

Reviews & Previews

(Continued from preceding page)

incarnation of adolescent, cutie-pie pop stands best chance in a decade of hitting the charts. Female prepubescent set will warm up to breezy, pop/dance thumper "Más Y Más," shuffling, reggae-tingled "Buscando Un Amor," and seductive title-track ballad.

NEW AGE

▶ OTTMAR LIEBERT

Opium
PRODUCERS: Ottmar & Stefan Liebert
Epic 67083
Ottmar Liebert continues to elude easy categorization on this ambitious and thoroughly intoxicating album. He fuses his trademark "nouveau flamenco" with a more organic approach in the ambient direction of last year's "Euphoria." Divided into two CDs, "Opium" explores the artist's more energetic side on the "Wide-Eyed" disc, painting dramatic scenes with his Luna Negra ensemble and heightening the atmosphere with electric guitar, electric palmas, and MIDI textures. The "Dreaming" disc, on the other hand, is a hallucinatory sound pool on which supple guitar melodies are mixed with ambiances and elusive instrumentation.

CONTEMPORARY CHRISTIAN

IONA

Journey Into The Mourn
PRODUCER: Dave Bainbridge
ForeFront 5142
This intriguing collection was inspired by a book of meditations on the eighth-century Irish hymn "Be Thou My Vision." The resulting songs are a lovely blend of Celtic melodies and a modern rock sensibility. Iona comprises Teri Bryant, Dave Bainbridge, Mike Houghton, Tim Harries, Troy Donockley, and Joanne Hogg, whose lovely vocals give the songs an ethereal quality. This talented bunch was joined by special guests Robert Fripp, Máire Brennan (of Clannad), and singer/songwriter Chris Eaton. Prime cuts are "Irish Day," "Wisdom," and the title song. This project could find a home at triple-A as well as Christian radio.

CLASSICAL

▶ ANONYMOUS 4

Miracles Of Sant'Iago
PRODUCER: Robina G. Young
Harmonia Mundi 907156
The celestial sound of Anonymous 4 returns with a beautifully researched, packaged, and sung collection of 12th-century French chant and polyphony on the theme of St. James. With the group's avid following, there's no reason this album can't take its place as Anonymous 4's fifth charting release.

★ SCHNITTKE: REQUIEM/ GORECKI: MISERERE

Tõnu Kaljuste, Swedish Radio Choir
PRODUCER: Gunnar Andersson
Caprice 21515
Known for his interpretations of Arvo Pärt's vocal works, conductor Tõnu Kaljuste has produced one of the year's finest choral discs with this dark, deeply affecting album. Though many may turn to the set for the Gorecki, Schnittke's Requiem is the greater masterpiece. The most emotional work from one of the most intellectual of contemporary composers, the Requiem bursts with keening melody and incendiary instrumental color. From the indelibly beautiful Requiem Aeternam to the disturbing Tuba Mirum, it is hard to imagine this work being performed with any more depth. Distributed by Allegro.

SINGLES

EDITED BY LARRY FLICK

POP

▶ GLORIA ESTEFAN Reach (3:50)

PRODUCERS: Emilio Estefan Jr., Lawrence Dermer
WRITERS: G. Estefan, D. Warren
PUBLISHERS: Foreign Imported Productions, BMI; Real-songs, ASCAP
REMIXERS: David Morales, Pablo Flores, Love To Infinity
Epic 7765 (c/o Sony) (cassette single)
La Glo previews "Destiny," her first album of original compositions in English in five years, with a stately power ballad that is the theme song to the 1996 Summer Olympics. She has rarely sounded so vocally flexible and confident, broadening her range to wonderfully appealing heights within a softly building pool of percussion and gospel-spiked choir chants. By the dramatic close, the song has risen to inspirational anthemic proportions. An outstanding recording that is a safe bet for immediate and widespread action at top 40 and AC radio formats. A barrel of kicky disco reconstructions will further open up the single's prospects at club and crossover radio levels.

▶ BONNIE TYLER Two Out Of Three Ain't Bad (4:38)

PRODUCERS: Jim Steinman, Steven Rinkoff
WRITER: J. Steinman
PUBLISHER: Manuscript, ASCAP
Atlantic 6690 (cassette single)
The massive success of Nicki French's cover of the Tyler hit "Total Eclipse Of The Heart" has snuffed the raspy-voiced singer out of hiding. Subscribing to the notion that there is no need for a facsimile when the real thing is available, Tyler gives her all over the frenetic Euro-NRG dance beat that fuels this revival of the Meat Loaf chestnut. Loaded with irresistible camp value, this is good, clean fun that should meet with immediate radio and consumer approval. From the new album "Free Spirit."

BLIND MELON Three Is A Magic Number (3:15)

PRODUCER: Mike Napolitano, Blind Melon
WRITER: B. Dorough
PUBLISHER: American Broadcasting, ASCAP
Lava 6669-2 (c/o Atlantic) (CD single)
From the "Schoolhouse Rock Rocks," album, this tribute to the number three shines as one of the highlights from the lighthearted "rock meets education" collection. Blind Melon has a ball with the funk heavy guitar and bass, and the late Shannon Hoon's quirky vocals find a home in Bob Dorough's catchy hippie philosophy/science.

PULP Common People (4:07)

PRODUCER: Chris Thomas
WRITERS: N. Banks, J. Cocker, C. Doyle, S. Mackey, R. Senior
PUBLISHER: Songs Of PolyGram International, BMI
Island 7138 (CD single)
Programmers could not hope for finer British pop than that being served up by this versatile and talented act. Layered in the fabric of "Common People" are soft keyboard threads and a majestic weave of blazing guitars. All this and witty lyrics to boot.

LAURA MARTINEZ Ritmo Latino (no timing listed)

PRODUCERS: JSJ, Zanella
WRITERS: Zanella, Martinez
PUBLISHERS: Over Exposed/French Lick/Bug/Lo-Walk, BMI
REMIXER: Zanella
Thump 2226 (cassette single)
It was bound to happen. The success of "Set U Free" by Planet Soul and "Feels So Good" by DJ Juanito and Lina Santiago is triggering a spree of dance-pop anthems employing a melange of house, freestyle, and electro-funk rhythms. Mar-

tinez has a charming presence, but she is not given much more to sing than the line "let the music take your body." A waste. Still, this track could easily woo crossover radio taste-makers and teenage listeners alike. Contact: 909-598-7028.

GILBERT Baila Selena (4:33)

PRODUCER: Gilbert
WRITER: Gilbert
PUBLISHER: not listed
Magie 002 (CD single)
Former Beverly Hills, Calif., judge (whose name is pronounced "jilbear") made respectable noise last summer on the top 40 morning-show circuit with the O.J. Simpson novelty ditty "100% Not Guilty." He returns with a more musically pleasing and equally amusing Latin-pop shuffler that will leave listeners awash in soothing images of sun, sand, and surf. He is playfully loose and engaging within an arrangement of fluttering guitars and salsa piano. Surprisingly strong and memorable. Contact: 310-395-1679.

QUINN Ecstasy In Avila (4:11)

PRODUCER: Quinn
WRITER: Quinn
PUBLISHER: Mysterion, ASCAP
Shiro 032 (CD single)
Ambient-pop enthusiasts yearning for the presence of Enigma will find warmth and comfort in this excursion into gentle, plush rhythms and soothing synths. With the only vocal presence being spare and subtle Middle Eastern choir chants, the odds of mainstream radio embracing this single are iffy at best. It really works best within the context of the artist's fine new album, also titled "Ecstasy In Avila."

R & B

★ SHAI I Don't Wanna Be Alone (3:53)

PRODUCERS: Shai
WRITERS: Shai
PUBLISHER: not listed
REMIXERS: SoulShock & Karlin
Gasoline Alley/MCA 3657 (c/o Uni) (cassette single)
One of the front-running acts of the doo-hop movement shows more maturity and potential for career longevity with each new single. This offering from "Blackface" has the soul and vocal sparkle of a vintage Spinners or Stylistics record, as Shai lays a foundation of harmonies that are wisely understated. The emphasis is on a finger-snappin' groove and a sweetly romantic melody. In keeping with the single's musical tone, the lyrics are warm and caressing, triggering a vocal that is heartfelt without flying over the top. A charmer deserving attention from R&B, top 40, and AC programmers.

★ ISLEY BROTHERS Let's Lay Together (4:09)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHER: Zomba Songs/R. Kelly, BMI
Island 7165 (cassette single)
One good turn deserves another. Ron Isley guests on the current R. Kelly smash "Down Low," and the mega-hot producer/artist returns the favor by co-opting one of his patented slow-jams for this venerable soul clique. Featured on the soundtrack to "Don't Be A Menace . . ." this groove grinds with recognizable heat, though the well-worn vocals of the Isleys elevate this single miles above anything of similar sound. T'would be so very nice to see an act that has contributed so much to R&B music enjoy a long-deserved chart revival.

★ BOO-YAA T.R.I.B.E. Chillin' On The West Side (4:00)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
First Kut/Samoan Mafia 001 (CD single)
When you think of this gangsta-styled

T.R.I.B.E., the last thing likely to come to mind is a laid-back vibe. But that is exactly what is served on this hit-worthy slow funk jam, on which masculine rapping is framed by smooth harmonies that combine original lyrics with interpretations of the Blue Magic pop/soul nugget "Sideshow." Now, don't start calling this posse soft or sell-outs. Even in this easy and accessible context, the boys come with an edge and assertiveness that befits their past. R&B radio should have a close listen ASAP, while the rest of us should look for the imminent album "Occupation Hazardous." Contact: 818-901-4878.

TEDDY Are You In The Mood (3:54)

PRODUCERS: Tone Capone, Eric L. Brooks
WRITERS: T. Martin, D. Blackman, B. Burrell
PUBLISHERS: Theodore Chipmunk, ASCAP; Nodlew/Bishtic, BMI
Noo Trybe/Virgin 11090 (CD single)
The Noo Trybe label broadens its well-respected gangsta rap creative palette with this smooth slice of old-school soul. Austin, Texas, newcomer Teddy comes to this sultry, easy-paced jeep jam proudly wearing the influence of Al Green and Marvin Gaye, among others. His youthful energy is infectious, as is his hip-swaying sensuality. R&B programmers need to make room for this promising talent—and look for his forthcoming debut album, "Soul."

COUNTRY

▶ REBA McENTIRE Starting Over Again (3:59)

PRODUCERS: Tony Brown, Reba McEntire
WRITERS: D. Summer, B. Sudano
PUBLISHERS: Sweet Summer Night, ASCAP; Right-song/Earbone, BMI
MCA 3701 (c/o Uni) (7-inch single)
The title cut from McEntire's current album of cover tunes, this hauntingly beautiful ballad is probably the definitive divorcee song. Written by gifted singer/dance diva Donna Summer and Bruce Sudano, the tune echoes the ache and sadness of a mature couple's broken relationship. McEntire turns in a polished performance, but this is a song that does not call for gloss or overproduction; it calls for vulnerability and real emotion. Dolly Parton delivered the goods on this tune years ago, and her rendition remains unequalled.

NEW & NOTEWORTHY

KEITH GATTIS Little Drops Of My Heart (3:35)

PRODUCER: Norra Wilson
WRITER: K. Gattis
PUBLISHER: Murbill, BMI
RCA 64488 (c/o BMG) (7-inch single)
This spirited single heralds the arrival of country music's newest potential superstar. This 25-year-old Austin, Texas, native has the voice, looks, and songwriting prowess (he wrote eight of his forthcoming album's 10 cuts), all the ingredients necessary to make him the next big thing. Having toured with seasoned veteran Johnny Paycheck, he has obviously learned the importance of being more than a good vocalist; he is also a true stylist. He leaves a vocal imprint on this country song that is a welcome change of pace from the safe records being routinely tossed out. Gattis has a hardcore, hard-edged sound that serves up the best of traditional country, yet has a fresh '90s energy. Great single from a great album!

▶ MARK COLLIE Lipstick Don't Lie (3:38)

PRODUCERS: James Stroud, Mark Collie
WRITERS: M. Collie, T. Bruce
PUBLISHERS: Music Corporation of America/Mark Collie, BMI; WB/Big Tractor, ASCAP
Giant 7794 (c/o Warner Bros.) (CD promo)
Collie is one of country music's most intriguing stylists, and his latest Giant single tackles one of the oldest themes in the genre. That's right, this is a cheating song. Collie delivers the painful message that "You can fool a true believer with the innocent wink of an eye, but everybody knows lipstick don't lie." This is a solid song, and Collie's on-target delivery should help this single find a welcome home on country radio.

★ KIM RICHEY From Where I Stand (2:59)

PRODUCER: Richard Bennett
WRITERS: K. Richey, T. Silvers
PUBLISHERS: Mighty Nice/Wait No More/Bluewater, BMI
Mercury 111 (c/o PolyGram) (CD promo)
A cleverly written, uptempo tune about how what goes around comes around. This is about a woman who finds herself on the hurting side of a relationship when the man who dumped someone for her is now dumping her for someone else. The chorus says, "From where I stand/I see an old familiar story/Only last time I was in your shoes/Now it's looking like it's my turn to be lonely/And I'll tell you I don't like the view." Richey has a fresh and inviting sound and a way with a lyric. Country radio should give this a chance.

CHET ATKINS I Still Write Your Name In The Snow (2:58)

PRODUCER: Chet Atkins
WRITERS: C. Atkins, B.E. Wheeler
PUBLISHERS: Athens/Sony Tree, BMI; Blue Duck, ASCAP
Columbia 78289 (c/o Sony) (7-inch single)
This bluegrass-inflected vocal track from Atkins' new guitar album, "Almost Alone," is definitely not what people expect from one of country music's distinguished elder statesmen, but that's exactly what makes it so much fun. It is hard to say what, if anything, country radio will do with this unusual little ditty, but some may find it a relief from the flood of sameness out there. Definitely a brave and unusual choice for a single.

TRACE ADKINS There's A Girl In Texas (3:29)

PRODUCER: Scott Hendricks
WRITERS: T. Adkins, V. Vipperman
PUBLISHER: not listed
Capitol 10341 (c/o Cema) (CD promo)
Capitol label chief Scott Hendricks' first signing since he took over the label is a smooth baritone from Sarepta, La., whom he discovered performing in a Nashville club. Adkins has a warm, likeable voice and confident-sounding delivery, but the song is nothing exceptional.

DANCE

▶ MASTERS AT WORK PRESENT NUYORICAN SOUL Mind Fluid (8:03)

PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
WRITERS: L. Vega, C.K. Gonzalez
PUBLISHERS: Indilu, BMI; K-Dope, ASCAP
REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
Nervous 20133 (CD single)
Club loyalists will get a pleasant jolt from this sultry instrumental, which is quite a departure from the typical Masters At Work house music sound. Instead, partners "Little" Louie Vega and Kenny "Dope" Gonzalez offer a stew of live, funk-driven vibes, coated with a dash of ambient keyboard flavor added for good measure. The resulting track is as enjoyable to the relaxed brain as it is encouraging to the twitchin' booty. Be on the lookout for a full-length Nuyorican Soul album later this year on GRP Records. Contact: 212-730-7160.

(Continued on next page)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Watson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diiberto (new age).

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

(Continued from preceding page)

ROCK TRACKS

CRACKER *I Hate My Generation* (2:57)
 PRODUCERS: Dennis Herring, David Lowery
 WRITERS: D. Lowery, J. Hickman
 PUBLISHER: Warner-Tamerlane/Biscuits And Gravy, BMI
Virgin 11085 (c/o Cema) (CD promo)
 Could we have a little angst to go with that Cracker, please? Singer David Lowery leaves no doubt in the minds of listeners that he is done with his peers. This track, off the band's follow-up to its potent "Kerosene" album, is, one hopes, an indicator of the future greatness of "The Golden Age." An instantly likable guitar hook and Lowery's distinctive, raking vocals fuel this rockin' title. Rock programmers, both modern and otherwise, will find this tune an easy fit.

★ **MARIA MCKEE** *Absolutely Barking Stars* (4:23)
 PRODUCERS: Maria McKee, Bruce Brody, Mark Freegrad
 WRITER: M. McKee
 PUBLISHERS: Little Diva/Geffen Again, BMI
Geffen 4873 (c/o Uni) (CD promo)
 Get ready for the new and improved McKee. The over-the-top howl of past recordings has been replaced by a more restrained, warmly shaded vocal style that explores a surprisingly strong lower range. The raw emotion is still there, but it's unleashed in spurts and displayed as much in the instrumentation as it is in her singing. This first single from "Life Is Sweet" is a spare rock ballad that combines urgent guitars with Phil Spector-styled strings. Uniquely beautiful and challenging, this single deserves a chance to be heard on rock and triple-A radio.

HOWLIN' MAGGIE *Alcohol* (3:55)
 PRODUCER: Harold Chichester
 WRITER: H. Chichester
 PUBLISHER: LaLa, ASCAP
Columbia 7742 (c/o Sony) (CD promo)
 Old-school rock with new-school funk. Howlin' Maggie proves that it knows its subject matter by dishing up a bumpy, giddy rock-'n'-roll ride. Opening acoustic guitars are a nice intro to the heavy strings that follow. Drink it up.

FOR SQUIRRELS *8:02 PM* (3:28)
 PRODUCER: Nick Launay
 WRITERS: For Squirrels
 PUBLISHER: Revolver Music, ASCAP
550 Music 7502 (c/o Sony) (CD promo)
 This follow-up track to the band's popular "Mighty KC" (read: Kurt Cobain), is not as accessible but shows off the band's considerable songwriting talent. "8:02 PM" surprises with a definite Stone Roses flavor.

THE GUFs *Crash (Into Me)* (5:11)
 PRODUCER: Brian Anderson, the Gufs
 WRITERS: not listed
 PUBLISHER: not listed
Atlantic 82883 (CD single)
 This nondescript rock tune is two minutes longer than it needs to be and more self-indulgent than it deserves to be. Though the quintet appears to have a good sense of arrangement and harmony, "Crash" is essentially bland.

RAP

GHOSTFACE FEATURING RAEKWON *Motherless Child* (no timing listed)
 PRODUCER: The RZA
 WRITERS: R. Diggs, D. Coles
 PUBLISHERS: Careers-BMG/Ramecca/Wu-Tang, BMI
Flavor Unit 9460 (CD single)
 An all-star lineup cannot save this limp track. With production by the RZA and guest vocals by Raekwon, one might expect more from this single. Lyrical content, though intelligent, is hurt by a soft, dull beat that lulls the listener into a stupor.

JACKERS *Down For Life* (4:18)
 PRODUCERS: Chris Jackson, Ricardo Frazer
 WRITER: C. Jackson
 PUBLISHER: not listed
Immortal 67298 (c/o Sony) (CD single)
 Former members of DRS dispense the real in this debut fact-finding track. Jackers keep you guessing about the style with which each line will hit you, interspersing fresh a cappella and a dance-ready refrain with bits of spoken drama. A notable remix by Muggs builds handily on the song's solid framework.



MUSIC

HULLABALOO
 MPI Home Video
60 minutes each, \$19.98 each or \$79.98 for boxed set
 MPI achieved nice results with its first four-volume collection culled from the '60s variety show, and it merits similar success from the second set. Part two features one hourlong and seven half-hour episodes sporting the Rolling Stones, the Kinks, Soupy Sales, Frankie Avalon, the Zombies, Marianne Faithfull, and plenty more hit-paraders. Combine the music with those eye-grabbing vintage outfits and hairdos and the result is a real retro hoot. All eight "Hullabaloo" episodes are now available on laserdisc.

CHILDREN

BLOSSOM THE CLOWN'S RAINY DAY OR ANY DAY OTHER STUFF VIDEO
 Creative Adventures
33 minutes, \$14.95
 With April showers in the forecast, this homespun live-action video aims to provide a rainbow of activities in which children can partake of the indoors. The china-doll-looking Blossom encourages viewers to use their imaginations to invent new ways to move their bodies and expand their minds. With a focus on relatively tame exercise and education over actual

rainy-day projects, the program will appeal more to older children who have already had a chance to get some of that excess energy out of their systems and are content to sit in front of the TV. (Contact: 909-585-6222)

EARTHWORM JIM
 MCA Universal Home Video
approximately 40 minutes each, \$9.98 each
 Decked out in his trademark cyber-powered "super suit," Earthworm Jim might just be the unluckiest, slimiest superhero of them all. MCA/Universal is kicking off the animated Warner Bros. Kids Network series' video debut with eight episodes packaged in four videos. Aside from the anticipated twisted sense of humor and adventure, each video contains behind-the-scenes clips, interviews with the show's creators, and footage not included in the TV versions. Theatrics aside, Earthworm Jim can also be found starring in two video games, in action-figure form, and on the faces of specialty trading cards.

GULLIVER'S TRAVELS
 PPI Entertainment Group
85 minutes, \$9.98
 Ted Danson's television miniseries rendition of the traveling Gulliver may not have met with much critical success, but PPI's release of the original animated feature—which is true to the magic of the classic Jonathan Swift tale—is a definite thumbs-up. Produced and directed by Max and Dave Fleischer, who animated the original "Popeye" cartoons, the video does not contain many of the ultra-modern animation techniques but is charming nevertheless. A note of market-confusion caution to retailers: Sony Wonder is releasing its own version of "Gulliver's

Travels" next month as the latest in that label's Enchanted Tales series.

HEALTH & FITNESS

DEEPAK CHOPRA: THE WAY OF THE WIZARD
 Mystic Fire Video
80 minutes, \$19.95
 World-renowned physician-cum-spiritual philosopher Chopra reaches out once again to the mass audience that continues to crave his knowledge in his latest video, which is based on his best-selling Random House book of the same name. The program, consisting of a straight-ahead lecture recently given by Chopra, touches on one of the good doctor's favorite themes: reawakening the magic in everyday life. As Chopra's following continues to grow, so too will the market for his videos, which will find a home in traditional retail outlets as well as bookstores and health food shops.

TRAVEL

AN IRISH COUNTRY CALENDAR
 Acorn Media
50 minutes each, \$19.95 each, \$79.80 for boxed set
 The charm and hospitality of rural Ireland comes to vivid video life in four volumes that Acorn is offering separately or in a nicely packaged boxed set. Each video drops in during a different season and takes viewers on a journey through historic homes and castles—and their emerald environs—situated in countryside towns from Derry to Limerick. Irish-Americans, travelers, and historians constitute the primary audience for this nostalgic series, which will suit retailers looking to keep that Saint Patrick's spirit alive. (Contact: 800-999-0212.)



DESCENT II
 Interplay
Windows 95/DOS CD-ROM
 As the sequel to one of last year's surprise hits, "Descent II" fires up more of the same white-knuckle-inducing action. The plot is irrelevant: Just imagine "Doom" in space. However, "Descent" is different from the majority of "Doom" clones. True 360-degree 3D action immerses the player in an intoxicating game environment, filled with 30 new levels in six worlds. New weapons and enemies enhance an already outstanding game. "Descent II" truly shines when it is networked with other live opponents. Up to eight players can simultaneously explore the precarious worlds found in the game. Retailers have been starving for a hit action title since, well, "Descent." "Descent II" should deliver.

OHIO PLAYERS
 "Ol' School"
Hybrid PC/Mac enhanced CD
 There's nothing but the hits on this enhanced CD from the masters of funk and soul. Multimedia highlights include live-performance footage of classic tracks "Love Rollercoaster," "Skin Tight," "I Want To Be Free," and "Fire." Each complete performance clip can be maximized to full-screen video. Other interactive elements include video interviews with the band and its fans and a roving video journey backstage after a recent concert by the act. "Ol' School" and still cool.

IN PRINT

GRRRLS: Viva Rock Divas
 By Amy Raphael
 St. Martin's Griffin
234 pages, \$12.95

Writing about women in rock is an exercise in contradiction. On the one hand, a book celebrating female musicians clearly wants to make the point that women are as equally talented and have as much right to perform rock music as men. On the other hand, the act of devoting a book to the subject of female rock musicians lumps these musicians into one category based on gender, suggesting they are a class unto themselves.

These contradictions are faced by the women in "GRRRLS," a series of in-depth interviews with 14 women in current rock: Courtney Love of Hole, Sonya Aurora Madan and Debbie Smith of Echobelly, Bjork, Nina Gordon and Louise Post of Veruca Salt, Gina Birch of the Raincoats, Kim Gordon of Sonic Youth, Ellyott Dragon of Sister George, the band Huggy Bear (the members of which submitted written essays), Tanya Donnelly of Belly, Pam Hogg of Doll, Kristin Hersh, and Liz Phair.

All these women wrestle with the ambiguities of their roles. They're all feminists in the sense that they believe women should be taken seriously and should be in control of their lives, and they're pleased to be role models for young girls looking for self-confidence. At the same time, they resent being defined by their gender in the media and want to be judged by their music.

All have faced subtle and overt sex-

ism in the business. Madan recalls that in one video, she wore glamorous clothes, even though in real life she dresses casually: "I walked on to the video set and I had my glasses on and my jeans and a jacket, and I walked past everyone and nobody paid any attention. But when I put on the dress and some makeup and a wig, walked down the stairs, most of the men were ogling me. And the cameraman said, 'God, the camera loves you.' It was just pathetic. Is that what it takes? A wig and a bit of lipstick?"

Courtney Love, who usually appears with shaggy, unkempt blond hair and wearing a loose, baby-doll dress, did a tour with Nine Inch Nails

on which she played with a different image: "I put my hair in ringlets every fucking night. In Minneapolis, I wore a dress that was so restricting and shoes that were five inches high. I could barely stage-dive. Then I got the best write-ups: for being feminine I guess. I couldn't move well and I was restrained, which equals great review. That's pretty horrid."

Even while deploring sexism in the business, none of the artists sound bitter toward men in general, and most play with male band members.

Beyond the similarities, the women are fascinating individuals and, in letting them speak for themselves, "GRRRLS" gives an intimate glimpse into the personal lives of these pioneers. Bjork began making music as a solo artist after leaving the Sugarcubes because, as she says, "I was getting completely pissed off going to local record shops and not finding anything that I liked, and walking out with one more Miles Davis record."

Most of the interviewees are thoughtful, intelligent, articulate, and sensible. However, Love, who opens the book, comes across as rambling and self-destructive.

Author Amy Raphael does a good job of introducing the bands and giving a clear history of women's pioneering role in rock music, from Joni Mitchell and Janis Joplin through Deborah Harry, Madonna, and the Riot Grrrl movement. "GRRRLS" is an intriguing glimpse into the lives of women rock musicians.

TRUDI MILLER ROSENBLUM



CALVIN TRILLIN, PIECE BY PIECE
 By Calvin Trillin
 Read by the author
 Highbridge Audio
3 hours (unabridged), \$16.95

Humorist/commentator Trillin, a 30-year veteran writer of *The New Yorker* and author of 18 books, has collected a selection of his funniest articles and poems in this, his first audio program. Trillin is at his witty, bemused best as he reflects on "teenspeak" (the language of teenagers), the shock of reading the newspaper and realizing that the people now in power are the dumb kids he knew in school, French vs. English, and his own misadventures as a city dweller in the country. On one country vacation, he wants to set crab traps baited with fish, but his wife and daughters protest that it would be "cruel and deceitful" to the crabs: "I tried to tell them that there's no way you can be deceitful to a crab," Trillin says. "Crabs don't think. There is nothing going through their minds like, 'Hey, this smells like a good fish head. I'll just crawl into this place, even though it seems a little like the place that Uncle Manny crawled into just before he disappeared forever. Hey... Hey, wait! I've been deceived!'"

Among the best pieces are Trillin's poems. In one, he marvels at his wife's knowledge of current fashions ("She mentioned something newly chic this year/To me, it looked like antique fishing gear/I'm stunned, as if she'd talked in Urdu prose/Just how do you suppose that Alice knows?"), and in another, he covers the stresses of the Christmas season ("A shopper's told it's vital he prevails. Prosperity depends on Christmas sales./Can't stop to talk, I say, 'No time! Can't halt/Economy could fail. Would be my fault.'") Trillin reads in a dry, ironic tone that perfectly suits his material.

CLASSIFIED ADVERTISING RATES

Call Jeff Serrette NY State - 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

**FAX YOUR AD
 212-536-5055**

Regular Classified: \$5.50 per word, minimum order: \$115.00
 DISPLAY CLASSIFIED: \$156.00 PER
 1" - 1 issue 143.00 PER
 1" - 3 issues 136.00 PER
 1" - 13 issues 127.00 PER
 1" - 26 issues 106.00 PER
 1" - 52 issues
 REVERSE ADVERTISEMENTS: \$20.00
 POSITION WANTED: \$75.00 PER COLUMN INCH
 BOX NUMBER: \$22.50/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE
CALL TOLL FREE: 1-800-223-7524

****REAL ESTATE TO THE STARS****
 For Real Estate information call Susan Mazo
 In NY (212) 536-5173

**Real Estate To The Stars
 \$74.00 per inch**
 ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

SERVICES

SERVICES

DEAL DIRECT WITH THE FACTORY

Manufacturing Tomorrow's Technology Today



Music, Software, Games, Interactive
 Multimedia, Education, Entertainment,
 Databases, Photo CDs, Movies and
 Karaoke. Mastering and Pre-Mastering,
 up to 6 color printing, replication,
 graphics, shipping and packaging, and
 fulfillment.

WINGS
 DIGITAL CORPORATION

10 Commercial Street • Hicksville, NY 11801
 Tel. 516-933-2500 • Fax 516-933-2506

Toll Free: 1-800-WINGS41

COMPACT DISCS • 85¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000

Complete CD and Cassette Packages Available

1-800-874-4174

CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC

1110-48th Avenue North • Nashville, TN 37209

THE NAMES YOU KNOW AND TRUST...

HIGH BIAS BULK-BLANK AUDIO TAPES
 UNBOXED-UNLABELED

LENGTH	TDK PRO-SA COBALT	maxell XL II	BASF CHROME PLUS	BASF CHROME SUPER
C-10	24 €	25 €	25 €	28 €
C-15	26 €	27 €	30 €	31 €
C-20	28 €	30 €	31 €	35 €
C-30	33 €	36 €	35 €	45 €
C-46	40 €	45 €	42 €	58 €
C-62	47 €	50 €	50 €	68 €
C-80	56 €	68 €	65 €	85 €
C-92	62 €	75 €	72 €	87 €
C-100	70 €	83 €	76 €	95 €

FULL LINE OF RECORDING
 AND DUPLICATING SUPPLIES



DIRECT ON CASSETTE PRINTING
 CUSTOM LABELS AND J-CARDS

ALL LENGTHS AVAILABLE - 1 MINUTE TO 126 MINUTES

...FROM THE COMPANY YOU KNOW AND TRUST

764 5th Avenue,
 Brooklyn, New York 11232
 In NYC Tel: (718) 369-8273
 24 Hour Fax: (718) 369-8275



National Recording Supplies Inc.

145 Lauro Pinero Ave.,
 Ceiba, Puerto Rico 00735
 In Puerto Rico Tel:
 (809) 885-2316

CALL TOLL FREE 1-800-538-2336

DJ - RECORD POOL - DJ - RECORD POOL

Xpress Pool

GET TODAY'S HOTTEST RECORDS FIRST!!!

1-800-284-4375

CALL NOW FOR A FREE APPLICATION (Professional DJ's only-PLEASE)
 WE ARE SERVICED BY ALL OF THE MAJORS AND MANY INDEPENDENT LABELS
 WITH THE NEWEST & HOTTEST MUSIC, BEFORE IT HITS THE STREETS.
 JOIN THE NATIONWIDE MEMBERS OF Xpress Pool AND GET IT FIRST!!!
R&B - RAP - DANCE - POP - REGGAE - COUNTRY
 FORMATS AVAILABLE: CD - VINYL - CASSETTES - VIDEO (VHS & 3/4")

**CD-AUDIO
 REPLICATION**

The best disc is an APD disc
1-800-APD-DISC (273-3472)
 FAX: (315) 769-0342



AMERICAN PRO DIGITAL

E-Mail:
apdinc@northnet.org

**1,000 CDs &
 1,000 CASSETTES**
\$2,895
 RETAIL READY!
FREE CATALOG
FREE DIGITAL BIN DEMO
CALL 1-800-955-7271

CD-AUDIO/CD-ROM

CASSETTE DUPLICATION • VINYL RECORDS

High-Volume Replication for Labels & Multi-media Producers -

Also, Complete, Retail-Ready Packages with Graphics Design & Packaging.

EUROPADISK, LTD.

CALL FOR OUR CATALOG! **800-455-8555**

75 Varick Street, New York, NY 10013, (212) 226-4401 FAX (212) 966-0456

Manufacturing for Independents, Since 1977

500 CASSETTES \$595

- COMPOSITE NEGS FROM YOUR CAMERA READY ART
- CASSETTE RUNNING MASTER
- TEST CASSETTE
- APEX PRINTING ON CASSETTE
- 1000 x ONE-COLOR INSERT (500 FOR REORDER)
- NORELCO BOX CELLO WRAPPED

REORDER ANYTIME \$385

1000 4-COLOR CASSETTES \$899

- CASSETTE RUNNING MASTER
- TEST CASSETTE
- APEX PRINTING ON CASSETTE
- 2000 x 4-COLOR INSERTS FROM YOUR PRINT-READY FILM (1000 EXTRA FOR REORDER)
- NORELCO BOX SHRINK WRAPPED

REORDER ANYTIME \$750

UP TO 22 MINUTES PER SIDE

Ask for our free brochure!!!

Rainbo Records and Cassettes

1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

DIGITAL BIN DUPLICATION

**CASSETTES
 1000 \$899**

CHROME - HX PRO

**COMPACT DISCS
 1000 \$1890**

FREE REFERENCE CD

PACKAGES INCLUDE: DIGITAL MASTER &
 TEST • PROFESSIONALLY DUPLICATED
 CASSETTES OR CD'S • FULLY PACKED
 • PRINTED INSERTS (FROM CUSTOMER'S FILM)

GUARANTEED QUALITY

FAX (818) 569-3718 • (800) 423-2936



1015 W. ISABEL STREET
 BURBANK, CA 91506

COMPACT DISC / VINYL / CASSETTE PRODUCTION
DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP
QUALITY !

FREE CATALOGUE or SPECIAL QUOTE, CALL:
 ALIGNED AUDIO 1-800-869-6561
 or 718-788-6969 / FAX 718-499-0421

SMALL AD. BIG VALUE!

CUSTOM COMPACT DISCS

AFFORDABLE SINGLE COPY CDS
 STARTING AT \$30. WRITE, CALL OR
 FAX FOR INFORMATION.

46 PRODUCTIONS

42W557 HAWK CIRCLE • ST CHARLES, IL 60175

TEL (800) 850 5423

FAX (800) 203 1725

Contact Us On The Internet at FortySixP@aol.com

CD-R's \$16*
 Your Logo / Fast Turnaround

ADVANCE / PRE-RELEASE REFERENCE / ROM BETA COPIES

*Per Disk For Multiple Copies

DB Plus Digital Services, Inc.
 250 WEST 57TH ST. N.Y.C. N.Y. 10107
 212-397-4099 / 397-2207 FAX

**CD
 MANUFACTURING**
 CASSETTE DUPLICATION • GRAPHIC DESIGN
 PRINTING • DIGITAL EDITING & MASTERING

1-800-527-9225

**GUIDE TO MASTER
 TAPE PREPARATION
 - FREE!**

Full of tips from the
 manufacturing side on how to
 prepare your master for error-
 free manufacturing
 A must for recording artists
 and studios.

Call today for your FREE copy
1-800-468-9353

609-663-5903 • <http://www.disc-makers.com>

DISC MAKERS

DIGITAL FORCE™

212-333-5953

E-Mail: digitalforce@morebbs.com

TOTAL CD, CD-ROM
 & CASSETTE PRODUCTION

MASTERING GRAPHIC DESIGN
 REPLICATION PRINTING
 PERSONALIZED EXPERT PACKAGING
 SERVICE

The Power of Excellence SM

330 WEST 58th ST, NY, NY 10019

**To order a
 BILLBOARD
 DIRECTORY**

Call

Toll Free

1 (800) 223-7524

HELP WANTED

YOUNG, HIP TV HOSTS/ REPORTERS WANTED

Are you the next Tabitha Soren, Dan Cortese or Daisy Fuentes? Are you interested in breaking into television? King World, the country's leading television syndication company, is launching a new five-day-a-week entertainment/music magazine show and is looking for "twenty-something" on-camera reporters and correspondents. You must be intelligent, hard-working, have on-camera presence and be able to "think on your feet." We are ONLY interested in candidates that have reporting/hosting/interviewing experience on-air. We're looking for demo tapes highlighting interviewing capabilities -- any on-camera work is a plus.

If you're qualified and would like the opportunity to become a star, please send your audio/VHS demo cassette to:

King World Productions

Dept. OTH • 12400 Wilshire Blvd. #1200 • Los Angeles, CA 90025



EVA-TONE, INC. REGIONAL MANAGER AUDIO SALES

If you are success oriented, goal focused and motivated by professional and personal growth opportunities, look no further. Eva-Tone is a successful family owned and operated manufacturer of audio cassettes, compact discs, flexible soundsheets and commercial printing. We are seeking a results oriented Sales Professional with a minimum of five years experience to manage our mid-west territory.

If you enjoy working with high-profile customers whose success is based on integrity, family values and quality products with turn-key projects managed all under one roof, we have them. Eva-Tone is located in Clearwater, Florida with over 375 employees and in a 200,000+ sq. ft. shop to manufacture your orders for audio and data products plus related printing and packaging services.

We offer a competitive commission based compensation plan with a comprehensive benefit package. Work with a professional staff in a growth-oriented environment. Send your resume to:

**Director of Human Resources
Eva-Tone, Inc.**

4801 Ulmerton Road
Clearwater, FL 34622
Fax: (813) 571-3124



Eva-Tone is an EOE

PUBLICITY

INDIE RECORD CO. seeks smart, savvy, enthusiastic publicity coordinator. Work phones, be creative, love jazz, classical and world music. Part-time - Full-time. Salary neg. send resume, cover letter, salary req. to: Dir. of Operations, P.O. Box 1268, Radio City Station, NY NY 10101

Sales Position

Major Distributor/One Stop seeks motivated salesperson with experience in international sales. Generous benefits. Relaxed work environment. Send resume and salary history to: Billboard Classified Box #8306 • 1515 Broadway New York, NY 10036

Eclectic, global record/mixed-media company has a position on the team available for a special sales person (a special person doing special sales to book, catalog, etc., markets). We're in Roslyn, Long Island. Fax resume and salary requirements to Ellipsis Arts 516-621 2750.

NY based music information company seeks highly organized, detail oriented ADMINISTRATIVE ASSISTANT. Must have good phone skills, and perform in deadline oriented environment. Please respond to: Box 8307, Billboard Classified, 1515 Broadway, New York, NY 10036

HELP WANTED



New York University

ASSISTANT DIRECTOR OF STUDENT ACTIVITIES PROGRAMS

New York University seeks an experienced administrator to oversee and administer the programming of major University events; to advise the NYU Program Board, student clubs and departments on all aspects of arts production; to oversee the Program and Ticket Central Box Offices and the on-campus night club events and activities.

Requirements: Bachelor's degree or equivalent combination of education and experience in an arts related field, 3-4 years' experience in arts administration and production. Knowledge of youth culture and performing arts trends. Ability to advise and teach students all aspects of event programming and to supervise staff.

Excellent benefits include NYU tuition for self, spouse and children. Send resume and cover letter to: Pamela Bolen, Director, Student Programming and Facilities, NYU Loeb Student Center, 566 LaGuardia Place, Room 300, New York, NY 10012.

NYU encourages applications from women and members of minority groups

CORPORATE EVENTS MANAGER Gibson Musical Instruments

Gibson Musical Instruments, a global corporation with 21 product lines, seeks a Corporate Events Manager to be located in Nashville, TN. Successful "hands on" candidate must possess a proven track record in producing domestic and international corporate events including concerts.

Candidate must:

- Have ability to develop professional materials;
- Be able to present and close sponsorship deals;
- Manage/produce benefit concerts (from the ground up);
- Maintain productive relationships with participating sponsors;
- Be self-motivated, detail-oriented, team-oriented, and able to work on a budget;
- Have computer knowledge in Windows, Microsoft office, Internet and CompuServe;
- Have great written and verbal communication skills;
- Experience managing/producing a global band tour or managing an amphitheater a PLUS.

Send resume and salary history to:

**Gibson Musical Instruments
Attn: Human Resources - CEM0396
1818 Elm Hill Pike
Nashville, TN 37210**

BUYER

Handleman Company, a NYSE traded international wholesaler of music, video, books and computer software with annual revenues exceeding \$1 billion, has a video buyer position available.

Position will direct and coordinate product procurement, inventory management, return processing and assortment planning. Will coordinate marketing and advertising efforts with other corporate departments.

Position requires a Bachelor's Degree in Marketing, Business or relevant field, 5 years of purchasing experience in mass retail environment, good communication skills, organized, pc knowledgeable and a team player.

Please send resume, with salary requirements to:

**HANDLEMAN COMPANY
Attn: Human Resources: VB
P.O. Box 7045
Troy, Michigan 48007-7045**

EQUAL OPPORTUNITY EMPLOYER

PROMOTION MANAGER WANTED

Major independent music company has an opening for a Los Angeles-based Promotion Manager to oversee all radio and tour promotion for the U.S. market. Some travel required. Candidate should have at least 3 years experience in radio promotion at multiple formats. Must have strong leadership abilities, exceptional organizational and communication skills, and computer experience. EOE/Send resume with salary request and verifiable references.

Billboard Classified - Box #8305
1515 Broadway, New York, NY 10036

MUSIC PUBLISHER

seeks organized, skilled, motivated individual with good phone voice. IBM Microsoft Word for DOS and Quicken proficiency. Some Publishing Administration/ or Licensing knowledge a plus. Fax resume to Ms. Trasso (818) 382-2260

**REAL ESTATE RATES
Rate \$74
1 inch by 1 Column
See Coupon For Details**

FOR SALE

DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes & CD's
TARGET MUSIC DISTRIBUTORS
7925 NW 66th Street - Dept. J
Miami, Florida 33166
PH: 305-591-2188 • FAX: 305-591-7210
DEALERS ONLY

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's
• Thrash • Noise • New Age

Campus Records
Wholesale Distributor of
"Deletions/Overstocks" IMPORT EXPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX
For a Unique Blend of Independent and
Major Label Closeouts and Overstocks
• Industrial • C&W • Reggae • Electronic • Dance

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000. FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
P.O. BOX A
TRENTON, NJ 08691-0020

**YOUR ADVERTISEMENT
HERE ...
800-223-7524**

COMPUTERS

RecordTrak
Inventory Management
For Record Stores
800-942-3008
Fax 203-289-3930
Voice 203-265-3440

Musicware
Complete POS / Inventory
Control for ALL your record and
multimedia store needs!
Available in Spanish too!
PHONE: (919)833-5533
FAX: (919)833-1900
518 S. Main St. Suite 408, Raleigh, NC 27605 (Also in Europe)

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR
THE MUSIC & VIDEO INDUSTRY
770-449-0338
MORE THAN 30 YEARS OF EXPERIENCE
770-840-9723 FAX

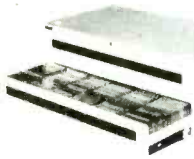
**STOP ...
LOOK ...
ADVERTISE -
IN
BILLBOARD'S
CLASSIFIED
SECTION
1-800-223-7524
FAX: 212-536-5055**

(Continued on next page)

FIXTURES

**FACTORY DIRECT
• CD JEWELBOX STORAGE CABINETS.**

In Stock Now, No Waiting.
Choice of colors, 2 sizes.
2 drawer, 570 Capacity, \$239
3 drawer, 855 Capacity, \$269
Prices INCLUDE locks.
Textured steel construction.



• CD JEWELBOX SHELF, 2-TIER.
Gridwall, Slatwall, Pegboard.
8 facings, capacity 64. 25" long,
double tier. Black, white, grey.
Adjustable dividers. "Flip-thru"
browsing. Use for CD-ROM.

Architectural Merchandising Floor
Plans at "no cost or obligation".

- JEWEL BOX OR LONG BOX
COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS
- ELECTRONIC ARTICLE
SURVEILLANCE SYSTEMS

Stocked in Baltimore & Los Angeles

Free 100 Page Color Catalog

1-800-433-3543

Fax: 310-937-2070

INVESTORS WANTED

INVESTORS

Producer - Artists
approaching
Major Labels
(203) 281-7708

**SONG LYRICS
Over 50 Titles**

LOVE SONGS, COUNTRY, POP
PRE-DEMO PUBLISHING DISCOUNT AVAILABLE
GREAT TAX SHELTER!
Investors or Partners Wanted
Showtime Productions Inc.
1 800 287-5058

POSTERS

POSTERS • POSTERS
BUY DIRECT FROM THE LARGEST
MANUFACTURER IN THE U.S.
ROCK 'N' ROLL • PIN-UPS • SPORTS • WE ALSO
SPECIALIZE IN BLACK LIGHT VELVET POSTERS
AND MUCH MORE!!
FULL COLOR CATALOG AVAILABLE
CALL Toll Free 1-800-221-6730
(In N.Y. 718-441-5500)
Sunky ENTERPRISES, INC.
132-05 ATLANTIC AVE.
RICHMOND HILL, N.Y. 11418
DEALERS ONLY

WHOLESALE POSTER CATALOG
Hottest Music, Movies,
Fantasy, Collegiate & More!
Plus it's FREE!
POSTERSERVICE, INC.
Available to retailers only.
800-666-7654

MERCHANDISE

**T-SHIRTS/CAPS PROMOTIONS
EVENTS • FESTIVALS**
LOWEST PRICES in America!
Fastest Turnaround • Best Service!
Call Joe at **K SPORT (800) 524-8159**
FOR A SAMPLE AND CATALOG
AVAILABLE ONLY TO THE INDUSTRY

**PROFESSIONAL
SERVICES**

ENTERTAINMENT ATTORNEYS
now accepting new clients
complete representation for the industry
contract drafting, review, negotiation, etc.
for artists, record labels & management
deal shopping, free initial consultation
Tarzia & Tarzia, Esqs. (212) 239-1222
15 Penn Plaza, OF2-Suite52, NY, NY 10001

Deduct up to 50% on your Dental bill.
4,000+ Dentists accept the DDS card.
DENTAL CARE SAVINGS
More Information (800-274-5009)

**BUSINESS
OPPORTUNITIES**

WORKING ABROAD
Are you looking for a different and better life?
Now the book is here which gives you
detailed information about working permits,
wage-, working and lodging conditions, visas,
travel expenses, etc. abroad. You will also find
addresses to companies in Europe, U.S.
Canada, West Indies, Australia and the Far
East, looking for labour force within most
professions. The book consists of 143 pages.
Interested? If yes, ask for our free brochure,
which will give you further information about
the book, by sending us an international
coupon that can be bought on all mail offices,
and an envelope with your name and address.
You can also buy the book directly through
us by paying \$25 U.S. Dollars or 18 pounds
through an international coupon.
Note. We do not transmit employment!
KE Info Service
Box 10048
800 10 GÄVLE
SWEDEN

**BOOKS/
PUBLICATIONS**

INTERNET MADE EASY
Step by Step Instructions. Learn to
find FREE info on movies, music,
news, etc. Send only \$10 to
CNS, P.O. Box 622526,
Orlando, FL 32862

FREE DJ & NIGHTCLUB CATALOG
88-Pages of pro sound, lighting & video
gear. Discount prices! All major brands!
Call Today: 1-800-945-9300
**PRO SOUND &
STAGE LIGHTING™**

★★★★★★★★★★★★★★★★★★★★
**REAL ESTATE
TO THE STARS**
★★★★★★★★★★★★★★★★★★★★
Rate \$74 - 1 inch by 1 column
Susan Mazo
(800) 223-7524 • (212) 536-5173
★★★★★★★★★★★★★★★★★★★★

Wyndemere
Real Estate CO., Inc.
**RENTAL
Writers? Artists?**
Want something other than Fire Island???
Peaceful farm living on over 60 acres.
Furnished available now. Long term
preferred. Gather your friends, couples or
singles. \$4,000 per month.
1-800-890-8999 ask for Gerry

GOV'T FORECLOSED homes
for pennies on \$1.
Delinquent Tax, Repo's,
REO's. Your Area.
Toll Free (1) 800-898-9778
Ext. H-4672
for current listings.

LONG ISLAND, WATERFRONT
Neo-Classic Custom Built 13,000 Sq. Ft.
Bay Front Home Indoor and Outdoor
Pools, Pool House, Dock, Boat Lift and
Many Extras.
Brian A. Ammar (516) 447-2377
BANK OWNED - FINANCING AVAILABLE
TO QUALIFIED BUYER

WANTED TO BUY

**SMITH-ALSTER
— AND COMPANY —**
**Music & Video
INVENTORY
CONSULTANTS**
WE BUY
NAME BRAND MERCHANDISE
> Audio Books > Video Games
> Consumer Electronics > Computers
> Videos > Compact Discs
> Laser Discs > Cassettes
(305) 351-0000
Fax: (305) 351-0561

Too much overstock?
Selling your Collection?
Going Out of Business?
**CASH for CDs, Tapes,
LPs, Software, Videos**
Scott at 602-835-9102

You can rely on us
to reach the buyers
who want to purchase
your products and
services

**Billboard classified ...
year round the place
to be.**

**Billboard classified ...
can help in selling
your service,
locating an employee,
advertising
promotional products
or selling your home if
you're relocating**

Rely on us today!

Jeff Serrette
1-800-223-7524,
212-536-5174 or
for

**Real Estate to the
Stars**
Susan Mazo
1-800-223-7524,
212-536-5173

Billboard
1515 Broadway
New York, NY
10036

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Wild For Mariah. "Who can get naked quicker?" was the question posed to KYLD (Wild 107) San Francisco personalities Hollywood, in hat, and Big Joe during a recent station promotion. The live remote offered listeners a chance to sing karaoke tunes to win a trip to see Mariah Carey in Tokyo—which doesn't help explain why the team from the "Dog House Morning Show" was taking its clothes off. Listener P.K. Kelley won the trip with a version of Al Green's "Let's Stay Together," while Big Joe was the triumphant stripper.

'Crockpot Records' Are Built To Last Top 40 Is Seeing More Slow-Breaking Hits

This story was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor.

Think of them as crockpot records for a microwave world.

With top 40 radio polarized between PDs who look for active records that ignite quickly, burn brightly, then burn out, and PDs who are still driven primarily by research, a growing number of records that aren't hits during their initial release enjoy rich and rewarding afterlives, long after the mental chalk outline has been drawn around them.

Among titles finding new or ongoing

success at radio following relatively unspectacular initial chart runs are Los Del Rio's "Macarena," After 7's "Til You Do Me Right," the Backstreet Boys' "We've Got It Goin' On," Simply Red's "Fairground," and Chris Isaak's "Somebody's Cryin'." The continued endurance of those records—and others that became chart hits but took forever to come home, such as Everything But The Girl's "Missing" or Diana King's "Shy Guy"—says a lot about how stations expect records to react and how labels are having to realign promotion schedules.

Michael Plen, Virgin Records senior VP of promotion, says such surprise successes are all about faith in a record and the lost art of patience.

"Til You Do Me Right" is a case in point. "It took a long time for people to believe in that record," Plen says. "All it had going for it was sales and some early belief from a few key programmers. It came onto the charts and then fell off, but that never deterred us. We made it a hit for four or five key players and then used that information to sell it to other people."

Plen admits that the length of time it takes to get certain records to fly sometimes messes up the marketing of a follow-up single. "Our game plan is usually flexible, but still not to the point where it matches the schedule of radio," he says. "When we come with the next track, we always hear, 'I'm still breaking the last one.'"

Plen says it's easy to lose promotional momentum in such situations. "Our lifeblood is still retail," he says. "Where is the record positioned in the stores? Are there any returns? Our sales department can't wait around for seven months to follow up a record." For those long-term call-out monsters, by the time the active audience is finished buying the record, the passive audience is just beginning to react favorably.

Plen cites two situations involving slow-breaking records from last year. Cracker's "Low" took 11 months to play out, he says, causing the second single, "Get Off This," to be rereleased three times. Ultimately, "Get Off This" imploded because "Low" continued to grow and pulsate after the fact. The same occurred with Shaggy's "Boombastic."

"We released that record last March, and in December it was still a powerful recurrent," Plen says. During that time span, while "Boombastic" was enjoying success in many markets, the label attempted to release two follow-up singles, "In The Summertime" and "The Train Is Coming." According to Plen, neither was taken seriously, as they had to live in the shadow of "Boombastic."

Jack Satter knows from patience. As senior VP of promotion for Jive Recordings, he's more than familiar with the Backstreet Boys record that was released Aug. 21, 1995, and is still gen-

erating more than 400 spins at pop radio. The reason the record is still breathing is the fragmented fashion in which it was played, according to Satter.

"It took a long time to develop at stations like KDWB Minneapolis, but thanks to their patience, it ended up being No. 1 for six weeks and still sits at 50 spins today," he says. "We've had over 100 pop stations playing it, but all at different times."

He says the single has also become successful internationally. "If I had to do this all over again, I'd have broken it internationally first, then used that success story to break the record domestically on a much more productive schedule."

Satter was expecting a four-month run with the initial single and, in fact, had the follow-up record, "I'll Go Anywhere For You," ready to ship earlier this year. Because of the unforeseen prolonged life span of the first single, the second release date has been pushed back to April 29, leaving an eight-month gap between singles.

Another record that should qualify for Medicare is "Missing" by Everything But The Girl. The single broke out of south Florida early last year, when KIOI (K101) San Francisco PD Casey Keating played it last April while programming WHYI (Y100) Miami.

"[Y100 music director] Al Chio first heard it in the clubs, so we put it on the air and got instant reaction," Keating recalls. Atlantic Records also exhibited patience when it worked the record several times in 1995. That patience has since been rewarded. "Missing" was the most-played record on the Top 40 Airplay Monitor Mainstream chart for the fourth straight week last week, making it one of the few records of this type with a successful chart run.

K101 also had beyond-the-grave success with the Pretenders' "I'll Stand By You." Keating says that although the station has played the song since last September, it remains a solid B. "It's a consistent top five tester with women 24-40, with no burn," he says.

Another K101 success story is "Somebody's Cryin'" by Chris Isaak, which the station started playing in May 1995. "It's also testing as a B-rotation record, and we can't get it to burn," Keating says. "It's been around longer than a lot of radio careers."

Reprise Records VP of promotion Marc Ratner agrees. "Chris Isaak is the type of artist that drives promotion people crazy," he says. "His stuff always seems to research a year later. The same situation happened with 'Wicked Game' a few years ago."

It happened again recently with Isaak's "Go Walking Down There." (Continued on next page)

Christian KKLA Spreads Word Online L.A. Station Broadcasts Shows In Real Time

BY DEBORAH EVANS PRICE

NASHVILLE—As Christian music labels strive to bring their artists to mainstream acceptance, the Christian radio community is conducting its own crusade to meet listener needs and draw a new audience to the format.

To that end, KKLA Los Angeles has become the first Christian radio station on the Internet. Not only can listeners log on to KKLA's site on the World Wide Web, but if equipped with the appropriate software, they can hear much of the station's programming in real time, including flagship air personality Warren Duffy's "Duffy & Co. Live From L.A."

"We wanted to make a statement about where Christian radio is today," says GM Dave Armstrong. "I think in the past it has been viewed as a second-class citizen, where the attention to quality wasn't as high as it is on general-market stations. And we want people to know that we believe we sound as good as any radio station in Los Angeles. That is our objective—to put the best product on the air we possibly can."

Owned by the Salem Radio Network, KKLA is one of the most-listened-to Christian talk-radio stations in the country. The outlet won the National Assn. of Broadcasters' Marconi Award in 1995 for

religious/gospel station of the year.

With this new venture, KKLA aims to raise its profile even further. In addition to all the station's talk and teaching shows being carried live on the Internet, KKLA's Web page is the site for chat rooms and scheduled conferences with station talk-show hosts and producers. The program schedule is available on the page, which also sells Christian T-shirts, CDs, and other merchandise from the Christian Shopping Mall, and includes information on how to contact advertisers and shop on the Net. The station is developing a children's area, too, which may be dubbed "Kid's Corner."

KKLA contracted NetValue Sales Group to design, engineer, and create the Web page and its support system using software from Netscape Communications Inc., King Technology Corp., and Gryphon Microproducts. The graphics for the station's home page were designed by I.D. Publications.

The move represents a financial investment for the station, one that Armstrong feels is worthwhile for a number of reasons.

"When I looked at it, I could see that we were going to be able to recoup our investment in the project," he says. "We didn't go into it thinking we were going to lose money on it. Nor was our motivation necessarily to make it profitable. We

believe the promotional value will be significant and the ministry value will be really significant because we're going to take Christian radio into parts of the world that didn't have access to it now.

"There are parts of the United States that don't have a Christian radio station. We felt that the ministry value, combined with the promotional value, made sense. And economically, we believe, it will pay for itself."

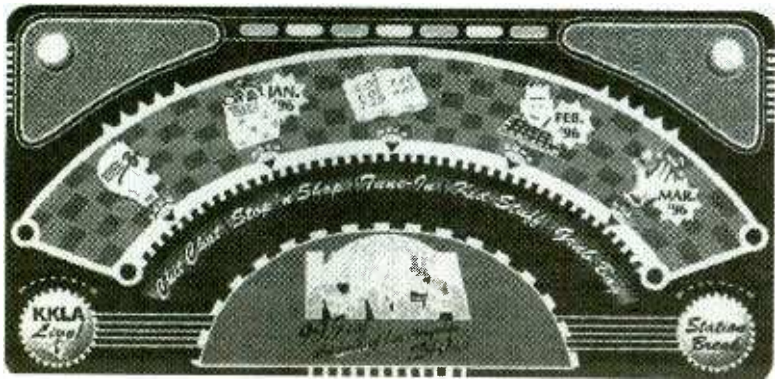
Duffy, who hosts "Duffy & Co." each weekday from 4-7 p.m., says he is excited about the opportunity to interact with Internet users. "Our first contact came from Florida. Then we heard from Kansas, and immediately your antenna goes up and you realize you're probably in the infancy of something that's going to be developing into something huge over the years," Duffy says.

Duffy—who also hosts "Alive Across America," a live, two-hour syndicated show on Salem Radio Network—compares his experience with broadcasting over the Internet to his early radio days in Washington, D.C., a time when he was working for an AM station.

"It was in the days when there was no FM. You couldn't buy a car with FM radio in it," he recalls. "There was no such thing as AM/FM sets. You didn't buy a clock radio [that] came with FM. There were no AM/FM hand-held radios. But the people I worked for in Washington had an FM signal. So we used to give away FM radios on the air during the day and promote the fact that at night after we switched to our FM signal, [that] we were having one-hour blocks of music without commercials, and things like that. We had to sell FM radio back in those days."

Duffy continues, "And it was interesting back then to see that people had that first wave of response—'Boy, the music sounds so much better on FM. Boy, this is great, not too many commercials'—and 30 years later, I'm getting that same

(Continued on next page)



Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	2	7	5	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION 1 week at No. 1
2	1	1	20	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN
3	3	3	10	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	ROD STEWART
4	4	2	24	BLESSED ROCKET 85239/4 ISLAND	ELTON JOHN
5	5	4	34	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
6	9	13	9	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
7	10	9	8	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
8	6	8	21	YOU'LL SEE MAVERICK 17708/WARNER BROS.	MADONNA
9	8	10	17	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
10	14	23	3	COUNT ON ME ARISTA 1-1976	WHITNEY HOUSTON & CECE WINANS
11	11	6	10	JESUS TO A CHILD COLUMBIA WORKS 78010/HFFEN	GEORGE MICHAEL
12	12	12	40	KISS FROM A ROSE ZTT SIRE 17898/WARNER BROS.	SEAL
13	16	15	18	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
14	7	5	22	EXHALE (SHOOP SHOOP) ARISTA 1-2885	WHITNEY HOUSTON
15	13	11	45	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
16	18	18	4	FAITHFULLY RIVER NORTH 163007	PETER CETERA
				*** AIRPOWER ***	
17	23	—	2	ALWAYS BE MY BABY COLUMBIA ALBUM CUT	MARIAH CAREY
18	19	16	37	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
19	17	17	22	TIME ATLANTIC 87098	HOOTIE & THE BLOWFISH
20	15	14	14	DREAMING OF YOU EMI LATIN 88120/UM	SELENA
21	20	20	4	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
				*** HOT SHOT DEBUT/AIRPOWER ***	
22	NEW	1	1	DON'T WANNA LOSE YOU MERCURY 852457	LIONEL RICHIE
23	22	28	7	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
				*** AIRPOWER ***	
24	25	24	4	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN
25	21	19	12	A LOVE SO BEAUTIFUL COLUMBIA ALBUM CUT	MICHAEL BOLTON

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	3	22	TIME ATLANTIC 87095	HOOTIE & THE BLOWFISH 2 weeks at No. 1
2	2	1	20	ONE SWEET DAY COLUMBIA 78074	MARIAH CAREY & BOYZ II MEN
3	3	2	25	NAME WARNER BROS. 17758	GOO GOO DOLLS
4	15	22	5	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
5	5	5	18	MISSING ATLANTIC 87124	EVERYTHING BUT THE GIRL
6	4	4	24	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	DEEP BLUE SOMETHING
7	6	6	24	BLESSED ROCKET 85239/4 ISLAND	ELTON JOHN
8	7	11	17	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
9	13	12	13	I WANT TO COME OVER ISLAND 854528	MELISSA ETHERIDGE
10	9	8	33	ROLL TO ME A&M 581114	DEL AMITRI
11	10	10	33	TIL I HEAR IT FROM YOU A&M 581380	GIN BLOSSOMS
12	11	15	15	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
13	8	9	26	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
14	14	14	43	RUN AROUND A&M 580982	BLUES TRAVELER
15	12	7	45	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
16	17	16	17	ONE OF US BLUE GORILLA 852368/MERCURY	JOAN OSBORNE
17	16	13	37	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
				*** AIRPOWER ***	
18	20	21	7	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
19	18	17	40	KISS FROM A ROSE ZTT SIRE 17898/WARNER BROS.	SEAL
				*** AIRPOWER ***	
20	19	20	7	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	SOPHIE B. HAWKINS
21	21	23	11	INSENSITIVE A&M 581274	JANN ARDEN
22	30	32	4	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE
23	24	27	9	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
24	26	31	4	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
25	25	24	8	THE WORLD I KNOW ATLANTIC 87088	COLLECTIVE SOUL

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Track service. 53 adult contemporary stations and 43 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 200 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

'Modern Rock Live' To Get Boost From Sony Radio Show, Electronics Co. Team For Extensive Promo

BY CARRIE BORZILLO

LOS ANGELES—In what appears to be one of the most extensive and visible promotional campaigns for a syndicated radio show, Global Satellite Network and Sony Electronics are making the exclusive cuts heard



weekly on "Modern Rock Live" available to consumers.

With the purchase of select Sony Discman units or Sony CD boom boxes, consumers will receive a mail-in coupon good for a two-CD compilation featuring songs recorded live from "Modern Rock Live," which is syndicated on some 80 stations nationwide.

More than 2.5 million Sony products will be stickered with the exclusive CD offer and the "Modern Rock Live" logo. The campaign marks the first time Sony Electronics has tied in with a radio program, according to Bob Nell, director of portable audio at Sony Electronics.

The 18-track compilation features the Goo Goo Dolls, Jewel, the Dave Matthews Band, Ben Folds Five, Victoria Williams, Massive Attack, Soul Asylum, Blues Traveler, Ned's Atomic Dustbin, Pete Dinklage, Terence Trent D'Arby, Bettie Sever, Shudder To Think, the Posies, the Violent Femmes, Letters To Cleo, and Belly.

CHRISTIAN KKLA SPREADS WORD ONLINE

(Continued from preceding page)

sense from the Internet. Not everybody has figured out the technology to know how it works. Not everybody has the gear yet, but you're beginning to see that little ground swell out there.

"There are people that are into this new medium, and they're having a ball with it. I think that KKLA, particularly as a Christian station, is on ground floor of something that is going to be huge," Duffy says.

For his first broadcast on the Internet, Duffy's show featured an interview with Whitewater special prosecutor Kenneth Starr, who rarely consents to interviews. Duffy says he was reading an article on Starr that mentioned him being a Sunday-school teacher. So he asked Starr to talk about his faith on the show. Starr accepted the invitation. "He's an honest Christian man who wants to shine a light on the truth," Duffy says.

In addition to Duffy's live show, the station also carries such programs as Chuck Swindoll's "Insight For Living," Dr. James Dobson's "Focus On The Family," and John MacArthur's "Grace To

NETWORKS & SYNDICATION

The songs, not available elsewhere, are interspersed with comments from the artists and begin with a brief introduction about the radio show.

The yearlong nationwide campaign, which begins April 1, includes extensive print, television, radio, and point-of-purchase advertising.

The "Modern Rock Live" logo will be splattered around the country like that of no radio show before. Ads will appear in consumer magazines, such as Rolling Stone, and in pop displays at stores that carry Sony product.

"I don't think anyone has tied in with a national radio show like Sony

is now doing with 'Modern Rock Live,'" says Howard Gillman, president of Global Satellite Network, who adds that some CDs will be given away on air.

International Strategic Marketing's John Anderson, the consultant to Sony Electronics who put the project together, says the company was looking for a way to expand on the relationship between Sony, which advertises on "Modern Rock Live," and the program.

"We wanted to create something special that will help drive sales [of Sony products] and, at the same time, something that 'Modern Rock Live' will get a big kick from."

The television spots will begin airing on major networks on Memorial Day. The campaign will also be promoted on the Internet on the World Wide Web sites for Sony and "Modern Rock Live."

'CROCKPOT RECORDS' ARE BUILT TO LAST

(Continued from preceding page)

About three weeks ago, WKTI Milwaukee PD Danny Clayton heard it on crosstown modern rocker WLUM and said, "We gotta be playing this." Although it was the single prior to the current "Graduation Day," Clayton says, "We think it's a wonderful song, and we've made a full commitment. It's a hallway fave, and it's already pulling curiosity calls."

Ratner, like his promotional counterparts at other labels, often sees that when a record or artist takes longer than four weeks to generate decent research, the "microwave mentality" of today's programmer tends to wish those records away, into the cornfield of stiffs. Any forward momentum is lost before those artists that require special handling begin to connect with their intended audience. Reprise is lucky enough to have almost an entire roster devoted to just that type of artist, including Enya, whose "Any-

where Is" has inched along at various stations since late last year.

Ratner says the major markets use call-out as a major gauge of success, but often find it's a Catch-22. "How do you justify hanging on to a record to find out how it's really doing? There's usually a big difference between initial familiarity and long-term familiarity," he says. "A lot of programmers just can't devote eight to 12 weeks to a record."

Although the BoDeans' "Closer To Free" has quickly become a call-out record, that song already had outside familiarity because of its "Party Of Five" exposure on TV. However, Ratner says Toad The Wet Sprocket's "Good Intentions" from the "Friends" soundtrack took a long time to establish.

"Just by my own observations, I find it usually takes 200 spins per station until the real familiarity kicks in and you can get a realistic idea of a song's performance," Ratner says. "I've seen a lot of programmers make a decision about a song at the 60-70 spin level, and the results are like night and day."

The dilemma, according to Ratner, is, "How do you ask someone for a 200-spin commitment? Who gets to be that first guy, especially when it's someone whom people respect?" He says there are only a handful of stations that can actively influence other programmers.

"That's the hardest job in promotion," he says. "It's easier to get the add than the necessary spins. The trick is to get a quality station to give us the 200 spins, because we find the call-out situation really changes."

Many times, Ratner finds that when a record is tested after only 60 spins, it may test familiar with a chunk of dislike, but when tested after 200 spins, the call-out story changes drastically, usually for the better.

"Records that test well at 50 spins are like doughnuts," Ratner says. "They might taste good, but they're just empty calories. It's those subtle foods that you learn to like as an adult that really matter. Those are the records that test late but end up lasting forever—the building blocks of your station's metabolism."

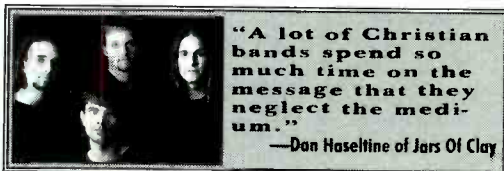
If I had my way, there wouldn't be a Christian music industry," says Dan Haseltine, singer for Essential/Silvertone act Jars Of Clay. "If the music is good enough, it shouldn't be segregated."

No. 16 with a bullet on Modern Rock Tracks this week, "Flood," the first single from Jars Of Clay, deals with a religious theme in a manner unique to the chart but typical of the band's debut album. The string-spiced folk-pop song has as its protagonist someone who "is searching for God to help pull him through the struggles of life," Haseltine says. "It's a man's plea to be saved from guilt, saved from himself."

Writing about spirituality and theological questions comes naturally to the band, Haseltine says. "Most of us grew up in the church and in Christian homes. We take our faith seriously, so it comes out

in our music."

According to Haseltine, most Christian music just isn't on par with what's in the mainstream. "Because a lot of the bands try to develop a ministry, they spend so much time on the message that they neglect the medi-



um," he says. "They don't take the art seriously enough. "People in the Christian music audience are more forgiving than those in the secular market," Haseltine

adds. "Secular listeners are more critical. And that's the way it should be."

Although the members of Nashville-based Jars Of Clay produced much of their album themselves, "Flood" and the next single, "Liquid," were produced by King Crimson guitarist and session hero Adrian Belew. Working with Belew was a great experience and helped to set a creative tone for the album, Haseltine says, but "the guitar players were a little intimidated."

Belew helped cast "Liquid" as a bright pop song with chiming harmonies, but lyrically, the track is a graphic depiction of the crucifixion of Christ. "People tend to downplay what actually happened during the crucifixion," Haseltine says. "We wanted to paint a vivid picture."

Billboard® FOR WEEK ENDING MARCH 30, 1996

Album Rock Tracks				ARTIST	
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	15	3 wks at No. 1	SANTA MONICA (WATCH THE WORLD DIE) EVERCLEAR	TIM KERR/CAPITOL
2	3	4		IN THE MEANTIME SPACEHOG	HIFI/SIRE/EEG
3	4	2		BIG BANG BABY STONE TEMPLE PILOTS	ATLANTIC
4	2	2		1979 SMASHING PUMPKINS	VIRGIN
5	5	3		HEAVEN BESIDE YOU ALICE IN CHAINS	COLUMBIA
6	6	6		FOLLOW YOU DOWN GIN BLOSSOMS	A&M
7	7	5		THE WORLD I KNOW COLLECTIVE SOUL	ATLANTIC
8	11	14		SISTER THE NIXONS	MCA
9	9	8		BRAIN STEW/JADED GREEN DAY	REPRISE
10	8	9		NAKED GOO GOO DOLLS	METAL BLADE/WARNER BROS.
11	10	7		CUMBERSOME SEVEN MARY THREE	MAMMOTH/ATLANTIC
12	13	16		AEROPLANE RED HOT CHILI PEPPERS	WARNER BROS.
13	12	13		SHE'S JUST KILLING ME ZZ TOP	LOS HOOLIGANS/EPIC SOUNDTRAX/EPIC
14	19	19		MACHINEHEAD BUSH	TRAUMA/INTERSCOPE
15	16	18		WHAT DO I HAVE TO DO? STABBING WESTWARD	COLUMBIA
16	15	17		DROWN SON VOLT	WARNER BROS.
17	20	21		WATER'S EDGE SEVEN MARY THREE	MAMMOTH/ATLANTIC
18	21	20		EVERYTHING FALLS APART DOG'S EYE VIEW	COLUMBIA
19	14	12		WONDERWALL OASIS	EPIC
20	18	10		I GOT ID PEARL JAM	EPIC
21	24	22		BIG ME FOO FIGHTERS	ROSWELL/CAPITOL
22	17	11		SEE YOU ON THE OTHER SIDE OZZY OSBOURNE	EPIC
23	22	15		GLYCERINE BUSH	TRAUMA/INTERSCOPE
24	27	28		LEAVING HERE PEARL JAM	EPIC
25	23	23		AWAY TOADIES	INTERSCOPE
26	26	26		YOU DON'T KNOW ME AT ALL DON HENLEY	GEFFEN
27	28	30		IRONIC ALANIS MORISSETTE	MAVERICK/REPRISE
28	29	34		BALLBREAKER AC/DC	EASTWEST/EEG
29	30	37		BORN WITH A BROKEN HEART KENNY WAYNE SHEPHERD	GIANT
30	25	24		PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
31	36	2		COUNTING BLUE CARS DISHWALLA	A&M
32	34	39		ZERO SMASHING PUMPKINS	VIRGIN
33	NEW	1		ROCK AND ROLL ALL NITE KISS	MERCURY
34	37	32		MY FRIENDS RED HOT CHILI PEPPERS	WARNER BROS.
35	31	25		NATURAL ONE FOLK IMPLOSION	LONDON/ISLAND
36	32	27		I WANT TO COME OVER MELISSA ETHERIDGE	ISLAND
37	40	2		WHERE THE RIVER FLOWS COLLECTIVE SOUL	ATLANTIC
38	33	31		VOICE OF EUJENA BROTHER CANE	VIRGIN
39	NEW	1		GET A JOB HOG	DGC/GEFFEN
40	38	33		NOT TODAY RUST	ATLANTIC

Billboard® FOR WEEK ENDING MARCH 30, 1996

Modern Rock Tracks				ARTIST	
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	13	3 wks at No. 1	IRONIC ALANIS MORISSETTE	MAVERICK/REPRISE
2	2	2		IN THE MEANTIME SPACEHOG	HIFI/SIRE/EEG
3	3	6		BIG ME FOO FIGHTERS	ROSWELL/CAPITOL
4	4	2		BIG BANG BABY STONE TEMPLE PILOTS	ATLANTIC
5	12	15		CHAMPAGNE SUPERNOVA OASIS	EPIC
6	5	4		BRAIN STEW/JADED GREEN DAY	REPRISE
7	6	3		1979 SMASHING PUMPKINS	VIRGIN
8	7	10		SANTA MONICA (WATCH THE WORLD DIE) EVERCLEAR	TIM KERR/CAPITOL
9	8	7		HEAVEN BESIDE YOU ALICE IN CHAINS	COLUMBIA
10	10	9		FOLLOW YOU DOWN GIN BLOSSOMS	A&M
11	9	8		PEACHES THE PRESIDENTS OF THE UNITED STATES OF AMERICA	COLUMBIA
12	11	11		AEROPLANE RED HOT CHILI PEPPERS	WARNER BROS.
13	17	24		MACHINEHEAD BUSH	TRAUMA/INTERSCOPE
14	19	19		ZERO SMASHING PUMPKINS	VIRGIN
15	14	13		JUST A GIRL NO DOUBT	TRAUMA/INTERSCOPE
16	21	26		FLOOD JARS OF CLAY	ESSENTIAL/SILVERTONE
17	18	16		ONLY HAPPY WHEN IT RAINS GARBAGE	ALMO SOUNDS/GEFFEN
18	13	5		WONDERWALL OASIS	EPIC
19	20	17		WHAT DO I HAVE TO DO? STABBING WESTWARD	COLUMBIA
20	15	14		CAUGHT A LITE SNEEZE TORI AMOS	ATLANTIC
21	16	12		NAKED GOO GOO DOLLS	METAL BLADE/WARNER BROS.
★★★AIRPOWER★★★					
22	28	35		SWEET LOVER HANGOVER LOVE & ROCKETS	BEGGARS BANQUET/AMERICAN/REPRISE
23	22	18		NATURAL ONE FOLK IMPLOSION	LONDON/ISLAND
24	25	20		CUMBERSOME SEVEN MARY THREE	MAMMOTH/ATLANTIC
25	24	25		TINY MEAT RUBY	CREATION/WORK
26	27	23		THE WORLD I KNOW COLLECTIVE SOUL	ATLANTIC
27	23	21		BLUSTER SALT	ISLAND
28	26	22		GLYCERINE BUSH	TRAUMA/INTERSCOPE
29	NEW	1		I HATE MY GENERATION CRACKER	VIRGIN
30	32	32		EVERYTHING FALLS APART DOG'S EYE VIEW	COLUMBIA
31	29	27		I GOT ID PEARL JAM	EPIC
32	31	29		HONKY'S LADDER THE AFGHAN WHIGS	ELEKTRA/EEG
33	33	33		GUILTY GRAVITY KILLS	TVT
34	37	40		SISTER THE NIXONS	MCA
35	30	28		DROWN SON VOLT	WARNER BROS.
36	40	2		A COMMON DISASTER COWBOY JUNKIES	GEFFEN
37	36	34		A WALK BAD RELIGION	ATLANTIC
38	NEW	1		PHOTOGRAPH THE VERVE PIPE	RCA
39	34	31		LEAVING HERE PEARL JAM	EPIC
40	NEW	1		DRUGS AMMONIA	EPIC



HITS! IN TOKIO

- Week of March 10, 1996
- Heaven Only Knows / Swing Out Sister
 - Like Marvin Gaye Said (What's Going On) / Speech
 - Let Your Soul Be Your Pilot / Sting
 - No One Else / Total
 - Anywhere Is / Enya
 - One Of Us / Joan Osborne
 - Spaceman / Babylon Zoo
 - I'll Do It / Nahki And Diana King
 - Party / Dede
 - Apple Eyes / Swoop
 - Philosophy / Ben Folds Five
 - Take Cover / Mr. Big
 - I Believe / Mette Hartman
 - Never Never Love / Simply Red
 - Dub I Dub / Me And My
 - Sittin' Up In My Room / Brandy
 - Jesus Is Just Alright / DC Talk
 - Power Of A Woman / Eternal
 - Follow You Down / Gin Blossoms
 - Taiyouteni Tsukihia Kokorono Ryouteni / UA
 - Nobody Knows / The Tony Rich Project
 - Real Love / The Beatles
 - While The Earth Sleeps / Peter Gabriel With Deep Forest
 - Taffy / Lisa Loeb And Nine Stories
 - Don't Stop The Music / C + C Music Factory
 - Do That Dance / Nile Rodgers
 - Be Yourself / Colour Club
 - Name / Goo Goo Dolls
 - Get Down On It / Louchie Lou And Michie One
 - Veneno Da Lata / Frenanda Abreu
 - Primal / Original Love
 - Mouth / Merril Bainbridge
 - Gangsta's Paradise / Coolio Featuring L.V.
 - Baby Maybe / Ice
 - Diggin' On You / TLC
 - Fallin' In Love / La Bouche
 - One More Chance / Madonna
 - Peaches / The Presidents Of The United States Of America
 - Beautiful Life / Ace Of Base
 - I Was Born To Love You / Queen
 - I Need To Be In Love / Carpenters
 - Don't Look Back In Anger / Oasis
 - Some Bridges / Jackson Browne
 - Good Sweet Lovin' / Louchie Lou And Michie One
 - Feel The Goodtimes / Charlene Smith
 - Jackson Cannery / Ben Folds Five
 - Banzai - Sukideyokatta - / Ulfuhs
 - Runaway / The Corrs
 - The Fun Lovin' Criminal / Fun Lovin' Criminal
 - One Sweet Day / Mariah Carey & Boyz II Men

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Complicated Deals Turn Into Labyrinths: Entercom, Viacom, EZ's Big-Time Buys

IT'S JUST NOT A GOOD IDEA to order radio station letterhead in bulk anymore.

A mere week's worth of business has one station trading hands twice in one day, the Seattle radio market playing aggressively into the current ownership squeeze, and enough high-profile executives scooting to the competition to make one think twice before blinking again.

First, Entercom bought New York rocker WAXQ (Q104) from GAF Corp. for \$90 million, then swapped it—on the same day—to Viacom in exchange for Seattle oldies KBSG-AM-FM and modern KNDD (the End).

The sale of Q104 puts to rest raging rumors that the station would end up with Evergreen, creating an easy outlet for its WRCX Chicago bad boy **Mancow Muller** to spread his egomania to a New York—and potentially a **Howard Stern**—audience.

But to get your brows in a furrowing frenzy, consider this: Viacom (which now holds 10 radio stations) also owns Washington, D.C., country powerhouse **WMZQ**. Might the company be willing to give the format another try in the country-barren New York market after **WYNY**'s switch last month to top 40/rhythm **WKTU**? Q104 scored a woeful 2.0 share in the fall Arbitrons, below that of **WYNY**'s final 2.4 rating.

Bill Figenshu, president of Viacom's radio division, says that despite calls from the Country Music Assn. "and everybody else that wants us to be country, if [country] doesn't research out, I'm not doing it."

Figenshu obviously hasn't forgotten the company's late **WKHK**—now its New York-owned **AC WLTW**—which made an unsuccessful run in the early '80s as country Kick FM.

"It would be suicide for me to go back to the company and say, 'You know that format we gave up? I want to do it again,'" Figenshu says. Not exactly an endorsement for country, huh? Just in

case Q104 leans in another direction, the smart money is pointing toward '70s or FM news/talk.

Back in Seattle, Entercom's deal for the Viacom stations gives it four outlets in the market, including triple-A **KMTT**.

But the bigger headline goes to EZ



by Chuck Taylor

Communications, which has signed to trade its New Orleans stations, **WEZB/WRNO/WBYU**, to Heritage for that company's country **KRPM/KCIN** Seattle. With this acquisition, EZ now owns all three major Seattle country stations, following its deal to buy **KYCW** from Infinity. EZ also owns classic rock **KZOK**, giving it four FMs in the market, more than any other owner. At deadline, EZ was simulcasting **KMPS** on **KCIN**; a new format—and a new staff—is imminent.

On the executive front, as we told you at press time last week, **WHTZ** (Z100) New York director of programming and operations **Steve Kingston** announced his resignation after nine years at the top 40/modern outlet. He's landed at crosstown rival **WXRK** (K-Rock), which flipped from classic rock to modern earlier this year. Kingston will have to sit out a six-month noncompete with Z100 before he assumes the PD title at the Infinity property. **Tom Poleman**, meanwhile, lets go of the PD reins at **KRBE** Houston to become only the third PD ever at Z100, following **Scott Shannon** (now at crosstown **WPLJ**) and **Kingston**.

As for the fate of current K-Rock PD **Andre Gardner**, station executives say they hope there will be a place for him, but the decision ultimately lies with **Kingston**.

As if that weren't enough to tax those guys who paint the names on office doors, Z100 music director **Andy Shane** has resigned to take on those duties at Evergreen's **WKTU**. Shane spent five years at Z100, three of them under the direction of then-MD **Frankie Blue**, who, a few weeks ago, left the Box to become PD at **WKTU**.

So, who really requires six degrees of separation in this industry?

I took last week off to confirm that the big yellow ball in the sky really is the sun. After this notorious East Coast winter, I was happy to see that in Arizona's Phoenix and Scottsdale, the earth is still capable of warming. There were great sights, spotless streets, lots of open air, and a boatload of 100,000-watt stations for a radiohead to chew on while riding to the Grand Canyon. I have to credit Pleasant Valley Broadcasting for giving a "hole" new meaning to clever calls with its country **KRIM**.

FORMATS: NO MO' AC

AC WKQI (Q95.5) Detroit moves to adult top 40 as "Detroit's continuous hit music station," while **AC WJQI** Norfolk, Va., flips to a modern-based top 40 adult format as **WPTW** (the Point).

WCDA Albany, N.Y., switches from satellite country to gold-based country as **WPTR-FM** under new PD **Steve Warren**, formerly oldies host at the late **WYNY**.

Duopoly country **WYHK** Toledo, Ohio, flips to an adult R&B format as **WIMX** (Mix 94.7).

And in the week's strangest ownership shift, album **WRZK** Tallahassee, Fla., flips to top 40 **WWLD** (Wild 106) in a duopoly with three owners. **WRZK** was sold to Tally Radio, a partnership of local owners **Timm**, **Catamont**, and **HVS Broadcasting**. **HVS' Jon Hill** will be GM. **Orlando**, from crosstown **WXSX**, joins as MD.

FOLKS: HEY, WHERE'D THEY GO?

Following last week's departure of **KMLE** Phoenix PD **Shaun Holly**, two other Chancellor programmers have announced plans to leave the company: **Alan Sledge**, operations manager/PD of **KNEW/KSAN/KBGG** San Francisco, and **Cary Rolfe**, MD/acting PD of struggling country **KZLA** Los Angeles, currently ranked 21st in the market. Sledge moves to **KMPS** Seattle in the newly resurrected PD position. Rolfe has been named PD at **KUBL** Salt Lake City. He replaces **John O'Rourke**, who exited several months ago. **John Sebastian** exits classic rock **KSLX** Phoenix to program **KZLA**.

Former **KIKK** Houston PD **Gary Moss** has been named PD at **WCOL-FM** Columbus, Ohio. Moss replaces **Michael Cruise**. And current **KIKK** PD **John Roberts** adds OM duties for duopoly partner **KILT-FM**.

WTIC-FM Hartford, Conn., MD **Tony Bristol** has been named PD at **WKCI** (KC101) New Haven, Conn., replacing **Steve Wilson**.

Sean Ross, Phyllis Stark, and John Loscalzo of Airplay Monitors contributed to this column.

PD Santosuosso At Home At Forward-Thinking KMEL S.F.

KMEL San Francisco PD **Michelle Santosuosso** has been training for her job for her entire career: "It was the most natural move I've ever made," she says.

Santosuosso has been a fan of **KMEL** since age 19. When she worked with **Kevin Weatherly** and **Guy Zapoleon** at the original **KZZP** Phoenix, she used to fly to the Bay Area on weekends just to listen to the station. "When I got this job," Santosuosso recalls, "Guy called me and said, 'Well, you finally made it to **KMEL**.'"

Between **KZZP** and **KMEL**, Santosuosso worked with **Weatherly** at **KKLQ** (Q106) San Diego, before moving to New York as director of crossover promotion for **RCA**. Later, she joined former **KMEL** PD **Keith Naftaly** as assistant PD of **KKBT** (the Beat) Los Angeles. When **KMEL** PD **Dave Shakes** moved to sister station **KIOI** in October 1994, Santosuosso got the call.

Recently, **KMEL** has been moving from its longtime R&B slant

to dance and going head to head with rival **KYLD** (Wild 107.7). "As a heritage station, you're always evolving," she says. "As an outlet targeted to young people, much like **MTV**, you have to continually reinvent yourself."

Street research director **Alex Mejia**'s sole duty is to talk to young people about their favorite songs, DJs, and stations. Based on his input, "we're finding that dance records are top of mind," Santosuosso says. "Alex first felt it last summer, when he came to us with the **Bucketheads** and **C+C Music Factory**'s 'Robi-Rob's Boriqua Anthem,' both of which have lasted forever."

The dance music resurgence in San Francisco follows a similar boom at **KPWR** (Power 106) Los Angeles and the recently debuted **WKTU** New York. Make no mistake, Santosuosso says, "hip-hop is still important to this station. We didn't drop anything we already played. We simply added to it." She adds **KMEL** will still be early on such acts as **2Pac**, **Rappin' 4-Tay**, and **D'Angelo**. "Rap has broadened its appeal, especially since **West Coast** rap is so melodic."

An important factor in **KMEL**'s change is the loss of Latino-targeted **KHQT** (Hot 97.7), which dominated nearby San Jose for years. Santa Clara County (containing San Jose) makes up 40% of the San Francisco diary return. "It's important for us to do well in an area where **Hot 97.7** used to dominate," she says.

Capitalizing on strong South Bay name recognition, **KMEL** hired former **Hot 97.7** DJs **Lisa Foxx** and **Victor Zaragoza** as two-thirds of the new "KMEL Breakfast Club," replacing **John London**. The show is anchored by **Sway**, former host of the nightly rap show.

"None of these players had ever done morning drive before," she says. "We wanted it to be a direct reflection of the multicultural lifestyle of the Bay Area.

Traditionally, when you change something as large as your morning show, you usually see a ratings dip before it catches on, but if the latest **AccuRatings** are any indication, we've actually grown from where we were."

KMEL features block programming beyond the standard mix-show fare, including shows devoted to reggae, house music, and oldies. Even the public-affairs talk show "Street Soldiers" has musical content. "That's why our

[Broadcast Data Systems] spins may appear lower than **Wild 107**, because of our commitment to these other important musical genres," says Santosuosso.

San Francisco has rarely adhered to the usual industry template for top 40. "Those standards might hold true in Montana," Santosuosso says, "but you can't fit this market into any neat category."

Here's a 3 p.m. hour: **Total**, "No One Else"; **Bucketheads**, "The Bomb! (These Sounds Fall Into My Mind)";

Fugees, "Killing Me Softly"; **Mariah Carey**, "Always Be My Baby"; **KE**, "Strange World"; **Mary J. Blige**, "Not Gon' Cry"; **Ice Cube**, "You Know How We Do It"; **Sandy & Papo**, "La Hora De Bailar"; **D'Angelo**, "Lady"; **Brandy**, "Sittin' Up In My Room"; and **Debra Laws**, "Very Special."

Santosuosso says that music director **Joey Arbagey** "has great ears and always fights for the records he believes in. He's the one who keeps the soulful edge to the station."

She also praises marketing director **Katie Eyerly** as being "completely locked into every movie company, and [she] has great relationships with everyone from **Great America** to **MTV**."

Besides coordinating the **KMEL** Summer Jam, Eyerly oversees the **KMEL** World Wide Web site on the Internet. Given the proximity to **Silicon Valley** and such computer-heavy schools as **Stanford** and **Berkeley**, more than 50% of Bay Area households have access to a computer. "This is a forward-thinking market, so we have to do it right," she says.

The most important consideration when changing a heritage station, according to Santosuosso, is not to bend to outside influences. "When you change your station, the armchair quarterbacking starts immediately. You have to have a clear vision of what's real and what isn't," she says. One of the biggest boosts Santosuosso received was a phone call of support from **Kevin Weatherly**. "He said only you and your staff need to know what's going on and why."

"This is not a dictatorship here. **KMEL** continues to evolve in a fluid process, based on many individual personalities," she says. "I know we're doing the right thing. I've studied this station for eight years."

KEVIN CARTER

newsletter...

CBS RADIO NETWORKS is shutting down **CBS Americas**, its Spanish-language network April 12. The 6-year-old venture offered sports, features, and news to stations in the U.S. and Latin America. VP/GM **Robert Kipperman** says the network was unprofitable and fell "far below" expectations. **UPI**, which provides news, may continue the service autonomously.

RON CHAVIS was awarded \$250,000 in a racial discrimination suit filed against **WRRK** Pittsburgh. The DJ was fired in 1993 for being late and not taking direction. His suit charged that blacks were relegated to overnight and week-end positions.

GROUP SALES: American Radio Systems has purchased **Marlin Broadcasting** for \$66.5 million; Marlin's stations include **WFLN** Philadelphia, **WQRS** Detroit, and **WTMI** Miami. The latter will be sold back to Marlin president **Woody Tanger** for \$18 million.

STATION SALES: **WTVR-AM-FM** Richmond, Va., from **Park Communications** to **Clear Channel** for \$18 million; **KLUC/KXNO** Las Vegas from **Nationwide** to **American Radio Systems** for \$11 million; **KRYS-AM-FM/KMXR** Corpus Christi, Texas, from **Ranger Broadcasting** to **Gulfstar** for \$6 million; **Suburban Chicago's WABT/WWJY** from **M&M Broadcasters** to **Z Spanish Network** for \$3.6 million.

WHEN-AM-FM Syracuse, N.Y., from **Park** to **Cox Broadcasting**; **KIKI-AM-FM/KKLV/KHVH** Honolulu from **Henry Broadcasting** to **Patterson**; **WKHL/WSTC** Fairfield County, Conn., from **Q-Broadcasting** to **Commodore Media**.

POLYDOR'S CAST

(Continued from page 5)

debut, which spawned the No. 2 Modern Rock Tracks hit "There She Goes."

Cast is already a success in England with its Polydor debut album "All Change," and the Liverpool-based quartet promises to make waves state-side as well with the album's U.S. release April 2 on Polydor.

Fueled by word-of-mouth within the industry and from raves about the band in the British press by Oasis' Noel Gallagher, Cast's first single, "Alright," has already been embraced in the U.S., and anticipation at retail is high.

"It's been a top five phoner for us, and we're getting people calling up not just requesting it, but really wanting to know more about this band," says Aaron Axelsen, assistant music director at modern rock KITS (Live 105) San Francisco.

"They write really great pop songs: universal, accessible pop songs with not a lot of reference to British culture, which is a problem with some Britpop bands," Axelsen adds. "These are simple, pop gems. I believe Oasis' 'Wonderwall' opened the door for a slew of new pop records."

Paul Adam, the Polydor U.K. director of A&R who signed Cast to its worldwide deal in 1994, says it's this reaction at radio and America's newfound affection for Britpop that will be the key to translating the band's success in its homeland across the Atlantic.

"Oasis has shown that the Americans understand this," says Adam. "They understand it, and they want it."

IMPORT TRACK AIRED

Many modern rock heavyweights in the U.S., such as Live 105, WFNX Boston, XTRA-FM (91X) San Diego, and KPNT (the Point) St. Louis, pulled "Alright" off the import of the album approximately a month ago, says Dave Darus, VP of promotion and artist development at Polydor. The track didn't officially go to radio until March 6.

According to Broadcast Data Systems, "Alright" is being played on 24 modern rock and album rock stations.

"There's a lot of love at alternative radio for the La's. When they hear ['Alright'] they want to hear the whole record," says Darus. "The word-of-mouth is great, too."

The song will get added exposure with its inclusion in the upcoming Winona Ryder film, "Boys," and accompanying A&M soundtrack, due April 9. Television spots set to air in mid-April for the movie, which opens May 10, will feature "Alright."

The video for the song begins airing on MTV's "120 Minutes" Monday (25).

"All Change," an uplifting pop collection of well-crafted, bouncy, sing-along gems, was released in the U.K. Oct. 16, 1995, and has sold approximately 190,000 copies.

The album, produced and mixed by John Leckie (John Lennon, Pink Floyd, the Stone Roses), reached No. 7 on the Hits of the U.K. album chart and spawned three top 20 singles on the corresponding singles chart: "Fine-time" reached No. 17, "Alright" reached No. 13, and "Sandstorm" reached No. 8. A fourth single, "Walk-away," has been serviced in the U.K.

All songs are published by PolyGram Music Publishing Ltd., with the exception of "Alright," which is with Go! Discs Music Ltd.

Power, who penned all 12 of the tracks on the album, trades in his bass for lead vocal and guitar duties in Cast.

(Continued on page 145)

Stay at The Mark. Stay Real.



Why stay in a posh uptown hotel with attitude, when you could stay at The Mark? We're posh, (even more so with our new rooms). The difference is you can relax, let loose, be yourself here. We have everything you need to make your business life easy — a prime location, a great restaurant, computer and fax capabilities, telephone voice mail plus a new world-class wellness suite with sauna to release some stress. And because after business we want you to be as comfortable as possible, we'd like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much, we have one with our name on it. The Mark, Madison Ave. at E. 77th St., N.Y. Reservation, call 212-744-4300 or 1-800-843-6275.

SMALL LUXURY HOTELS OF THE WORLD

one of *The Leading Hotels of the World*®

Music Video

PROGRAMMING

Directing Is Yankovic's 'Paradise' Accordianist Builds Career Behind Camera

BY DOUG REECE

LOS ANGELES—Although "Weird Al" Yankovic is regularly noticed for his clowning antics and hilarious music spoofs, the Scotti Bros. artist is developing a name for his directorial efforts.

Yankovic, whose most recent clip, "Amish Paradise," debuted on MTV March 11, has directed four other videos for his songs, as well as two clips for comedian Jeff Foxworthy ("Party All Night" and "You Might Be A Redneck If...").

In "Amish Paradise," Yankovic spoofs "Gangsta's Paradise" by Coolio featuring L.V. with a wacky look at the austere religious sect.

One highlight from the clip includes a peculiar visual effect in which Yankovic said his lines phonetically in reverse and then ran the videotape backward.

Spike Jonze employed a similar technique in his clip for the Pharcyde's "Drop" (Billboard, March 9).

The clip also contains a bevy of visual gags, including a peaceful Amish Yankovic being mocked by tourists and Amish children sneaking a peak at Amish Babes magazine.

Although the lighthearted nature of Yankovic's songs helps keep a fun atmosphere on the set, those who have worked with the director/artist say he is exceptionally professional.

Florence Henderson, who in "Amish Paradise" sends up Michelle Pfeiffer's character from the Coolio video, was impressed with Yankovic's behind-the-scenes presence.

"I wasn't sure what to expect, but Al was incredibly professional and prepared. It was nothing like the insane persona [you normally see]," Henderson says.

According to Yankovic, who made his directorial debut in 1986 with his clip "Christmas At Ground Zero," the decision to lens his own videos was a natural progression.

"In my own defense, I've been extremely involved in all of my



Florence Henderson and "Weird Al" Yankovic from the "Amish Paradise" clip.

videos," says Yankovic. "My manager, Jay Levey, directed my videos early on and did a remarkable job, but the truth is, I was just getting to be more and more of a control freak."

Craig Armstrong, producer of "Amish Paradise" and other Yankovic projects, such as "Headline News" and "Bedrock Anthem," calls Yankovic "one of the better-orga-

nized, more visionary types of directors I've worked with in video, television, or film."

Yankovic, however, is more concise when describing his directing style.

"I still use an analytical approach, but I find the best way to stay focused is to imagine dollars floating out of the windows," he quips.

For Yankovic, the medium has grown in importance for his career since he began directing.

"Creatively, videos add another level or two to the song," he says, "and commercially, though a lot of disc jockeys will play my stuff, '90s playlists have tightened up considerably. This has become a very important venue for me."

Beth LaMure, executive producer at Daisy Force Pictures and Yankovic's directorial representative, says that she hopes Yankovic will begin directing videos for other acts.

LaMure says that although several labels have reacted enthusiastically to the prospect of working with the director, finding the right project is an immediate concern.

"Al is willing to work somewhat straight, and I don't think that [the clips] would have to be as over the top as they have been. If the right young, quirky band got together with him, the results could be amazing."

PRODUCTION NOTES

NEW YORK CITY

Shyheim's "This Is Real" was directed by Steven Carr for Crazy Horse Productions. Daphne McWilliam produced.

Director Matt X is the eye behind Ladae's "Party 2 Nite," while Nicola produced for Rat Productions. Pat Darrin directed photography.

LOS ANGELES

Marla Glen's "Also Love You" and "Ain't That A Shame" clips were

directed by David Scheinmann, while Paul McNally produced.

Monifah's "I Miss You" was directed by Terry Heller and Chuck Ozeas for Rat Productions. Michael Nadeau produced, while Ozeas directed photography.

OTHER CITIES

Nigel Dick directed Silverchair's "Israel's Son" clip for Squeak. Steven Fredrksz and Catherine Finkenstaedt produced, while Vance Burberry directed photography for the Rancho Maria, Calif., production. Dick is also the eye behind Oasis' "Champagne Supernova" video. Finkenstaedt and Phil Barnes produced, while Simon Archer directed photography in London.

The director also lensed Celine Dion's "Falling Into You" in Nice, France. Finkenstaedt and Mark Fetterman produced, while Archer directed photography.

Finally, Dick directed Eros Ramazzotti's "Pui' Bella Cosa" in Lancaster, Calif. Fetterman and Finkenstaedt produced, while Christopher Lanzenberg directed photography.

Director Marc "Spark" Calixte is the eye behind Woodlawn Click's "A Million Ways To Get Paid." Film Noire duo T.H. Davis and April Lundy produced the Chattanooga, Tenn., shoot. Davis and Lundy are also producing a series of short videos for the group Seek. Lundy directed the Atlanta shoot.



Flying High. The Red Hot Chili Peppers take a break from the filming of their latest clip, "Aeroplane." Pictured, from left, are drummer Chad Smith, guitarist Dave Navarro, bassist Flea, and singer Anthony Kiedis. Along for the ride is Flea's daughter, Clara, who is pictured on her dad's shoulders.

Billboard Vid Confab Heads To S.F.; CMT Moves East

HOLD THESE DATES! After 17 years in Los Angeles, the Billboard Music Video Conference is moving. This year's event will be at the Crown Plaza Parc Fifty-Five Hotel in San Francisco Nov. 7-9. Advance hotel reservations and sponsorship and registration information can be obtained by contacting Maureen Ryan at 212-525-5002.

The 18th annual conference is likely to be the largest yet, with many surprises in store. Keep reading the Eye for exciting new developments.

CMT EXPANSION: Country Music Television is expanding its reach into the Czech and Slovak Republics. The country music video programmer, which has already significantly extended its international reach over the past few months, will launch in those territories April 1.

About 100,000 subscribers to Cable Plus will receive the European feed of CMT as part of the provider's international cable network lineup, which also includes CNN and MTV.

Cable Plus is the dominant cable television provider in the Czech and Slovak markets and reaches 77 Czech and 33 Slovak towns through its 10 regional subsidiaries.

NOTORIOUS NASHVILLE: New York-based Notorious Pictures has

opened offices in Nashville. Among the directors being represented by Notorious Nashville are Richard Murray, Guy Guillet, and Norman Jean Roy. The Notorious Nashville contact is Kevin Marcy, at 615-872-2773.

BJORK—THE EARLY YEARS: An early Icelandic film by modern rock icon Bjork is about to surface in the U.S. on home video. "The Juniper Tree," due Tuesday (26) on Rhino Home Video, follows the story of Margit (Bjork) and her sister Katla, who are on the run after their mother is burned at the stake for heresy. A complex plot unravels when Katla meets young widower Johann and casts a romantic spell on him. The dead mother's spirit contacts Margit and gives her a magic amulet that ultimately helps Johann overcome the seductive spell. Sounds like a typical Bjork clip, if you ask me.

DREAMCHASING THE U.K.: Irish video production companies continue to win domestic and international contracts amid tough global competition, and one of the leaders in the field, Dublin-based Dreamchaser, stepped up its activities in early March by opening a London office.

The new office is managed by Sara Martin, former VP/executive producer at MTV Europe. Starting six years ago as head of production, she devel-

oped several special events, including the MTV Europe awards and the European "Unplugged" series.

Ned O'Hanlon and Maurice Linnane's Dreamchaser Productions has a client list that includes U2, Garth Brooks, Van Morrison, Sinead O'Connor, the Chieftains, Neil Young, Pearl Jam, and PJ Harvey.

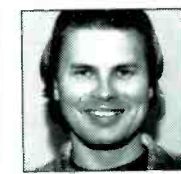
O'Hanlon and Linnane won a long-form music video Grammy in 1994 for U2's "Zoo TV Live From Sydney," and Dreamchaser's Maria Mochnacz was nominated for best director at the 1995 Billboard Music Video Awards for Harvey's "Down By The Water."

The company also produces general-interest films and has won international awards for the documentaries "Miss Sarajevo" and "Black Wind, White Land—Living With Chernobyl."

O'Hanlon, who estimates that 80% of the company's business is abroad, says, "Now is the logical time to set up a London office. We are absolutely thrilled that Sara has agreed to join us, as we are broadening our base into other areas of television production."

Martin, who worked with Dreamchaser on MTV projects for two years, adds, "MTV is a difficult place to leave, so it's great that our new company will be producing the third MTV Europe Awards in November."

THE EYE



by Brett Atwood

DAISY DUKES: The Nashville Network is scoring large ratings gains with, of all things, reruns of "The Dukes Of Hazzard." The "classic" TV program, which originally ran on CBS from 1978 to 1985, resurfaced on TNN in early February. During its 7 p.m. telecast, "The Dukes Of Hazzard" is netting an average 1.4 rating, which represents 925,000 homes, according to Nielsen Media Research. That rating is 162% greater than TNN's showing during the same time slot in late 1995. The show replaced "Club Dance" and "TNN Country News." Both of those programs have been shifted to other slots on the country lifestyle channel.

REEL NEWS: Former Jones International senior VP Rod Tapp joins the Inspirational Network as COO... Dana Gross exits A&M's video promotion department... Dave Pritchard, co-founder of Nashville set-design company Deko, joins Think Pictures as executive producer.

OOPS! A March 16 article on MuchMusic USA misidentified the owner of the music video programmer. The channel is owned by Rainbow Programming Holdings Inc., which is a wholly owned subsidiary of Cablevision Systems Corp.

Assistance in the preparation of the Eye was provided by Ken Stewart.

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 Mariah Carey, Always Be My Baby
- 2 Busta Rhymes, Woo-Hah!! Got You All In Check
- 3 Monifah, I Miss You
- 4 Domino, Physical Funk
- 5 Shawn Stockman, Visions Of A Sunset
- 6 Deborah Cox, Who Do U Love
- 7 Groove Theory, Keep Tryin'
- 8 Coolio, 1, 2, 3, 4
- 9 Kris Kross, Tonite's Tha Night
- 10 Fugees, Fu-Gee-La
- 11 R. Kelly, Down Low
- 12 Whitney Houston & CeCe Winans, Count On Me
- 13 Nonchalant, 5 O'Clock
- 14 D'Angelo, Lady
- 15 Goodie Mob, Soul Food
- 16 Patra W/Aaron Hall, Scent Of Attraction
- 17 Kscape, Do You Want To
- 18 L.B.C. Crew, Beware Of My Crew
- 19 Gerald & Eddie Lovett, Sr., Wind Beneath...
- 20 Somethin' For The People, You Want This
- 21 The Tony Rich Project, Nobody Knows
- 22 Pure Soul, Stairway To Heaven
- 23 Brandy, Sittin' Up In My Room
- 24 Mary J. Blige, Not Gon' Cry
- 25 Jesse Powell, All I Need
- 26 Hami, I'm Tha' One Ya' Slept On
- 27 Joe, All The Things
- 28 2Pac, California Love
- 29 Chantay Savage, I Will Survive
- 30 Lost Boyz, Renee

★ ★ NEW ONS ★ ★

- Ladae, Party 2 Nite
- H-Town, A Thin Line Between Love & Hate
- Tracy Chapman, Give Me One Reason
- Ziggy Marley & The Melody Makers, Love Power



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Pam Tillis, The River And The Highway
- 2 The Mavericks, All You Ever Do Is Bring Me Down
- 3 JoDee Messina, Heads Carolina, Tails California
- 4 Lonestar, No News
- 5 Diamond Rio, Walkin' Away
- 6 Billy Dean, It's What I Do
- 7 Daryle Singletary, Too Much Fun
- 8 Linda Davis, Some Things Are Meant To Be
- 9 Clay Walker, Hypnotize The Moon
- 10 Tracy Lawrence, If You Loved Me
- 11 Shania Twain, You Win My Love
- 12 Alabama, It Works
- 13 Sawyer Brown, Treat Her Right

- 14 Junior Brown, My Wife Thinks You're Dead
- 15 Garth Brooks, The Change
- 16 Toby Keith, Does That Blue Moon Ever... †
- 17 Paul Brandt, My Heart Has A History †
- 18 Dwight Yoakam, Gone †
- 19 Gretchen Peters, When You Are Old †
- 20 Reba McEntire, Starting Over Again †
- 21 Doug Supernaw, She Never Looks Back †
- 22 Blackhawk, Almost A Memory Now †
- 23 Bryan White, I'm Not Supposed To Love... †
- 24 Joe Diffie, C-O-U-N-T-R-Y †
- 25 Tim McGraw, All I Want Is A Life †
- 26 Sky Kings, Picture Perfect
- 27 Lorrie Morgan, Standing Tall
- 28 Neil Diamond, One Good Love †
- 29 Terri Clark, If I Were You †
- 30 Baker & Myers, Years From Here
- 31 Mandy Barnett, Now That's All Right With
- 32 Keith Stegall, 1969
- 33 Joel Nava, I Do
- 34 Bellamy Brothers, Old Hippie
- 35 Rich McCready, Hangin' On
- 36 Mindy McCready, 10, 000 Angels
- 37 Emilio, Even If I Tred
- 38 Nanci Griffith W/The Crickets, Well...
- 39 Deleventos, Driving At Night
- 40 Kieran Kane, Cool Me Down
- 41 Bobbie Cyner, You'd Think I'd Know Me
- 42 Dan Seals, I'd Really Love To...
- 43 Steve Azar, Someday
- 44 Stephanie Bentley, Who's That Girl
- 45 Keith Gattis, Little Drops Of My Heart
- 46 Travis Tritt, Only You
- 47 Sammy Kershaw, Meant To Be
- 48 Rhonda Vincent, What More Do You Want...
- 49 Martina McBride, Wild Angels
- 50 4 Runner, Ripples

★ ★ NEW ONS ★ ★

Collin Raye, I Think About You
 Mark Collie, Lipstick, Don't Lie



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Smashing Pumpkins, 1979
- 2 Coolio, 1, 2, 3, 4
- 3 Alanis Morissette, Ironic
- 4 Red Hot Chili Peppers, Aeroplane
- 5 Mariah Carey, Always Be My Baby
- 6 Foo Fighters, Big Me
- 7 2Pac, California Love
- 8 Presidents Of The United States, Peaches
- 9 Brandy, Sittin' Up In My Room
- 10 Mary J. Blige, Not Gon' Cry
- 11 Everclear, Santa Monica
- 12 No Doubt, Just A Girl
- 13 The Tony Rich Project, Nobody Knows
- 14 Gin Blossoms, Follow You Down
- 15 Lenny Kravitz, Can't Get You Off My Mind
- 16 Green Day, Brain Stew
- 17 Busta Rhymes, Woo-Hah!! Got You All In Check
- 18 Weird Al Yankovic, Amish Paradise

- 19 Alice In Chains, Heaven Beside You
- 20 LL Cool J, Doin It
- 21 Garbage, Only Happy When It Rains
- 22 Dog's Eye View, Everything Falls Apart
- 23 Goo Goo Dolls, Naked
- 24 Tha Dogg Pound, New York, New York
- 25 R. Kelly, Down Low
- 26 Stabbing Westward, What Do I Have To Do?
- 27 Spacehog, In The Meantime
- 28 Radiohead, High And Dry
- 29 D'Angelo, Lady
- 30 3T, Anything
- 31 Immature, We Got It
- 32 Joan Osborne, Right Hand Man
- 33 Oasis, Wonderwall
- 34 Tori Amos, Caught A Lite Sneeze
- 35 La Bouche, Be My Lover
- 36 Kris Kross, Tonite's Tha Night
- 37 Fugees, Fu-Gee-La
- 38 Junior M.A.F.I.A., Get Money
- 39 Whitney Houston & CeCe Winans, Count On
- 40 Adam Sandler, Steve Polychronopoulos
- 41 Kiss, Rock And Roll All Nite
- 42 Bodeans, Closer To Free
- 43 Cypress Hill, Illusions
- 44 Ozzy Osbourne, See You On The Other Side
- 45 Ruby, Tiny Meat
- 46 The Afghan Whigs, Honky's Ladder
- 47 Pharcyde, Drop
- 48 The Nixons, Sister
- 49 Melissa Etheridge, I Want To Come Over
- 50 Stone Temple Pilots, Interstate Love Song

★ ★ NEW ONS ★ ★

Stone Temple Pilots, Big Bang Baby
 Joe, All The Things (You Man Won't Do)
 Quincy Jones /Babyface, Slow Jams
 Love And Rockets, Sweet Lover Hangover
 Marilyn Manson, Sweet Dreams
 Pulp, Common People
 Seven Mary Three, Water's Edge



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Tracy Lawrence, If You Loved Me
- 2 Paul Brandt, My Heart Has A History
- 3 Junior Brown, My Wife Thinks You're Dead
- 4 Emilio, Even If I Tred
- 5 Lonestar, No News
- 6 Tim McGraw, All I Want Is A Life
- 7 Lorrie Morgan, Standing Tall
- 8 Linda Davis, Some Things Are Meant To Be
- 9 Daryle Singletary, Too Much Fun
- 10 The Mavericks, All You Ever Do Is Bring Me Down
- 11 Clay Walker, Hypnotize The Moon
- 12 Diamond Rio, Walkin' Away
- 13 Alabama, It Works
- 14 JoDee Messina, Heads Carolina, Tails California
- 15 Billy Dean, It's What I Do
- 16 Shania Twain, You Win My Love
- 17 Pam Tillis, The River And The Highway

- 18 Mandy Barnett, Now That's All Right With Me
- 19 Rich McCready, Hangin' On
- 20 Stephanie Bentley, Who's That Girl
- 21 Dwight Yoakam, Gone
- 22 Doug Supernaw, She Never Looks Back
- 23 Bellamy Brothers, Old Hippie
- 24 Neil Diamond, One Good Love
- 25 Dan Seals, I'd Really Love To...
- 26 Highway 101 & Paulette Carlson, Where'd...
- 27 Terri Clark, If I Were You
- 28 Blackhawk, Almost A Memory Now
- 29 Toby Keith, Does That Blue Moon Ever...
- 30 Keith Gattis, Little Drops Of My Heart

★ ★ NEW ONS ★ ★

Garth Brooks, The Change
 Sammy Kershaw, Meant To Be
 Gretchen Peters, When You Are Old



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Joan Osborne, One Of Us
- 2 Melissa Etheridge, I Want To Come Over
- 3 Hootie & The Blowfish, Time
- 4 Beatles, Real Love
- 5 Mariah Carey, Always Be My Baby
- 6 Natalie Merchant, Wonder
- 7 Celine Dion, Because You Loved Me
- 8 Seal, Don't Cry
- 9 Blues Traveler, Hook
- 10 Alanis Morissette, Ironic
- 11 Collective Soul, The World I Know
- 12 Whitney Houston, Exhale
- 13 The Tony Rich Project, Nobody Knows
- 14 Son Volt, Drown
- 15 Gin Blossoms, Follow You Down
- 16 Sting, Let Your Soul Be Your Pilot
- 17 Everything But The Girl, Missing
- 18 Sophie B. Hawkins, Only Love
- 19 Mariah Carey & Boyz II Men, One Sweet Day
- 20 Tracy Chapman, Give Me One Reason
- 21 Seal, Kiss From A Rose
- 22 TLC, Waterfalls
- 23 Natalie Merchant, Carnival
- 24 Oasis, Wonderwall
- 25 Whitney Houston & CeCe Winans, Count On Me
- 26 Jewel, Who Will Save Your Soul
- 27 Hootie & The Blowfish, Only Wanna Be With You
- 28 Blues Traveler, Run Around
- 29 Deep Blue Something, Breakfast At Tiffany's
- 30 Mariah Carey, Fantasy

★ ★ NEW ONS ★ ★

Lionel Richie, Don't Wanna Lose You
 Deep Blue Something, Halo
 Pure Soul, Stairway To Heaven

POWER RESTORED IN POLYDOR'S CAST

(Continued from page 143)

The band also features Peter Wilkinson on bass, Liam Tyson on guitar, and Keith O'Neil on drums.

"I had [written] a couple of songs, like 'Alright,' at that time with the La's, and basically I realized that I wanted a breath of fresh air from the situation I was in, and I wanted to write songs," says Power. He notes that the album is about optimism, hope, and the will to change what is not good in one's life.

"That feeling just kept growing and growing; it was like a seed that I wanted to give the light of day," he adds.

While Power says it was like "fate" and "magic" when he met up with his Cast members, Adam admits to having mixed emotions when he first saw the band.

"I went to see Shed Seven at the Venue [in New Cross, London], who I had just signed. Cast was supporting, and I thought I would take a look while I was there," says Adam. "When they came on, I thought, 'They are good, but I didn't want them to be too good, because my boys were coming on soon.'"

Adam had already been aware of Cast through the traditional route of having received a demo tape from the band's U.K. managers, Robert Swerdlow and Dave Nicoll. (Mad Dog Management's Peter Rudge, former manager of the Rolling Stones, handles the band in the U.S.)

However, it was the band's impact at the Venue that prompted Adam to travel to a dingy rock club, the Princess Charlotte in Leicester, England, just two hours north of London, in August 1994 to see the band again. He says he was "blown away" at that show.

"I remember from the tape that they had great harmonies," he says. "Then when I saw them and realized that three of them sang, that was enough for me."

Adam agrees with comparisons of Cast to the Who and the Beatles in the British press. "They're a '90s version of the Who meets the Beatles. They've got great melodies and great power,"

he says. Cast has made a name for itself in the U.K. through its live shows, of which Oasis' Gallagher has been quoted as saying, "Watching Cast live is a religious experience."

The band has been on a three-month European tour. Its first U.S. gig will be Saturday (30) at a 91X-sponsored concert in San Diego featuring Radiohead. After heading to Japan for a few weeks, Cast, which is booked by Brian



Hill at PGA in the U.S., will play "smaller clubs here to connect with the audience" from April 22 through May, according to Darius. He hopes to land Cast on this summer's slate of modern rock shows.

Sean Sweeney, VP of merchandising at the 13-store Newbury Comics chain based in Boston, says he's "expecting good things with Cast. It should do well."

"The timing seems to be right. This Britpop thing is really happening, and it's selling in our suburban stores as well as our urban stores," says Sweeney. "Oasis is still No. 2 on our top 100, and Radiohead, Blur, and Pulp are all doing really well. The La's record is a strong catalog piece, and I think people really wish that there was another one."

In relation to the other bands in the Britpop invasion, Sweeney says Cast stands out a bit because it has a much "happier vibe."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 30, 1996.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

R. Kelly, Down Low

BOX TOPS

- Rappin' 4-Tay, Ain't No Playa Like...
- MC Ren, Mad Scientist
- J'son, Take A Look
- AZ, Doe Or Die
- Deborah Cox, Who Do U Love
- Eightball & MJG, Space Age
- D'Angelo, Lady
- Mary J. Blige, Not Gon' Cry
- Junior M.A.F.I.A., Get Money
- Whitney Houston & CeCe Winans, Count On Me
- Busta Rhymes, Woo-Hah!! Got You All...
- Coolio, 1, 2, 3, 4 (Sumpin' New)
- Bahamadia, Uknowhowwedu
- Tha Dogg Pound, New York, New York
- Conscious Daughters, Gamers
- Art N Soul, Ever Since You Went Away
- Intro, Feels Like The First Time
- 2Pac, California Love (Part 2)
- 69 Boyz, Hoop 'N Yo Face
- Mariah Carey, Always Be My Baby (Remix)
- Goodie Mob, Soul Food
- Dangerous Crew, Buy You Some
- Monifah, I Miss You (Remix)
- Frost, La Familia
- MC Eht Featuring CMW, Thuggin' It Up
- Immature, Please Don't Go
- Foesum, Lil' Somethin' Somethin'
- Tori Amos, Caught A Lite Sneeze
- Lost Boyz, Renee
- Joe, All The Things
- Fat Joe, Envy
- X-Scapes, Do You Want To
- Horace Brown, One For The Money
- Terry Ellis, What Did I Do To You
- A Few Good Men, Amish I Never
- Weird Al Yankovic, Amish Paradise
- Alanis Morissette, Ironic



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- Bel Canto, Rumour
- Deep Blue Something, Breakfast At Tiffany's
- Enya, Anywhere Is
- Chris Isaak, Graduation Day
- Kenny Wayne Shepherd, Deja Voodoo
- Jann Arden, Insensitive
- Jesse Cook, Tempest
- Del Amitri, Roll To Me
- Diamond/Jennings, One Good Love
- Sophie B. Hawkins, As I Lay Me Down
- Hootie & The Blowfish, Time
- Eiton John, Blessed
- Cyndi Lauper, I'm Gonna Be Strong
- Madonna, You'll See
- Mavericks, All You Ever Do...
- Edwin McCain, Sorry To A Friend
- Rich McCready, Hangin' On
- Mike Oldfield, Let There Be Light
- Joan Osborne, One Of Us
- Shania Twain, You Win My Love



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Love & Rockets, Sweet Lover Hangover (new)
- Merlin, The Playboy Interview (new)
- Shania Twain, If You're Not Into It (new)
- The Beatles, Real Love (new)
- Oasis, Champagne Supernova (new)
- Stabbing Westward, What Do I Have To Do (new)
- Busta Rhymes, Woo-Hah!! (new)
- Alanis Morissette, Ironic
- Smashing Pumpkins, 1979
- Presidents Of The United States, Peaches
- Melissa Etheridge, I Want To Come Over
- Ashley MacIsaac, Sleepy Maggie
- Bush, Glycerine
- Tori Amos, Caught A Lite Sneeze

Foo Fighters, Big Me
 Tony Rich Project, Nobody Knows
 Oasis, Wonderwall



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Joan Osborne, One Of Us
- Smashing Pumpkins, 1979
- Ilya Kuryaki, Abarajame
- Heroes Del Silencio, La Chispa Adecuada
- La Lupita, Ja, Ja, Ja
- Sting, Let Your Soul Be Your Pilot
- Simply Red, Remembering The First Time
- Soul Asylum, Promises Broken
- George Michael, Jesus To A Child
- Enrique Iglesias, Experiencia Religiosa
- Red Hot Chili Peppers, Aeroplane
- Jovanotti, L'Ombelico Del Mondo
- Presidents Of The United States, Lump (Vers. 2)
- Aterciopelados, La Estaca
- N-Trance, Stayin' Alive
- Diego Torres, Penelope
- AC/DC, Cover You In Oil
- Queen, A Winter's Tale
- Miguel Bose, No Encuentro...
- Alanis Morissette, Ironic



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Newsboys, Shine
- DC Talk, Jesus Is Just
- Big Tent Revival, Something
- Aric Champion, Touch
- Eudio Adrenaline, AKA Public School
- Imagine This, Love Is Everywhere
- Rez, Surprised
- White Heart, Unchain
- Steve Taylor, On The Frit
- Plankeye, Open House

Jars Of Clay, Flood
 Guardian, This Old Man
 Newsboys, Take Me To Your...



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Tori Amos, Caught A Lite Sneeze
- The Beatles, Real Love
- Tim Keyes, All I Need Is You
- Ministry, Lay Lady Lay
- The Customers, Bastard Before Me
- Ann Magnuson, The Luv Show
- Jane, Strip-teaser
- Domino, Physical Funk
- Irion Maiden, Lord Of The Flies
- Heather Nova, Maybe An Angle
- Whipping Boy, Twinkle
- Silverchair, Israel's Son
- 16 Horsepower, Black Soul Choir
- Lenny Kravitz, Can't Get You Off My Mind
- Michael McDermott, Summer Days
- Pulp, Common People
- Bodeans, Closer To Free
- Afghan Whigs, Honky's Ladder
- Bogmen, Suddenly
- Gravity Kills, Guilty



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Immature, Please Don't Go
- D'Angelo, Lady
- Mariah Carey, Always Be My Baby (Remix)
- Fugees, Fu-Gee-La
- R. Kelly, Down Low
- Tha Dogg Pound, New York, New York
- Junior M.A.F.I.A., Get Money
- Mary J. Blige, Not Gon' Cry
- Brandy, Sittin' Up In My Room
- The Click, Scandalous

RCA CELEBRATES ELVIS' 1956 CLASSICS

(Continued from page 17)

videos, such as Sheryl Crow's "Leaving Las Vegas."

On March 19, previews of the new stage production of Jack Good's award-winning late-'70s musical "Elvis" began at London's Prince of Wales Theatre. The show, which runs April 2-July 20, stars Alexander Bar as the young Presley, Timothy Whitnall in the singer's '60s period, and P.J. Proby in the role of the older Presley. The theater reports "quite healthy" ticket sales.

Additionally, it was only last summer that RCA went to the tail end of its Presley catalog to release "Walk A Mile In My Shoes," a five-CD boxed set of his '70s output. U.K. sales of this companion to the earlier '50s and '60s boxes are said by the label to exceed 10,000 units.

"The campaign is pretty much press-led," says Pittman, noting that Q and The Sunday Times are likely to run features around the album. Full-page advertising will appear in NME and possibly Melody Maker, with a two-week snipe campaign starting April 22. He adds, "[Independent television's] 'The Chart Show' and [the BBC's] 'Top Of The Pops' have both expressed an interest in showing the video for 'Heartbreak Hotel,' which is a live

performance from a 1956 TV show."

For most retailers, a new Presley package is nothing to sneeze at, but Sam Brown, music product manager for the 700-outlet Woolworth's chain, wonders about the fresh mileage in these vintage sides. "It's a difficult one," she says. "Elvis always sells very well anyway; he's one of our perennials. We've got quite an extensive Elvis catalog that covers our needs, so it'll probably be a small album for us. It's perhaps more for the old Elvis fan who'll probably want to get something like that on CD. You either like Elvis or you don't, but it will appeal to existing fans."

Several radio stations across the U.K. have specific Elvis hours, among them 1548 AM Capital Gold London and BRMB Birmingham oldies outlet 1152 Xtra AM. "We've got loads of Elvis listeners," says Xtra program administrator Melrose Allen. "We could really do with an album like this."

"The idea [of this project] is to introduce Elvis to a whole new audience," says Pittman. "Things come around—the Beatles were old fogies to the NME types until three or four years ago. Now you've got Oasis saying how great John Lennon is."

RECORD CLUBS: AN INSIDE LOOK AT AN EVOLVING ENTERPRISE

(Continued from page 5)

In addition, music retail's longstanding ill will toward the clubs may take a legal turn after merchants meet March 22 at the National Assn. of Recording Merchandisers convention to discuss the findings of a study conducted by Chicago-based law firm Jenner & Block on the practices of record clubs (Billboard, March 23). That discussion is expected to center on whether merchants should pursue legal remedies to stop what they consider to be onerous record club practices.

The two major record clubs are BMG Music Service, owned by BMG Entertainment, and Columbia House, jointly owned by Sony Music Entertainment and Warner Music Group. Columbia House, which has deals with about 100 labels, has 8.5 million members; BMG Music Service, which is said to have deals with about 75 labels, claims 8 million members.

According to the RIAA, record club sales last year amounted to \$1.75 billion (down from \$1.8 billion the previous year) of the \$12.3 billion U.S. market. But sources say those figures are too high, because they do not take into account so-called free goods. Record clubs are said to give away as many as half of the units they move for free as part of promotional offers to obtain new customers or as premiums to retain existing customers.

Neither company releases financial data, but after interviews with industry sources, Billboard estimates that BMG Music Service had sales of about \$500 million in 1995, while Columbia House had sales of about \$615 million. Both clubs saw sales decline from the previous year. Moreover, fierce infighting between the two clubs has affected profitability.

DIRECT MARKETING DECLINES

Record club executives wouldn't provide sales or profits, but they concede that 1995 was a down year. "Direct marketing just went to hell last year," says one record club executive, who agreed to comment on the condition of anonymity. "Direct marketing is a cyclical business and tends to be a leading indicator of recessionary pressures. About six or seven months before consumers slow down at retail, they close down direct-marketing purchases. Even in recessions, people still go to stores, but in those times, it is easier to throw away an envelope or catalog."

Putting further pressure on club finances is the fact that clubs design and produce their own advertising in the form of inserts in magazines and newspapers, and paper costs skyrocketed 60% last year.

Another downfall was the more generous front-end offers needed to induce consumers to become members of record clubs, reflecting the fierce competition between Columbia House and BMG. Over the last few years, BMG has gained market share from Columbia House, thanks to aggressive marketing tactics, sources say. A few years ago, Columbia House advertised eight CDs for a penny, while BMG's ads offered eight for the price of one, with "nothing more to buy ever." Since then, the offers have escalated to 12 CDs.

Also, Columbia House has stopped requiring members to purchase, for example, three CDs at full price in order to get the free ones and is testing BMG's offer of "nothing more to buy ever."

Richard Wolter, chairman/CEO of Columbia House, indicates that the club's switch may not be a long-term strategy. "The vast majority of members at Columbia House are required to make a commitment to purchase

when they join," he says. "There is a substantial offer differential [between the two clubs], which has to do with the commit vs. no-commit offers." The no-commit offers lure more nonmail-order consumers, who don't stay with record clubs as long, he says.

The introductory offers, as well as the belief that record clubs have a much lower cost of goods than retail, are at the heart of music merchants' discontent with the huge mail-order houses.

"Music is one of the few items that can be bought cheaper through record clubs than retail," complains John Marmaduke, president of Amarillo, Texas-based Hastings Books, Music & Video.

On a typical \$15.98 list-priced CD, the wholesale cost to retail is about \$10.30. Record clubs have a different cost, because they don't buy albums from labels but rather license the masters, paying royalty fees at a discounted rate.

For music publishing royalties, the clubs typically pay mechanical licensing royalties that amount to 75% of the statutory rate (6.95 cents per song, or about 70 cents per album of 10 songs), which would make the record club mechanical royalty 52.5 cents per album. But if an artist has a "controlled composition" clause in his or her contract, which gives a mechanical royalty rate of 75% of the statutory rate, the record club mechanical royalty is 50%-90% of the controlled rate, which could result in a royalty of 26 cents-46 cents per album.

REDUCED ROYALTIES

And the controlled composition clause effectively means that the artists have their royalties reduced twice when product is sold through record clubs. Next year, however, a new mechanical rate will be negotiated with the record industry.

Irwin Robinson, president of the Famous Music publishing company, says, "Publishers may take different positions on record clubs. They would like to see it done technically correct. If there's a reduced rate for record clubs, they don't want it to be double. Publishers don't think it's fair."

The record clubs have argued that they need to pay lower royalty rates because they have high advertising costs, a greater risk of uncollectable accounts, and generous promotional offers to attract new business.

Sources say artists and labels do not get royalties and licensing fees on units given away to members. The only costs record clubs bear on those goods are manufacturing, which is about \$1 a unit, and the discounted mechanical royalty for writers and composers.

But sources say many artist contracts include a limit on the amount of product a record club may give away without royalties being paid. Some contracts, for example, say that the number of free goods may not exceed the number of albums sold during a particular period of time.

On the 50% of the units that club members pay for, record clubs pay the labels a fee that amounts to 10%-25% of the list price, out of which the labels must pay artist royalties.

So, on a \$15.98 list-price album, record clubs pay labels \$1.60-\$4, and when 50% free goods are factored in, the cost comes to 80 cents-\$2 an album.

Record club economics can be shown in this example. For 100,000 units priced at \$15.98 each, the payment to labels would be \$160,000-\$200,000; manufacturing costs would be \$200,000; and the mechanical royalty

rate would be \$25,000-\$53,000.

This means that a record club's cost of goods for 100,000 units would be \$385,000-\$453,000. By contrast, a music retailer's cost of goods on 100,000 units is about \$1.03 million.

Although Marmaduke declined to comment on the closed-door meeting on clubs that will take place at NARM, he says, "There is a disparity between retail and record clubs, and all we want to do is remove the disparity, not the clubs."

Music merchants aren't the only parties with record club grievances. Many artists, as well as their managers and lawyers, are said to view record clubs with contempt. One lawyer with several superstar clients says, "We hate record clubs."

Peter Mensch, co-owner of Q-Prime Management, agrees. "A lot of managers that pay lip service to being right on causes should pay attention to record clubs, because they are ripping off the artists," he states. "The economic issue is that the artist is getting underpaid. Then there is the question of whether record clubs generate additional sales, and we don't buy it."

Industry sources say that for record club sales, artists generally receive 50%-75% of the normal royalty rate, although for new artists, the rate can be as low as 33%.

Mensch says his company, the artist roster of which includes Metallica, does everything in its power to not have its artists included in record clubs or, if their records are sold through clubs, to get as close to the full royalty rate as possible.

A lot of record contracts mandate that albums can be licensed automatically to clubs. But if Q-Prime owns the publishing rights, Mensch explains, he insists on full mechanical rates.

PROTECTIVE CLAUSES

Some label executives also have problems with record clubs. One artist attorney says he was negotiating a record contract for a new act when the president of the label asked him to insert in the contract a clause that keeps the artist's albums out of record clubs until 18 months after the release date.

A GM at a major label says, "I think the record companies and record clubs are missing the point. The record companies are treating the clubs like a bank, going for the short-term view and taking big advances."

Another senior industry executive adds, "Everybody has to worry about short-term profit. That's why you can't afford to give up dealing with record clubs," he states.

The GM says he resents the fact that his parent company does business with the record clubs. Although those deals help the parent's overall bottom line, they reduce potential profit for the label because of the reduced price to the clubs.

Sources suggest that in order for labels to match the profitability of selling through retail, record clubs must move 10 times as much product.

The major-label GM adds that clubs are "out of sync with the times." Instead of giving away product, he says, they should stop discounting and "come to the party. Let's get into business together; we should look at how we market together. What the record clubs should do is put themselves on the same playing field, selling product for the same price as retail. The clubs are sitting on a database that other direct marketers would die for."

But people who argue that record

clubs should become true direct marketers are missing the point, record club defenders say.

A senior industry executive, whose responsibilities once included overseeing the record clubs, terms them an "after-market business" designed to get consumers to purchase albums well beyond the amount they normally would buy.

The bulk of an album's sales are generated in the first six months of release. Record clubs have holdback limitations that prohibit them from selling albums for at least three months after release at retail and, in many cases, six months or longer. Club members buying those albums have already passed on opportunities to buy them at retail, say record club advocates.

Moreover, record clubs largely sell catalog titles. One record club executive says, "In record stores, the catalog doesn't jump out at the shopper and say, 'Buy me,' but in the clubs' sales pitch, we talk about and emphasize catalog."

AD CAMPAIGNS

Industry observers estimate that record clubs spend nearly \$150 million per year on advertising. While unwilling to discuss exactly how much money the clubs spend, Columbia House's Wolter says, "We are the only segment of the industry spending that kind of money to promote the catalog. A recent [Columbia House] offer of 3,200 titles only included 18 albums that were in the top 50." Record clubs, according to Wolter, promote and stock depth of inventory.

Furthermore, he says, Columbia House reaches consumers who enjoy shopping at home. "We believe that music clubs are overwhelmingly positive. We certainly fulfill consumer needs. Club members tend to be an older, more affluent, female consumer."

Another club executive says, "Record clubs bring music every month into members' homes," thus heightening awareness of music.

And club advertising benefits music retailers, club executives argue. "When a consumer opens up a TV Guide, as 15 million people do each week, they will see record clubs advertising music, which creates awareness at retail,"

MUSIC LICENSING BILL INTRODUCED

(Continued from page 10)

international standard; current U.S. law is life plus 50 years.

ASCAP, BMI, and SESAC officials say that they support the Music Licensing Act in principle as a way to break the legislative logjam, but that they would like to meet with Hatch's staff for possible language changes in the bill.

However, Brown has said he will block passage of any other copyright legislation this session unless his bill is attached as an amendment. Hatch opposes the Brown bill.

Lawmakers have been growing weary of the two-year battle over the Fairness in Music Licensing bill. A compromise was worked out last fall between the licensing groups and the National Licensed Beverage Assn., which represents restaurateurs, bar owners, and retail establishments. However, the main protagonist in the fee-exemption debate, the National Restaurant Assn., rejected that agreement (Billboard, Nov. 11, 1995).

According to insiders, some legislators feel it is not the job of Congress to micro-manage such private-sector arguments.

Wolter states. "If we run an ad in TV Guide, the record club gets less than 1% response, but the industry gets more than 15 million impressions, plus pass-along readership."

Joe Galante, president of RCA Label Group, which is owned by BMG, sees benefits in club advertising. "You pick up a paper, and you see the circulars, you see the minis, you see the pictures of the artists. It's a reinforcement. You can't quantify its effect."

Moreover, club executives argue that retail's perception of what club members pay is incorrect. While introductory offers result in consumers paying an average of \$4 for an album if they belong to the BMG club and \$5 if they are part of Columbia House, most members stay with the clubs well beyond the initial time frame, which, club executives say, makes the average album price considerably higher. The executives declined to specify what the average price might be.

But merchants maintain that club pricing is still considerably lower than retail pricing, which is why they are putting pressure on music manufacturers to curb the way record clubs operate.

Some label executives say that the record clubs won't change until their parent companies force them to do so, and that isn't likely as long as the clubs keep supplying the parents with a steady stream of profits.

Nonetheless, the label GM says the day of reckoning may come. "Record clubs are behind the times. They will eventually go out of business, unless they evolve into a true direct-marketing operation. It is incumbent on them to make that move, otherwise [non-aligned] labels will figure out their own way around the record clubs to the consumer. 1-800 Music Now [MCI's operation that sells music over phone lines] is the embryo of what the future will look like."

But another label executive is skeptical about record clubs changing. "That move, if it ever happens, will be pioneered by other entities," he says.

Wolter sees things differently. "Record clubs will continue to evolve in offering consumers what they want in catalog, convenience, and service," he states.

In the introduction statement to his bill, Hatch said he is "committed to trying to resolve this matter," but he added that the solution to "certain ambiguities" over exemptions in the copyright law "needs the investigative tools and fine-tuning that Congress is ill-equipped to provide. That is why the Register of Copyrights needs to examine the problem and provide clear and up-to-date regulations, after input from the relevant parties."

However, some sources close to the issue say that the bill might be a tactic to return the discussions to the negotiating table. "The Register has publicly stated that she feels these exemptions asked for by the restaurateurs are absurd," says one insider. "So to them, it must look like Hatch wants to hand over this issue to the Wicked Witch of the West."

If passed, the Hatch bill could run into logistical problems: The Copyright Office is struggling with a bare-bones budget and staff after the Republican-led Congress slashed the budget of the Library of Congress, under which the Copyright Office operates.

NEWEST DIRECT-TO-VIDEO 'ALADDIN' DISNEY'S 3RD WISH

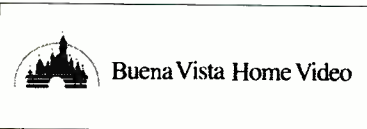
(Continued from page 5)

two years ago. The title has sold more than 10 million units, according to Disney.

Scheduled for an Aug. 14 release, "Aladdin And The King Of Thieves" will again test the direct-to-video waters and the staying power of one of Disney's most popular characters. Although Disney has yet to announce a price for the title, retailers expect it to cost around \$22.

Disney will roll out the title to international markets in January 1997.

Aside from bringing back Aladdin and Princess Jasmine for a royal wedding, "King Of Thieves" marks the return of Robin Williams as the voice of



Genie. (Disney trumpets the return of Williams in a trailer at the beginning of its current video hit, "Pocahontas.")

Following the theatrical release of "Aladdin," Williams had a well-publicized falling-out with Disney over the use of his voice in the marketing campaign and refused to reprise his role for the "Jafar" sequel. Dan Castellana, the voice of Homer Simpson, subbed for Williams to mixed reviews. Last year, however, the studio made a public apology to Williams, who came back for the third installment.

"It's been wonderful to come back again and have this kind of carte blanche," says Williams, "[and] once again to play the big blue guy."

The return of Williams will be one of the video's major selling points, along with its creative merits.

'TWO-PRONGED CAMPAIGN'

"We'll have a two-pronged marketing campaign," says Ann Daly, president of Buena Vista Home Video, which markets and distributes titles from Disney, Miramax Pictures, Touchstone Pictures, Hollywood Pictures, Jim Henson, and DIC Toon-Time. "One is that Williams is back, and the other will focus on communicating how good the movie is."

Daly says Williams did not hesitate to sign up for "King Of Thieves" once he read the script. "The movie delivers; it's not contrived," she says. "And Robin is hysterical."

The video will feature five new songs (written by David Friedman, Randy Petersen, and Kevin Quinn), two of which are sung by Williams. There are, however, no plans for a separate soundtrack release.

Jerry Orbach joins the cast as new villain Suluk, and John Rhys-Davies plays Cassim, Aladdin's long-lost father.

While Williams had been absent from the series, co-stars Scott Weinger (Aladdin) and Gilbert Gottfried (Iago, the wisecracking parrot) had no trouble picking up where "The Return Of Jafar" left off.

"It wasn't like I had to use method acting," jokes Gottfried. "I even get to sing again, and I hope that won't hurt sales."

Gottfried sang two songs in "Jafar," which he jokes were aired on radio stations that play "difficult" music.

Now a 20-year-old sophomore at Harvard University majoring in English and French literature, Weinger has been the voice of Aladdin since he was 15. Aladdin's singing voice is that of Brad Kane.

"I don't think my voice has changed that much from the first one," Weinger says. "I stuck by the motto 'if it ain't broke, don't fix it.'"

In addition to three "Aladdin" movies, Weinger has voiced the character for 107 episodes of the cartoon series. The series airs on CBS' Saturday-morning lineup and in syndication.

Between homework and playing Aladdin, Weinger is a part-time correspondent for "Good Morning America," reporting on youth issues.

Although the original cast has been reunited on film, each actor recorded his or her part separately.

"Even on the first film, I never once ran into Robin during production," says Gottfried. "I didn't even meet Aladdin or Jasmine until the premiere."

The actors are videotaped when recording their parts, Weinger says, to help animators draw the correct facial expressions for the animated characters.

Gottfried and Weinger say having Williams back in the cast will add excitement to the release of "Prince Of Thieves."

"It's an event that Robin is coming back," says Gottfried, "but not as much as me singing. My singing is what's really important."

NO EXPENSE SPARED

Regardless of Gottfried's singing talents, Daly says, the supplier will spare no expense in marketing "Prince Of Thieves." The supplier and cross-promotional partners can often spend more than \$50 million marketing theatrical and classic reissues.

"'Prince Of Thieves' will be launched with the same marketing elements as one of our theatrical titles," says Daly, "because it is a brand-new movie and could be the biggest release of the summer."

Details of the marketing campaign will be announced in mid-April, but Daly says that numerous cross-promotional partners, extensive television and print advertising, and publicity events will be attached to the release.

Williams, Gottfried, and Weinger will embark on a publicity tour to plug the new video.

The Buena Vista marketing machine will be pushed to the limit for "Prince Of Thieves," but Daly says it will be retail that will make the title fly like a magic carpet.

"Video stores need to do more than carry the title," she says. "We need them to act like movie theaters, because they will be the box office for this movie."

Based on consumer research, Daly says, the supplier is confident the sales of "Prince Of Thieves" will be comparable to the 10 million units sold of "Jafar."

Since its 1992 release, "Aladdin" has sold more than 24 million units on video. The title is currently on moratorium, and there are no plans to re-release the title with "Prince Of Thieves."

"The Return Of Jafar," however, remains available and continues to sell, despite the fact that it received some critical barbs.

"Jafar" was edited together from four episodes of the television series. However, "Prince Of Thieves" was developed as a home video property and created by Disney's television and animation units.

"[Jafar] got critiqued, but we don't aspire to replace classic Disney ani-



A scene from the original "Aladdin," which has sold more than 24 million videocassettes.

mation," say Daly. "And when we did the research, consumers didn't feel gyped."

In fact, she says, 80% of buyers surveyed said they would buy the next movie.

"We learned a lot from the research, and the financial [results] said people bought it and that they would buy it again if we developed another one," Daly says.

RETAIL EXPECTATIONS

Despite Buena Vista's confidence, retailer expectations are guarded, based on a downward trend that tra-

HERB ALPERT BLOWS IN WITH ALMO DEBUT

(Continued from page 15)

and when we mustered out of A&M," Alpert says. "It was just that I didn't have that spark to record for a while.

"And when it hit, I knew exactly what I didn't want to do," he adds with a laugh. "I didn't want to be corny."

Alpert started moving toward recording again when he met Lorber, a noted contemporary jazz figure in his own right, through a mutual friend in 1994.

"We got together just to explore, to see if we had anything to say musically, and we started jamming together," Alpert recalls. "We just hit it off . . . I was looking for that kind of person to help me flag myself down to the runway."

Alpert and Lorber ultimately collaborated on a number of compositions, published by Almo Music Corp. (ASCAP)/EMI-Blackwood-Music Inc. (BMI). On "Second Wind," the trumpeter and keyboardist are backed by bassist Nathaniel Phillips, guitarist Paul Pesco, and drummer John "J.R." Robinson.

The album contains a large quotient of improvisatory interplay, but Alpert says he didn't set out to make a fusion or contemporary jazz set.

"The feeling that I get about the thing that's called fusion music—it seems very tight to me," Alpert says. "It seems like it's very well done, great musicianship; it's very pristine, very well-crafted; the notes are in the right place, and it's nice. I was going for something that was looser than that, something that was a little more raggedy, of the moment."

He continues, "This one had much more room for improvisation and letting space go by. I'm intrigued with space; I like the stuff that happens between the notes when the right rhythm is playing. And the one thing I did want to accomplish was, I wanted the rhythms to make the body wiggle. I started with that as a premise."

Alpert, who solos brightly on the album on his open and muted Chicago Bengé horn, sets the improvising abilities of tenorist Stan Getz, whom Alpert befriended and recorded with

ditionally occurs with movie sequels.

"I doubt it will be as big as 'Jafar,' even with Robin Williams being back," says Tower Video VP John Thrasher. "I think it will sell between one-half and three-quarters of what 'Jafar' did, but it depends on what else is out there."

August is a slow month for major sell-through releases, which could work to the supplier's advantage.

Daly says Buena Vista will devote a six-week promotional window to "Prince Of Thieves" before releasing a new title into the market. The company will have another major release in September, followed by the mega-hit "Toy Story" in October.

Others dealers agree that "Prince Of Thieves" probably will not have the same selling power as "Jafar" but applaud Buena Vista's moves in the burgeoning direct-to-video market.

"We're seeing some impressive numbers on movies that did less than \$10 million at the box office," says Best Buy video merchandise manager Joe Pagano. "So now we have to wonder how important a theatrical release is when you have a good mar-

keting campaign backing a direct-to-video title."

Daly says the company isn't stopping with its "Aladdin" franchise. It



WEINGER

will release the third feature in the "Honey, I Shrank The Kids" trilogy as a direct-to-video title in 1997. A direct-to-video sequel to "The Lion King" is in production, as is a "Winnie The Pooh" title.

Other Disney properties, such as "The Little Mermaid," may also get the direct treatment, she says.

"Financially, this is a big revenue-generator," says Daly. "But we think it's important to the long-term health of the video business that we become a first-run market. There is no reason why retailers can't get a high-quality movie and erase that thinking that direct-to-video is bad. We have to generate productions made especially for retailers, and it will be their active participation that will mean all the difference."

you treat college radio: You ship an album, and people play around the album."

Key to the promotion of the album will be the club tour by Alpert, who is managed by Kip Cohen and booked by Monterey Peninsula Artists. The trumpeter will be backed by Lorber and most of the band featured on the album.

The trek kicks off with a May 1 date at Bimbo's 365 Club in San Francisco and will hit Los Angeles, Denver, Fort Worth, Texas, Chicago, New York, Philadelphia, and Washington, D.C.

Kremen says, "He wanted to play small rooms, which to me was eminently exciting. They're very small, and we'll be able to take advantage of that market-to-market, like you would [with] any other touring band."

Alpert says of the intimate dates, "I like that feeling. I played a series of small concerts with Hugh Masekela around 1978, '79 . . . I really liked that closeness, the feeling of being actually able to see people. You play on a big stage in a big arena, all you see, if they allow you to smoke, is a couple of cigarettes flare up. I wanted to be close to the musicians, really experience the sound, and feel it."

"If all that really links up right, and it's as much fun as I'm anticipating, I will probably do a hell of a lot more concerts," he says.

As a label executive, Alpert, who assembled a formidable roster of jazz talent at A&M during the '70s and '80s, is taking a wait-and-see attitude about further instrumental releases on Almo, but he suggests that more jazz could flow from the label.

"I think we've gotta grow gracefully, see what happens. We're really not equipped like A&M. It's a little different situation now. But my ears are always open to a great artist . . . I always had a secret dream of recording all the great jazz artists and asking them the same question I asked Stan Getz: 'Is there something you haven't done that you'd like to do?'"

RCA NASHVILLE, KMART TEAM FOR NASCAR

(Continued from page 17)

Murphy and Diamond Rio have been involved in racing to some extent, but this is bigger. We wanted to find a way to create promotional opportunities for our artists and also get involved in product-development relationships.

"At the same time, we wanted to get involved with the right kind of sponsor, where that could spin off positive things for us as a label group and for our artists."

Kmart VP for merchandise presentation and communication Cecil Kears says, "Country music and NASCAR have always had a good relationship. Our core audience is very much drawn



Label artist Martina McBride talks shop with race-car driver John Andretti.

to both country music and NASCAR. The growth of both has been phenomenal, and importantly, 38% of NASCAR fans are now women. We're proud to be with RCA, because Kmart is positioning itself with dominant name brands, which RCA certainly is."

Kears says NASCAR set an audience record in 1995, with more than 5 million people attending 31 races, for an average attendance of 171,000 per race. Additionally, the television audience for those 31 races totals more than 90 million households.

These numbers, says Kears, were a

BURPEE APPOINTED

(Continued from page 10)

Warner Inflight in Hong Kong, responsible for a number of in-flight and airline trade magazines in Asia. Before that, he was an editor at Pan-Asian publication STAR TV Guide. He has also written for such titles as The Hollywood Reporter, Asia Inc., and HK Magazine.

"Geoff's skills as a journalist, his knowledge of Asia, and his determination to help us to increase our editorial effectiveness make him the ideal successor to Mike Levin," says Billboard international editor in chief Adam White. "Mike set new standards for this magazine's coverage of Asia. I'm confident Geoff will maintain and develop those in the future."

In addition to reporting on Asian music markets in Billboard's weekly editions, Burpee will contribute to the magazine's Asia Pacific Quarterly special supplements, which contain in-depth features and analysis of music and entertainment-industry trends in the region. The next supplement is due to appear in Billboard's May 18 issue.

SETTLEMENT REACHED

(Continued from page 17)

in this settlement are also applicable to unauthorized copying and transmission of digitalized sound recordings on computer online and bulletin-board services," says Steve D'Onofrio, executive VP and director of anti-piracy for the RIAA.

good argument for Kmart and RCA to join forces. "This gives us a high-energy ability to sell product. Our in-store will be loud and clear," he says.

For RCA, Goodman says, the immediate payoff is not only the artist and product visuals that will be placed at the track and on the race car itself, but also in-store promotion and promotional appearances by label artists.

"We met with the race team," Goodman says, "and identified certain races that are more media-friendly for us, which tend to be generally the TNN- or ESPN-televised races. We'll have artists go into those markets to do everything from singing the national anthem to riding in the pace car. They can visit with the actual corporate sponsors instead of just meeting with the agencies that represent those sponsors."

"We'll have ad campaigns with Kmart in those markets and do in-stores and radio tie-ins. Since Kmart is our No. 1 account, it can pay off for both of us."

Goodman says the label plans to further micro-target each race to the extent of matching artists to markets, such as putting the group Alabama at a race in Alabama or putting South Carolina native Aaron Tippin at races in his home state.

Additionally, the artists' names will be on the outside of the sponsored car on a rotating basis.

'TINY MUSIC . . .' BIG NEWS FOR STP

(Continued from page 15)

ple," the band's 1994 follow-up, debuted at the top of The Billboard 200 and has racked up sales of more than 4 million. "Tiny Music . . ." stands to be another blockbuster.

Bob Bell, new-release buyer of the 282-store, Torrance, Calif.-based Warehouse Entertainment, says, "We certainly anticipate it to be a huge record. It could be one of the biggest of the year."

Even if the album fails to receive positive reviews, sales aren't likely to be hurt, says Bell. "They've really built up a fan base. 'Purple' was packed with radio hits."

Indeed, STP has an impressive track record at modern rock and album rock radio. Since 1993, the band has scored eight top 10 songs on Album Rock Tracks, including the No. 1 "Plush," "Vaseline," and "Interstate Love Song." Its showing on the Modern Rock Tracks chart is almost as impressive, with five top 10 tracks.

On the video front, the band shot a clip for "Big Bang Baby" March 19 in Los Angeles, with John Eder, who shot the album's cover art, making his directorial debut. The clip, which Germaise describes as "a lo-fi video" reminiscent of a '60s TV show, was scheduled to be presented to MTV March 21 for a tentative world premiere on Tuesday (26), to coincide with the album's release. (An MTV "Rockumentary" on the band is in the works and is tentatively slated to air in mid-April.)

On Friday (29), the band is scheduled to appear on "Late Show With David Letterman" and, while in New York, may make an appearance on Howard Stern's nationally syndicated WXRK New York morning show.

Atlantic is spreading the word on STP's return with a major print and TV advertising campaign, says Germaise. The consumer print advertising will hit in April and will range from major music magazines to

Jackson, Saudi Prince Form Venture

This article was prepared by Pia Farrell of The Hollywood Reporter.

PARIS—Michael Jackson and billionaire Saudi investor Prince al-Waleed bin Talal have signed an ambitious joint-venture agreement to create "family values" theme parks and a range of entertainment products.

Jackson, who announced the joint venture March 19, said that it will be named Kingdom Entertainment and that it will build theme parks and hotels, produce feature and animated movies, and produce recordings.

"The prince and myself will combine human and financial resources to be successful in all phases of the global entertainment revolution," Jackson said.

No financial details were disclosed, although one Jackson aide noted that ownership, at least in the first stage of development, will be limited to Jackson and the Saudi prince, who will invest their personal resources into the enterprise.

The aide said that several projects are already in the works and would be announced within the next few weeks. The only specific project mentioned was Jackson's World HIStory tour, which the prince will finance.

The prince and Jackson repeated with great insistence that their venture would focus on "traditional family values" and bring together generations estranged from one another by social malaise.

"Because I'm deeply devoted to family values, I chose family entertainment as the focus of my interests in the global multimedia industry," al-Waleed said.

The prince, 39, a nephew of King Fahd, heads Saudi Arabia United Commercial Bank and has made sizable investments in real estate, international banking, and entertainment. Two years ago, when EuroDisney was faltering, he bailed out the theme park by buying a 24% stake worth \$345 million. Last year, he invested \$200 million for a 5% stake in Italy's Mediaset, a subsidiary of Silvio Berlusconi's Fininvest Group.

Jackson, a frequent visitor to EuroDisney, and al-Waleed met six months ago when they began discussing cooperating in entertainment ventures.

Kingdom Entertainment said in a statement that the venture is expected to benefit from synergies resulting from the exploration and development of opportunities in the entertainment industry.

After reading brief statements, Jackson and the prince were whisked away, leaving their aides to field questions from the press.

Aides said that some subjects of the joint venture might be tied to the prince's investment in EuroDisney, but they would not elaborate.

"You can't survive by yourself these days," one aide noted.

He said that Kingdom Entertainment would sign talented professionals for top management positions in the coming weeks and that three or four regional offices will be set up, though he didn't specify where or when.

Khalid Al-Monsour, an adviser to al-Waleed, said the prince is prepared to provide whatever money is necessary to ensure that the venture is a financial success.

Jackson already has a partnership with Sony Corp., having signed with Sony Music in 1991 for six new albums, movies, and TV. His MJJ Music label is affiliated with Sony Software.

It's not clear whether the relationship with Sony will prevent Jackson and the prince from exploiting Jackson's musical recordings.

Bloomberg Business News contributed to this report.

fanzines. On the TV side, the month-long drive on MTV, ESPN, and ESPN2 began March 16.

STP will drum up interest in "Tiny Music . . ." with free concerts in New York, Chicago, and L.A. The dates, scheduled for mid-April, are a reward to the band's fans, says Atlantic product manager Lisa Grey. "It's going to be really exciting," she says. "We're going to advertise them on radio and have contests and have a press conference before each show."

Grey says that a portion of one of the shows or an entire concert could turn up on MTV, as well as on an on-line service.

While the band visits the three cities, it will make stops at three radio stations and one retail outlet in each market.

"They've never done retail visits before, so we're expecting some major excitement," says Grey.

The band spread the word on the release through its fan club, with a 15,000-piece mailing. In addition, an STP Internet World Web site (<http://www.stonetemplepilots.com>) goes online with a preview March 22 and with full service Tuesday (26).

For international touring, manager Steve Stewart says Australia is a bigger priority than Europe at the moment. "They've got a big fan base in Australia, so the first thing that they will do after the States is Australia."

However, Stewart doesn't rule out the possibility of a date at a European summer festival.

According to Stewart, the band has sold approximately 1 million copies of each of its previous albums outside of the U.S.

PERSONAL PROBLEMS

While STP's future may be bright at the moment, the band was on shaky ground in 1995.

STP—vocalist Scott Weiland; gui-

tarist Robert DeLeo; his brother, bassist Dean; and drummer Eric Kretz—attempted to begin preproduction on their third album in February 1995.

"We got about 1½ weeks in preproduction, and we realized that it wasn't quite the time to record," says Robert DeLeo, "so we packed it up and basically sat around and got frustrated for quite a while, and had to deal with personal things."

Those things came to a head May 15, 1995, when Weiland was arrested for possession of heroin and cocaine. The following night, a message from Weiland apologizing to his fans was read by Courtney Love—since he was too embarrassed by his actions to do it himself—on modern rock KROQ Los Angeles.

Weiland's next court date is April 9. He faces up to three years and eight months behind bars.

Robert DeLeo admits that there was tension within the ranks. "Not to criticize Scott personally, but musically, he was not there with us [during the initial sessions]. He felt like he wanted to do something else," DeLeo says.

Weiland did just that by forming the side project Magnificent Bastards. The group's "Mockingbird Girl," which reached No. 12 on the Modern Rock Tracks chart, was featured on the ill-fated "Tank Girl" soundtrack.

However, when STP regrouped in October 1995 at Westerly Ranch in Santa Ynez, Calif., for a second attempt at recording, things gradually came together.

According to DeLeo, half of the songs, which are published by EMI Virgin Music/Float Music (ASCAP), were written in advance, and the other half developed at the ranch.

The band, producer O'Brien, and engineers, crew, and a cook lived at the ranch while the album was in

production. The relaxed environment stoked the band's creative flame.

"We had 12 people living there in a close-knit, commune-type environment," DeLeo says. "The weather was beautiful, and the surroundings were beautiful. We used as much of the house as we could."

For example, the drum tracks for "Big Bang Baby" was recorded on the house's front lawn. The drum tracks for "Tumble In The Rough," "Lady Picture Show," and "And So I Know" were recorded in a cedar-lined closet in the attic, while vocals and guitar parts were recorded in the entryway and bathrooms. "We just used the natural reverberations of the rooms, and it sounded great," DeLeo says.

With Weiland's legal issues still pending, a summer tour, booked by the William Morris Agency, was tentative at press time.

The instrumental core of the band is planning a project without Weiland, who, according to Stewart, has plans for a Magnificent Bastards album.

"There are other alternatives to making art, and Eric and Dean and I have thought about that," says DeLeo. "We will be looking for a singer to do a project. I don't know if it is a side project or a steady project, but there are other areas to cover."

However, Robert DeLeo says STP has no plans to break up. "There is far too much feeling between the four of us that is past the point of whoever is involved in drugs or getting arrested," he says. "What the four of us have between each other is a very special thing . . . Everyone is very happy with where we are with this record. I would like to think that the better things aren't overshadowed by the bad things, and that goes for criticism, drug busts, arrests, and personal problems."

Do you love the charts?

Do you have a favorite chart?

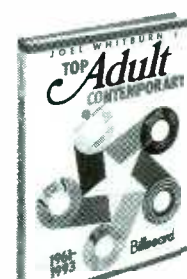
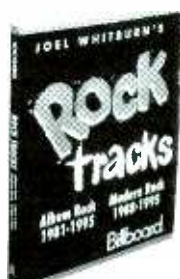
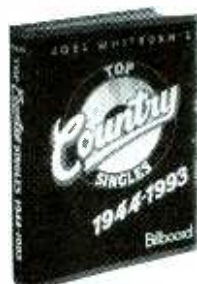
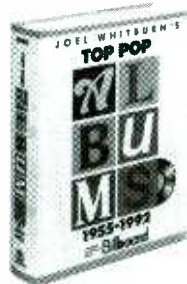
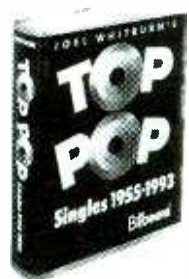
When buying a new release, do you check its chart position? Would you rather see a star performer on a chart than a star perform on a stage? Have

you ever memorized an entire chart? Can you recite all the names the "R&B" chart has had through the years? Can you give the date that the Beatles ruled the top 5 spots on the "Hot 100"...and with what songs?

Can you name last week's #1 hit on the "Hot 100"? Last year's #1 hit on "The Billboard 200" albums chart?

Last decade's #1 hit on the "Hot Country" singles chart?

If the charts are music to your eyes, indulge your passion with Joel Whitburn's Record Research collection. Twenty-eight books brimming with facts and stats on Billboard's biggest charts. Check 'em out for yourself by calling 414-251-5408 for a catalog, or view sample pages with book descriptions on the Internet at <http://www.execpc.com/~record/>



Record Research Inc. ■ P.O. Box 200 ■ Menomonee Falls, WI 53052-0200 ■ Phone: 414-251-5408

GOTEE'S CHRISTAFARI SEEKS TO BRIDGE REGGAE, CHRISTIAN MUSIC WITH 'VALLEY'

(Continued from page 15)

Our love for the music the culture is also based on our love and God's grace and for God's people."

Band member Mark Mohr agrees. "Many people consider reggae as being 100% Rastafarian," he says. "They forget the roots, the foundation of reggae music came out of the church—Peter Tosh, Bunny Wailer, Bob Marley, singing church hymns. Rita Marley came out of the church... All of the strong lead singers of today were birthed first through singing Christian hymns from the church. So what we basically decided to do is take it back to the foundation."

Gotee president Joey Elwood says that the label is trying to break not only a band but a genre, because many Christian music fans aren't familiar with reggae. Gotee's mission, he says, is to change that.

"This is a band that we're really excited about, and we're going to put all our promotional and publicity efforts into them," says Elwood. "We think people are going to want to hear them, because it's the kind of music they are going to listen to and enjoy... We're going to try to get college [radio] shows to play it, and [we're going to] basically hit all the reggae shows across America."

Christafari's Gotee debut album, "Soulfire," drew support from Reggae Ambassadors Worldwide, a network of journalists, radio staffers, and others who support and help spread reggae.

Gotee says that support, along with the Sun Splash exposure, helped secure a good base and that the company plans to build on the foundation laid by the first album as it promotes "Valley Of Decision."

Christafari is touring with Christian rockers Geoff Moore & the Distance and recently taped a Z Music Television concert special in Rome, Ga., that will feature both acts. The band will also perform at the Olympics on the same stage that will feature Atlantic's Hootie & the Blowfish.

In addition to releasing the title-track first single to Christian and mainstream radio April 1, the label plans to run 30- and 60-second radio spots promoting the album. Also, Elwood says, Gotee plans a push at re-



tail.

Gotee is distributed to the Christian market through Word and distributed in Europe through Word U.K. Gotee product will be part of a retail promotional campaign that Word is holding with Z Music Television that will prominently feature hot Christian acts, including Christafari. The band will also be part of a Gotee display at key retailers.

According to Elwood, one vital element the label was working on at press time is finding a general-market partner that would help Gotee to market the band to the mainstream audience. Epic distributed the first album to the general market, and, Elwood says, the two parties opted not to renew that agreement. "We're still looking for a general-market partner to really take them to where we think they deserve to be," Elwood says. "And we're closing in on that now."

The band is composed of founding members Sundin and Mohr as vocalists/percussionists, drummer Ken Yarns, lead guitarist Bill Kasper, keyboardists Rob Ray and Markie Sandiford, dancer Vanessa Mohr, and bassist/horn player Johnny Guerrero. The group originated in Southern California (it moved to Nashville last year) and released one album on Garden Grove, Calif.-based Frontline, "Reggae Worship, Volume 1 Featuring Christafari," before catching the attention of DC Talk's Toby McKeehan, who signed the band to his new label, Gotee.

"Soulfire," produced by Mark Heimermann, was released in January 1995.

Louis St. Verges, music buyer at Christian Publications Inc. in New York, says that both of Christafari's previous albums have sold well—almost 450 copies of "Soulfire" in the first quarter—and he expects "Valley Of Decision" to do well.

"We've seen a lot of people coming in looking for Christafari," he says. "Their lyrics are definitely on the mark, and they are also really good musically. They are doing really well."

Makeda Dread, on-air personality at XTRA-FM (91X) San Diego and

artistic director of World Beat (a non-profit organization that sponsors a radio station and cultural center in San Diego), agrees with St. Verges that Christafari is gaining popularity. "Each one of the albums that Christafari has made has been a spiritual revelation," Dread says. "This new one, and their move to Nashville, will take them to a higher level. They are a great Christian band. It's amazing to see the reggae music with the Christ spirit and Christ consciousness."

"Valley Of Decision" was produced by Mohr, Sundin, and Guerrero. Mohr says that the new album is representative of the band's artistic direction. Sundin agrees. "This album has songs that Mark and I wrote as more mature writers... We also have a new writer on our team," Sundin says of Guerrero, who joined the band two years ago.

"His writing is phenomenal," Sundin adds. "We each brought a bunch of songs to the table. Johnny's songs were so good that every one that he brought was chosen. They're just strong, powerful songs, and that alone is making the album totally different. His horn arrangements and chord structures bring a whole new dimension to Christafari that's really cool."

Mohr says that "Valley" deals with the daily realities of being a Christian. Guerrero concurs. "I've approached all my songs from a personal point of view," he says. "And now that I've written these tunes, they are constant reminders to me of my struggles and how I need to walk as a Christian."

The band spent most of 1995 on the road with the Sun Splash tour and in the fall opened dates for DC Talk on the Jesus Freak tour. Elwood says that Sun Splash brought great exposure, but that it prevented the band from performing at the major Christian festivals last summer.

So this year, in addition to the Moore dates (which, according to Elwood, are increasing sales at Christian bookstores in those markets), the band will play the festival circuit. According to manager Robert Michaels of Wise Guys Artist Management, Christafari is still investigating tour options for the fall.

Guerrero says he and his bandmates are looking forward to touring this summer. "We're going to be playing a lot of Christian festivals and will be exposed to a lot of Christians. It will be a really good opportunity for them to get to know what we're all about," he says, "and that we are authentic in terms of our Christianity and in terms of our music."

Mohr admits that his dreadlocks and the band's sound might be new to Christian consumers. "Right now we're touring with Geoff Moore, and it's really not a reggae crowd, but it is after we leave, and that's great."



Spirited Performance. Discovery/N-Gram recording artist/cellist Caroline Lavelle enchanted standing-room-only audiences with selections from her new album, "Spirit," in Luna Park, Calif. Shown, from left, are Jack Ashton, VP, Discovery Records; Harvey Brough, "Spirit" keyboardist; Lavelle, and Syd Birenbaum, president/CEO, Discovery Records.



After Hours. RCA recording artist John Pizzarelli kicks back with RCA Records executives after an opening-night performance of his new album, "After Hours." Shown, from left, are David Fitch, VP of sales, RCA; Jack Rovner, executive VP/GM, RCA; Buddy Morra, Pizzarelli's manager; Robert Klein, comedian; Pizzarelli; Bob Jamieson, president, RCA; and Ron Fair, senior VP of A&R and staff producer, RCA.



Taking A Breather. BMG Entertainment International's Midge Ure performed his new album, "Breathe," for media members and European BMG staff at a showcase in Vienna. Attending the showcase, from left, are Kate Hanson, CMO Management; Susi Menzel, label manager, BMG Ariola Germany; Barbara Singer, label manager, BMG Switzerland; Richard Perry, promotion, Arista U.K.; Heidi List, label manager, BMG Austria; Ure; Nathalie Mercenier, marketing manager, BMG France; Christoph Ruecker, VP of international marketing, BMG Entertainment International; Dr. Harald Buechel, managing director, BMG Austria; Heidi Spacek, promotion manager, BMG Austria; Werner Lohse, deputy managing director and financial director, BMG Austria; Clare Dowds, label manager, Arista U.K.; Petr Cap, marketing manager, BMG Czech Republic; and George Levendis, director of marketing, Arista U.K.

MTV BRANCHES OUT

(Continued from page 10)

ing domestically produced shows on its international networks. "It's a very important part of our philosophy that we provide a window on different cultures," Roedy says. "We want to give people an opportunity to learn about other cultures."

He adds that he hopes this current round of regionalization is the beginning of a trend. "It could be just a step, depending on audiences. We could very easily go to more services with the infrastructure we already have."

Many existing MTV services now face competition that was unknown to them five years ago. However, that is not the spur for MTV's initiative, Roedy states. "None of this has been precipitated by Viva or any of the others. It's part of our natural evolution. From day one, we wanted to reflect our audiences."

"As we have grown in our international success, there has been competition, but we do not compete. Those other channels have found a niche in their markets, and we feel very comfortable with that."

DELORENZO TO HOST LATIN MUSIC AWARDS

(Continued from page 10)

pate in civic, community, or humanitarian organizations and events.

In the past, Estefan has given time and energy to numerous charities and fund-raising events in her hometown of Miami and throughout the U.S. She has also just established the Gloria Estefan Foundation to benefit a wide range of charitable interests.

The Cuban-American performer has been awarded the Congressional Medal of Honor, raised millions of dollars for victims of Hurricane Andrew through the Hurricane Relief

Concert—produced with her husband, Emilio Estefan Jr.—and has been chairwoman of the Multiple Sclerosis Society's annual Walk-A-Thon.

The Latin Music Awards cap Billboard's seventh annual International Latin Music Conference, which will be held April 29-May 1 at the Hotel Inter-continental in Miami. For registration information, contact Maureen Ryan at 212-536-5002; for Spanish-language information, contact Angela Rodriguez at 305-441-7976.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

A COMMANDING LEAD: Celine Dion's "Because You Loved Me" (550 Music) holds at No. 1 for a second week, pulling well ahead of the competition in combined airplay and sales points. It also holds the top position on the Hot 100 Singles Sales chart for a second week, selling more than 127,000 units, an increase of 17,000 units from the previous week. This sales picture is remarkable given that on average a No. 1 single sells 70,000-85,000 units a week. The strength of "Because You Loved Me" is also evident on this week's Billboard 200, as "Falling Into You" debuts at No. 2. On the airplay side, the single continues to grow rapidly, moving 13-5 on the Hot 100 Airplay chart with a 42% increase in radio play. Once again this week, "Because You Loved Me" is the biggest sales, airplay, and overall gainer on the entire Hot 100.

GAINS & JUMPS: The second-biggest point gainer, moving 32-19, is "Count On Me" by Whitney Houston and CeCe Winans (Arista). With more than 79% of its chart points coming from sales, "Count's" Hot 100 jump can be largely attributed to a 13,000 piece sales increase. At radio, the single continues to develop; it is top 10 at 15 monitored stations, including No. 5 at WPGC Washington, D.C. Also benefiting from a surge in single sales is the third-biggest overall gainer, "Down Low (Nobody Has To Know)" by R. Kelly Featuring Ronald Isley (Jive). It moves 6-4 on the Hot 100 and 3-2 on the sales chart, with more than 84% of its points coming from sales. "Down Low" is in the top five at eight monitored stations, including No. 1 at WERQ (92Q) Baltimore. Showing a similar growth pattern and zooming 27-15 is Busta Rhymes' "Woo-Ha!! Got You All In Check" (Elektra/EEG). It moves up to No. 8 in sales while debuting at No. 52 in airplay. "Woo-Ha!!" is already No. 1 at WQHT (Hot 97) New York.

AWARD WINNERS: After sliding for two consecutive weeks, Natalie Merchant's "Wonder" (Elektra/EEG) picks up the Greatest Gainer/Airplay award and rebounds 28-24. Over the past few weeks, Merchant's last hit single, "Carnival," has moved into recurrent rotation at many stations, creating the opportunity for increased airplay for "Wonder." With more than 92% of its chart points coming from airplay, "Wonder" is top five at almost 25 monitored stations, including No. 1 at WRVW Nashville and WEBR Washington, D.C. The Greatest Gainer/Sales award winner, moving 79-56, is "Renee" by Lost Boyz (Island). It debuts at No. 39 in sales, with only maxi configurations available; look for another sales surge in the coming weeks when the cassette single is commercially released. "Renee" is top 10 at three monitored stations, including No. 3 at WERQ (92Q) Baltimore.

QUICK CUTS: After holding at No. 41 for four consecutive weeks, Lina Santiaño can proudly say that she has her first top 40 hit, as "Feels So Good (Show Me Your Love)" (Groove Nation/Universal) jumps to No. 38. It is already No. 2 at KPWR (Power 106) Los Angeles. . . Returning to the Hot 100, at No. 65, after more than a four-year absence, is "Weird Al" Yankovic with "Amish Paradise" (Rock'n'Roll/Scotti Bros./All American). It is a parody of this week's No. 32 single, "Gangsta's Paradise," by Coolio Featuring L. V. (Tommy Boy).

ITALIAN GOV'T UNDER FIRE BY IFPI FOR ONGOING PIRACY

(Continued from page 10)

market is illegal, suffocating and destabilizing the legal market and destroying thousands of jobs."

The FPM was set up in January by IFPI and its local affiliate, FIMI, and aims to reduce piracy levels to those of Italy's European neighbors. "Italy is in the same situation as Spain was 10 years ago, when pirates accounted for 35% of the market. Now Spain has one of the lowest levels in Europe, with just 1%-2% of illegal product," said La Falce.

IFPI estimates that Italy is fifth among nations producing pirate product in terms of value and 10th in terms of volume. Estimates for 1994 put unit volume at 21 million (32% of the official market's volume) and value at \$142.2 million (21% of the official market's worth).

Arnold Bahlmann, senior VP, central Europe, for BMG Entertainment International, said that the industry, artists, and Italian government all lose significant revenue to pirates.

"Investment in local artists is threatened, as foreign investors are deterred by piracy levels at 33%, and international artists are less likely to come to Italy, which results in reduced promotional opportunities and sales," says Bahlmann.

He estimates that fighting piracy in Italy could result in an additional 30 billion lire (\$19.2 million) being invested in local repertoire, 30 billion lire in additional tax revenues for the government, and 20 billion-30 billion lire (\$12.8 million-\$19.2 million) in additional royalty income for artists and producers.

In its first three months, FPM says, it has already had positive results with seizures, including 16,000 counterfeit CDs, 8,000 pirate cassettes, and 33,000 bootleg albums. In addition to direct action, FPM is promoting greater awareness of the problem to the Italian public, government officials, and the legal authorities.

Following the press conference, a delegation that included IFPI director general Nicholas Garnett, EMI Music Europe president Rupert Perry, PolyGram continental Europe president Riek Dobbis, MCA Europe VP Tim Bowen, and Bahlmann met with Italian government officials, as well as the new president of Italian authors' rights body SIAE, Luciano Villevielle Bideri, and SIAE managing director Fabio Rossi.

In a statement on piracy following his election last November, Bideri claimed that most pirated product enters Italy from abroad. "There are no concrete statistics, but the usual rumors about Italy [are untrue], while our situation is not that different from other European and international

states where counterfeiting also exists," he says.

Rossi told Billboard that the SIAE's image had suffered internationally because, until last year, it licensed bootleg product. This stopped when Italy adopted European Union copyright-protection directives in June. "Until 1994, we licensed bootlegs, which was always contested by the major record companies," says Rossi. "However, our position was that we couldn't refuse licenses, because Italy had no laws allowing us to block this product."

Rossi adds, "As a publicly owned state company, we had to give licenses to whoever requested them."

Rossi says that daily controls on Italy's CD manufacturing plants include the monitoring of raw materials to check production levels and the ordering of Italian customs officials to block imports and exports of audio-visual material until clearance has been obtained from the SIAE.

EMI's Perry counters, though, that SIAE's spot checks on domestic CD plants are not necessarily effective.

"It is what comes in and out of these factories after official working hours that needs controlling," Perry says. "We are not singling out Italy; we also talk about Bulgaria, Russia, Mexico, and other states, but Italy is acting like a Third World country. Law enforcement is within their capacity. Piracy is everywhere, but the level is controllable. It seems to be out of control here. We want to work with SIAE; it is important to work together and share information."

Vito Alfano, head of SIAE's anti-piracy task force of 20 investigators, says his team is ready to collaborate with IFPI and FPM. "We welcome the IFPI task force and are willing to cooperate with everyone. . . . However, we have necessarily different roles," says Alfano. "IFPI represents private

companies, and, as a public corporation, we answer to the state."

IFPI director of operations Mike Edwards describes the meeting with SIAE officials as very positive. "We are looking at ways of cooperation. One of the problems in Italy is the slowness of the judicial system and the current political vacuum, which has blocked progress of a proposed law that includes increased penalties and tightens up existing legislation."

Edwards says IFPI hopes that after the general election April 21 "a stable government will speedily push the new law through."

IFPI European press director Adrian Strain says there is pressure in the U.S. from the International Intellectual Property Alliance to threaten possible trade sanctions against Italy.

"Under the U.S. Special 301 legislation, which deals with intellectual copyrights, Italy is currently on the ordinary watch list," says Strain. "However, the IFPI is lobbying for Italy to be put on the priority watch list if they don't take stronger action against piracy. This is one step away from the blacklist that could provoke the threat of sanctions."

FIMI president Gerolamo Caccia Dominioni, who is also president of Warner Music Italy, is calling on all sectors of the music industry to renew their efforts against piracy. "Just by looking at the figures, it is clear that all previous efforts against piracy, whether by FIMI or SIAE, have been ineffective," he says. "Stricter legislative action is more imperative today than ever before, with the challenges of new technology. The music industry can only participate in the new means of distribution and information super-highways when we are satisfied that producers will be given the exclusive rights and control on all forms of broadcasting of our recordings."

'97 GRAMMY AWARDS TO RETURN TO NEW YORK

(Continued from page 15)

show was widely panned by the industry for its move to an arena. The VMAs quickly returned to a small setting.

"I was not and am not willing to move to a larger venue if the same emotional connection and the same elegance was not, obviously, going to remain the same," says Greene. He says that NARAS spent two years figuring out how to "create a venue within a venue [so that] when a person sits down in front of the stage in Madison Square Garden, they are going to feel like they are in the same intimate environment as Radio City Music Hall or the Shrine Auditorium, with one exception: The scope of the set and the scope of the production will be much larger."

The 39th annual Grammy Awards show will be produced by longtime Grammy show producer Pierre Cos-

sette. Co-chairmen of the New York host committee are Richard Palmese, senior VP of promotion, Arista; Rand Araskog, chairman/chief executive of ITT Corp.; and David Checketts, president/CEO of Madison Square Garden.

NARAS is renegotiating its CBS contract, which runs out next year. Greene says that if the negotiations are successful, the new contract will begin next year; otherwise, he says, he will begin fielding offers from other networks, many of which have already contacted him to state their interest. "We're looking for a lot more guarantees of cross-promotional efforts," says Greene. "We're also looking for CBS to get more successful with its network programming, and we want a whole lot more money put into the educational programs."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	5	'ROUND WE GO	BIG SISTER (S.O.S./ZOO)
2	1	5	GUILTY	GRAVITY KILLS (TVT)
3	2	7	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
4	3	4	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
5	6	5	WIND BENEATH MY WINGS	GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST/EEG)
6	5	8	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
7	14	2	DON'T RUSH	SILK (ELEKTRA/EEG)
8	25	2	SHADOWBOXIN'	GENIUS/GZA (GEFFEN)
9	9	2	NO MORE GAMES	SKIN DEEP (LOOSE CANNON/ISLAND)
10	—	1	SCANDALOUS	THE CLICK (SICK WID' IT/JIVE)
11	—	1	COUNTING BLUE CARS	DISHWALLA (A&M)
12	10	5	UKNOWHOWWEDU	BAHAMADIA (CHRYSALIS/EMI)
13	11	3	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	12	4	THE RIGHT TIME	THE CORRS (143/LAVA/ATLANTIC)
15	19	2	NASTY DANCER	KILO (WRAP/ICHI-BAN)
16	23	2	SLOW JAMS	QUINCY JONES FEAT. BABYFACE & TAMIA (WEST/WARNER BROS.)
17	18	5	WHY YOU TREAT ME SO BAD	SHAGGY FEATURING GRAND PUBA (VIRGIN)
18	8	8	YOU WANT THIS PARTY STARTED	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
19	17	2	ALL I NEED	JESSE POWELL (SILAS/MCA)
20	—	1	I'M NOT SUPPOSED TO LOVE YOU	BRYAN WHITE (ASYLUM)
21	15	6	SPACE AGE	EIGHTBALL & M.J.G. (SUAVE/RELATIVITY)
22	—	1	WHAT DID I DO TO YOU?	TERRY ELLIS (EASTWEST/EEG)
23	22	2	NO NEWS/TEQUILA TALKIN'	LONESTAR (BNA/RCA)
24	—	5	ALIVE	PEARL JAM (EPIC)
25	—	4	I'LL SAY GOODBYE FOR THE TWO OF US	EXPOSE (ARISTA)

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

BMG VID LABEL

(Continued from page 9)

"With rental product, you have to put together a meat-and-potatoes marketing campaign for the trade side," says marketing VP Mindy Pickard. "We'll also be looking into other marketing opportunities, such as film channels, magazines, and packaged-goods tie-ins."

Pickard says that "high-ticket" companies, such as those for liquor and cars, have expressed interest in promotions with independent films because of the demographics they reach.

"Independent films reach a niche audience," she says, "but it's a large one."

The Right Combination: Your promo release and the Safety-sleeve Jewelpak



Economically and environmentally, the Jewelpak™ is better because it uses 1/8th the plastic of a jewel box, so it costs \$0.69 less to mail first class. Find out more about "The Right Combination" today and stop spinning your dials.

See your disc manufacturer or call us for details.

UNIVENTURE

CD PACKAGING & STORAGE

P.O. Box 28398 • Columbus, OH 43228 • 1-800-992-8262 • FAX (614) 529-2110



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MARCH 30, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	40	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS 6 weeks at No. 1	JAGGED LITTLE PILL	1
*** No. 1 ***						
2	NEW	1	1	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
*** Hot Shot Debut ***						
3	3	3	5	FUGEES RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98)	THE SCORE	3
*** Greatest Gainer ***						
4	2	2	5	2PAC DEATH ROW/INTERSCOPE 524204/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
5	NEW	1	1	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5
6	4	5	24	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
7	5	4	18	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
8	6	6	55	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
9	8	8	24	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
10	7	7	31	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
11	9	12	19	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
12	12	11	62	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	4
13	10	9	30	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
14	11	10	88	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
15	NEW	1	1	KISS MERCURY 528950* (10.98 EQ/17.98)	UNPLUGGED	15
16	13	15	21	SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
17	17	19	18	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
18	15	16	21	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
19	20	17	15	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
20	14	13	5	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
21	19	18	89	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
22	21	23	5	ADAM SANDLER WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
23	18	21	70	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
24	25	25	39	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
25	28	30	12	EVERCLEAR ▲ TIM KERR 30929/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
26	27	27	17	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
27	NEW	1	1	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27
28	NEW	1	1	"WEIRD AL" YANKOVIC ROCK 'N' ROLL/SCOTTI BROS./ALL AMERICAN 75500/WARNER BROS. (10.98/15.98)	BAD HAIR DAY	28
29	22	24	37	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
30	26	26	68	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
*** Pacesetter ***						
31	35	43	11	NO DOUBT TRAUMA/INTERSCOPE 92580/AG (10.98/15.98) HS	TRAGIC KINGDOM	31
32	23	22	5	GIN BLOSSOMS A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
33	33	33	9	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	32
34	24	14	6	NEIL DIAMOND COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
35	31	35	9	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
36	30	29	17	LL COOL J ▲ DEF JAM/RAL 523845/ISLAND (10.98/17.98)	MR. SMITH	20
37	32	31	22	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
38	29	28	8	TORI AMOS ▲ ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
39	16	20	6	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	16
40	44	58	18	TRACY CHAPMAN ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	40
41	37	32	5	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
42	36	38	34	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
43	40	42	27	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
44	34	97	26	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
45	43	40	18	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
46	39	66	75	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
47	48	46	13	EVERYTHING BUT THE GIRL ▲ ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
48	41	39	20	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
49	47	44	53	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
50	57	62	10	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	50
51	42	36	10	KRIS KROSS ▲ RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
52	49	41	23	GREEN DAY ▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
53	45	49	71	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	46	37	19	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
55	53	57	66	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
56	50	45	30	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
57	61	61	5	SOUNDTRACK JAC-MAC 46134*/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	57
58	67	78	7	VARIOUS ARTISTS COLD FRONT 6218*/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	58
59	51	55	10	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
60	38	34	7	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
61	60	64	3	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	60
62	54	53	19	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
63	66	70	73	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
64	63	63	34	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
65	56	48	34	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
66	59	52	27	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
67	70	88	23	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	67
68	52	50	17	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
69	55	51	21	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
70	64	54	76	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
71	62	60	29	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
72	65	59	8	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
73	58	47	35	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
74	69	74	37	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
75	72	80	26	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
76	68	68	17	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
77	77	67	19	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
78	75	84	22	CLAY WALKER GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
79	NEW	1	1	THE AFGHAN WHIGS SUB POP/ELEKTRA 61896*/EEG (10.98/16.98)	BLACK LOVE	79
80	85	89	99	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
81	82	95	18	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
*** Heatseeker Impact ***						
82	102	108	13	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	82
83	95	104	17	THE BEATLES APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
84	73	71	30	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
85	88	85	17	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
86	74	73	49	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
87	76	105	42	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
88	79	87	51	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
89	71	76	8	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	31
90	83	86	17	DON HENLEY GEFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
91	78	72	38	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
92	90	79	32	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
93	84	91	25	THE MAVERICKS MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
94	80	81	20	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
95	NEW	1	1	TREY ANASTASIO ELEKTRA 61905/EEG (10.98/16.98)	SURRENDER TO THE AIR	95
96	97	109	240	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
97	81	77	35	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
98	92	100	15	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
99	86	83	20	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
100	107	118	16	RADIOHEAD CAPITOL 29626 (10.98/15.98)	THE BENDS	100
101	89	94	81	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
102	101	98	19	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
103	98	103	34	TOADIES ● INTERSCOPE 92402/AG (10.98/15.98) HS	RUBBERNECK	56
104	125	140	4	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	104
105	96	82	23	JANET JACKSON ▲ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
106	94	92	3	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	92

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

“Her solo debut

is grandly written and lovingly played. The most quietly powerful album of her career.”—Newsweek

“A gem. Tigerlily has the presence of a timeless classic.”
Ten Best of 1995—Wall Street Journal

“Out on her own with a new band, the one-time darling of the alternative world sounds rejuvenated, tackling a range of emotions from sorrow to bemusement.”
—Los Angeles Times

Double Platinum in the U.S., with seven months in the Top 20 so far.

Two top ten singles—
“Carnival” and “Wonder.”
New single and video “Jealousy.”

World tour begins March 17,
including special appearances
with Sting.
Touring the U.S. this summer.

NATALIE TIGERLILY MERCHANT

Management: Jon Landau Management/
Jon Landau and Barbara Carr



On Elektra
compact discs and cassettes

<http://www.elektra.com>

© 1995 Elektra Entertainment Group, a division of Viacom. Communications Inc. A Time Warner Company

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	113	123	4	2 UNLIMITED	RADIKAL 15446/CRITIQUE (10.98/15.98) HS	HITS UNLIMITED 107
108	103	69	4	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER 35
109	87	65	5	JACKSON BROWNE	ELEKTRA 61867/EEG (10.98/16.98)	LOOKING EAST 36
110	104	90	7	VARIOUS ARTISTS	RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY 65
111	108	107	26	JUNIOR M.A.F.I.A.	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY 8
112	91	99	77	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 20
113	114	144	108	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE 4
114	NEW		1	JOHN TESH PROJECT	GTS 532125/A&M (10.98/16.98)	DISCOVERY 114
115	NEW		1	CHANTAY SAVAGE	RCA 66775 (10.98/15.98) HS	I WILL SURVIVE 115
116	110	112	35	SELENA	EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU 1
117	93	75	53	ANNIE LENNOX	ARISTA 25717 (10.98/16.98)	MEDUSA 11
118	99	93	7	MINISTRY	WARNER BROS. 45838* (10.98/16.98)	FILTH PIG 19
119	111	106	24	REBA MCENTIRE	MCA 11264 (10.98/16.98)	STARTING OVER 5
120	134	186	3	DOG'S EYE VIEW	COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE 120
121	124	170	5	LONESTAR	BNA 66642/RCA (9.98/15.98) HS	LONESTAR 121
122	130	128	213	ENYA	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS 17
123	121	101	4	AUDIO ADRENALINE	FOREFRONT 25144 (9.98/15.98)	BLOOM 77
124	109	96	30	DEEP BLUE SOMETHING	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME 46
125	162	169	76	THE CRANBERRIES	ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE 6
126	112	117	49	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
127	105	113	87	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
128	120	139	23	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS 49
129	100	56	3	BAD RELIGION	ATLANTIC 82870*/AG (10.98/15.98)	THE GRAY RACE 56
130	156	149	29	MICHAEL W. SMITH	REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME 16
131	122	120	30	RANCID	EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES 45
132	118	125	27	TRAVIS TRITT	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING 21
133	136	143	11	3T	MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD 133
134	128	160	24	TERRI CLARK	MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK 119
135	115	121	20	VARIOUS ARTISTS	TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7 54
136	119	131	35	JEFF FOXWORTHY	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY 8
137	133	130	174	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
138	123	135	25	AC/DC	EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER 4
139	137	137	10	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS 125
140	135	126	20	VARIOUS ARTISTS	LAVA 92604/AG (10.98/16.98)	TAPESTRY REVISITED: A TRIBUTE TO CAROLE KING 53
141	140	145	20	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS 39
142	145	154	262	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
143	126	138	8	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	TROUBLE WITH THE TRUTH 90
144	131	114	30	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU 40
145	153	175	72	NIRVANA	DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
146	143	142	21	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 99774* (10.98/16.98)	IT'S A MYSTERY 27
147	116	122	58	ALISON KRAUSS	ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION 13
148	129	129	25	SOUNDTRACK	REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS 41
149	127	119	25	GERALD LEVERT & EDDIE LEVERT, SR.	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON 20
150	144	133	10	VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 529136 (10.98/16.98)	HOW LONG HAS THIS BEEN GOING ON 55
151	RE-ENTRY		15	SOUNDTRACK	LONDON 448295 (10.98/16.98)	BRAVEHEART 59
152	154	173	10	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS	DEBORAH COX 102
153	132	134	32	DAVID LEE MURPHY	MCA 11044 (10.98/15.98) HS	OUT WITH A BANG 52

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	117	110	10	SOUNDTRACK	COLUMBIA 67522 (10.98 EQ/16.98)	DEAD MAN WALKING 61
155	106	—	2	STEVE EARLE	WARNER BROS. 46201 (10.98/15.98)	I FEEL ALRIGHT 106
156	150	150	106	NINE INCH NAILS	NOTHING/TVTINTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
157	172	183	226	NIRVANA	DGC 24425*/Geffen (10.98/15.98)	NEVERMIND 1
158	185	187	107	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
159	148	161	19	THE CLICK	SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED 21
160	178	132	35	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES 45
161	141	—	2	CASSANDRA WILSON	BLUE NOTE 32861/CAPITOL (10.98/15.98) HS	NEW MOON DAUGHTER 141
162	159	157	122	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
163	155	141	15	VARIOUS ARTISTS	MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS 67
164	NEW		1	BILL WHELAN	CELTIC HEARTBEAT/ATLANTIC 82816/AG (11.98/17.98) HS	RIVERDANCE 164
165	182	176	70	ABBA	POLYDOR 517007/ISLAND (10.98/17.98)	GOLD 63
166	138	115	29	FAITH EVANS	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH 22
167	164	167	65	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 9
168	165	172	96	OFFSPRING	EPITAPH 86432* (8.98/14.98) HS	SMASH 4
169	142	127	19	BOYZ II MEN	MOTOWN 530584* (10.98/16.98)	THE REMIX COLLECTION 17
170	160	155	181	QUEEN	HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS 11
171	161	165	130	MELISSA ETHERIDGE	ISLAND 848660 (10.98/17.98)	YES I AM 15
172	157	146	7	SOUNDTRACK	PANGAEA 36071/L.R.S. (9.98/15.98)	LEAVING LAS VEGAS 124
173	168	168	222	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) HS	TEN 2
174	149	159	25	MARTINA MCBRIDE	RCA 66509 (9.98/15.98)	WILD ANGELS 77
175	NEW		1	GIPSY KINGS	NONESUCH 79399/AG (10.98/16.98)	TIERRA GITANA 175
176	173	178	110	GREEN DAY	REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE 2
177	NEW		1	THE NIXONS	MCA 11209* (9.98/15.98) HS	FOMA 177
178	RE-ENTRY		3	THE CORRS	143/LAVA 92612/AG (10.98/15.98) HS	FORGIVEN, NOT FORGOTTEN 168
179	146	124	7	CECE WINANS	SPARROW 51441 (9.98/13.98)	ALONE IN HIS PRESENCE 124
180	152	162	27	GEORGE STRAIT	MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX 43
181	147	136	18	ROLLING STONES	VIRGIN 41040* (10.98/17.98)	STRIPPED 9
182	170	166	33	BRYAN WHITE	ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE 88
183	175	180	104	TIM MCGRAW	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON 1
184	163	177	21	AARON TIPPIN	RCA 66740 (9.98/15.98)	TOOL BOX 63
185	167	163	20	EIGHTBALL & MJG	SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD 8
186	139	111	5	SOUNDTRACK	ELEKTRA 61888/EEG (10.98/16.98)	BEAUTIFUL GIRLS 95
187	151	116	19	BONNIE RAITT	CAPITOL 33705 (14.98/26.98)	ROAD TESTED 44
188	171	181	317	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
189	RE-ENTRY		5	JEWEL	ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU 145
190	RE-ENTRY		2	VARIOUS ARTISTS	WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH SING-ALONG 135
191	166	156	19	GROOVE THEORY	EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY 69
192	NEW		1	JANN ARDEN	A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE 192
193	NEW		1	THE CHIEFTAINS	RCA VICTOR 68438 (10.98/15.98)	FILM CUTS 193
194	181	174	120	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
195	184	171	32	SOPHIE B. HAWKINS	COLUMBIA 53300 (10.98 EQ/16.98)	WHALER 65
196	183	—	11	SOUNDTRACK	EPIC SOUNDTRAX 67294/EPIC (10.98 EQ/16.98)	DESPERADO 53
197	176	179	36	SHAGGY	VIRGIN 40158* (10.98/15.98)	BOOMBASTIC 34
198	177	152	18	SILK	ELEKTRA 61849/EEG (10.98/16.98)	SILK 46
199	NEW		1	JAMES GALWAY	RCA VICTOR 68393 (10.98/15.98)	CELTIC MINSTREL 199
200	158	185	89	SOUNDTRACK	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP 2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 4	The Chieftains 193	Everclear 25	John Tesh Project 114	Bette Midler 160	Radiohead 100	Dangerous Minds 42	Shania Twain 8
2 Unlimited 107	Terri Clark 134	Everything But The Girl 47	Quincy Jones 77	Ministry 118	Bonnie Ratt 187	Dead Man Walking 154	VARIOUS ARTISTS
3T 133	The Click 159	Foo Fighters 74	Junior M.A.F.I.A. 111	Monica 73	Red Hot Chili Peppers 43	Desperado 196	1996 Grammy Nominees 39
Abba 165	Collective Soul 49	Jeff Foxworthy 136	R. Kelly 17	Nirvana 145, 157	Collin Raye 144	Don't Be A Menace To South Central... 59	Club Mix '96 Volume 1 58
AC/DC 138	Coolio 11	Fugees 3	Kiss 15	Red Hot Chili Peppers 43	DC Talk 85	Forrest Gump 200	Jock Jams Vol. 1 64
Ace Of Base 81	The Corrs 178	Goo Goo Dolls 56	Korn 92	The Tony Rice Project 35	Def Leppard 94	Friday 126	MTV Party To Go Volume 7 135
The Afghan Whigs 79	Cowboy Junkies 61	Green Day 52, 176	Alison Krauss 147	Rolling Stones 181	Diamond Rio 106	Friends 148	Friday 126
Alice In Chains 62	Deborah Cox 152	Groove Theory 191	Kris Kross 51	Sade 167	Neil Diamond 34	Waiting To Exhale 7	MTV Party To Go Volume 8 76
Tori Amos 38	The Cranberries 125	Immatire 98	La Bouche 33	Adam Sandler 22	Cypress Hill 99	Spacehog 50	Saturday Morning Cartoons Greatest Hits 163
Trey Anastasio 95	D'Angelo 29	Alan Jackson 18	Madonna 54	Seal 21	Forrest Gump 200	Stabbing Westward 104	Songs Of West Side Story 110
Jann Arden 192	DC Talk 85	Janet Jackson 105	Dave Matthews Band 70	Seal 21	Friday 126	Sting 5	Tapestry Revisited: A Tribute To Carole King 140
Audio Adrenaline 123	Goodie Mob 102	Jars Of Clay 82	The Mavericks 93	Seal 21	Friends 148	George Strait 180	Carole King 140
Bad Religion 129	Goo Goo Dolls 56	Jewel 189	Martina McBride 174	Seal 21	Leaving Las Vegas 172	Tha Dogg Pound 48	Stevie Ray Vaughan & Double Trouble 15
The Beatles 83	Green Day 52, 176	John Tesh Project 114	Reba McEntire 119	Seal 21	Mortal Kombat 84	Aaron Tippin 184	Sunday Morning Cartoons Greatest Hits 163
Blues Traveler 30	Groove Theory 191	Quincy Jones 77	Reba McEntire 119	Seal 21	Mr. Holland's Opus 72	TLC 23	Songs Of West Side Story 110
Michael Bolton 44	Immatire 98	Junior M.A.F.I.A. 111	Reba McEntire 119	Seal 21	Pocahontas 87	Toadies 103	Songs Of West Side Story 110
Bone Thugs-N-Harmony 65	Neil Diamond 34	R. Kelly 17	Reba McEntire 119	Seal 21	Pulp Fiction 46	Total 41	Tapestry Revisited: A Tribute To Carole King 140
Boyz II Men 101, 169	Celine Dion 2, 113	Kiss 15	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Brandy 112	Cypress Hill 99	Korn 92	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Garth Brooks 26, 55	D'Angelo 29	La Bouche 33	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Jackson Browne 109	Def Leppard 94	Madonna 54	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Bush 12	Diamond Rio 106	Dave Matthews Band 70	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Mariah Carey 6, 194	Neil Diamond 34	The Mavericks 93	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Chantay Savage 115	Celine Dion 2, 113	Martina McBride 174	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
Tracy Chapman 40	Cypress Hill 99	Reba McEntire 119	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
	D'Angelo 29	Reba McEntire 119	Reba McEntire 119	Seal 21	Waiting To Exhale 7	Travis Tritt 132	Tapestry Revisited: A Tribute To Carole King 140
	Def Leppard 9						

SOMETIMES PARADISE

IS RIGHT IN YOUR OWN BACKYARD
TOMMY BOY CONGRATULATES OUR GRAMMY WINNERS

COOLIO FEATURING L.V.
"GANGSTA'S PARADISE"

BEST RAP SOLO PERFORMANCE
FROM THE DOUBLE PLATINUM ALBUM GANGSTA'S PARADISE

NAUGHTY BY NATURE
POVERTY'S PARADISE
BEST RAP ALBUM
OVER ONE MILLION SOLD IN NORTH AMERICA



CD SINGLE SALES SPURRED BY ADDITION OF NONALBUM CUTS

(Continued from page 5)

for maxi-singles, labels are looking to maxi-singles with nonalbum tracks as a viable tool for moving more singles.

Recent CD maxi-singles with bonus tracks include Alanis Morissette's "Ironie," the Smashing Pumpkins' "1979," Tori Amos' "Caught A Lite Sneeze," Radiohead's "High And Dry," the Presidents Of The United States Of America's "Peaches," and Oasis' "Wonderwall."

Upcoming titles include Foo Fighters' "Big Me," due Tuesday (26); Everclear's "Heartspark Dollarsign," tentatively due the same day; and a new Pumpkins disc, due in April.

Capitol has even gone the maxi-single route with the Beatles, issuing "Free As A Bird" and "Real Love"

Now, however, with U.S. labels beginning to delve deeper to release maxi-singles with rare material domestically, American consumers are increasingly able to find CDs containing nonalbum bonus tracks in regular bins.

Not all singles are judged prime candidates for high-priced bonus-track treatment, however; some are thought to have better prospects as lower-priced two-tracks.

Rap titles, such as Coolio's "1,2,3,4 (Sumpin' New)," are getting the strongest boost from the new \$3.49 price point for two-track discs, says Dan Heitkemper, single buyer for the 287-store, Torrance, Calif.-based Wherehouse Entertainment. Modern rock artists, however, tend to do better in the maxi-single or

single from the Pumpkins' two-CD "Mellon Collie And The Infinite Sadness," had only one nonalbum track, but Virgin upped the ante for "1979."

"It's amazing," Grabow says. "Even after [Smashing Pumpkins] released a double album, their fans are starved for new material."

Grabow has been a strong proponent of the CD single. "It only makes sense with the cassette going down, but I'm not a big lover of remixing a track five different ways for a maxi-single. I'd rather have a couple of unreleased cuts," he says.

For the next Pumpkins release, "Zero," due April 16, Virgin will release a disc with six nonalbum tracks, including one 25-minute cut.

(Although Virgin considers it a maxi-single, it will not be eligible for inclusion on the Hot 100, as Billboard treats such a package as an EP, which would instead chart on The Billboard 200.)

Three bonus tracks will be included on "Tonight, Tonight," the fourth single from "Mellon Collie," tentatively due in May.

Grabow and other executives say they have to walk a delicate line when releasing CD singles. "We don't want them to cut into sales of the full-length album," he says. "We just want to release them as a companion piece, and the best way to do that is to put a couple of unreleased songs on them."

Capitol national director of singles sales Michael White concurs. "On a CD-5, you can get a completely different perspective on an artist," he says. "You get outtakes and can really get down the roots of the band. Basically, we use [maxi-singles] to turn the kids on to things that are not on the album."

In the case of the Foo Fighters and Morissette maxi-singles, both come late in the albums' lives and are directed at fans who likely have already owned the album for months.

"That's exactly where we are coming from with Foo Fighters," says White. "After selling a million albums, we are putting this out, and we are going to hit back into the fan base."

Knecht says that "without a trace of a doubt," Morissette's "Ironie" is Warner Bros.' best-selling current maxi-single.

Guy Oseary, Maverick A&R executive, says the maxi-single was spurred by Morissette. "This was Alanis' idea," he says. "She wanted to do something special, something different, something cool for the fans."

Still, some retailers say CD singles and maxi-singles are not being exploit-

ed to their full potential. West Sacramento, Calif.-based Tower Records was influential in driving down the price of two-track CD singles by lowering its prices on the titles last year and showing its sales results to labels, says Stan Goman, senior VP of retail operations.

"Sales are great when we can price a two-cut CD single at \$2.99 and a multi-cut CD single at \$3.99," Goman says.

However, Goman says, many labels are not truly delivering on the concept of bonus tracks. "When they

put on bonus tracks, it should be a bonus that they don't charge for," he says. "It should be an added value."

Goman adds that it is in the industry's best interest to keep the price of CD singles down. "We've lost a lot of kids to computer games, and we have to get them back the old-fashioned way, and that's buying singles. Kids should be able to buy superstar product [on CD] for less than \$5, instead of waiting for Grandma to buy them the album at Christmas time."



with rarities not found on "Anthology 1" or "Anthology 2" (Billboard, March 9).

CD singles account for only a small fraction of total music sales, but labels are optimistic about the recent surge in numbers: "1979," for instance, has sold more than 102,000 copies (CDs and cassettes combined), according to SoundScan. Sales of the CD single, which features three bonus tracks, account for 57,000 of the total 102,000 units.

Similarly, "Wonderwall" has sold more than 154,000 copies. The CD maxi-single, which includes four bonus tracks, accounts for 59,000 of the total sales.

U.K. TREND

This recent spate of high-profile maxi-singles in the U.S. follows a tradition that began in the U.K., where CD singles featuring nonalbum tracks have become a standard marketing tool. The practice often leads hardcore fans in the States to seek out high-priced unreleased tracks by their favorite artists in import bins.

For example, Joni Mitchell's Reprise single "How Do You Stop," which was serviced to U.S. radio March 12 but is not available commercially in the States, has been released as a three-track single in the U.K.; in addition to the title track and another "Turbulent Indigo" album track, "The Sire Of Sorrow," the CD single includes the previously unreleased live recording "Moon At The Window." U.S. fans can get that track only on the import disc.

CD-5 format, he says.

"CD singles are just booming altogether," Heitkemper adds, "but for collector appeal, the CDs with B-sides are still ruling the roost."

Although CD singles generally appeal to young demographics, according to Andre Knecht, national singles sales manager for Warner Bros., CD maxi-singles with bonus tracks have a broader appeal. "Plenty of adults who are fans of a particular artist scan the singles section to find that nonalbum track," he says.

Jeff Grabow, single specialist for Virgin Records, says that honus tracks are driving the sales of the Smashing Pumpkins' "1979." "Bullet With Butterfly Wings," the first



k.d. Eats It Up. Warner Bros. recording artist k.d. lang gets model treatment from actor Richard Gere, right. Gere was among the many fans who attended lang's standing-room-only performance of "All You Can Eat" at the Universal Amphitheater in Los Angeles.



by Geoff Mayfield

JUST WHAT YOU NEEDED: With five albums debuting in the top 30, including a pair of new entries in the top 10, The Billboard 200 shows a renewed bounce in its step. Overall album sales, including catalog titles, are ahead of last week and are up 15.8% over the comparable 1995 week.

By contrast, the chart in last year's April 1 issue had four titles debut in the top 30, including 2Pac's "Me Against The World," which opened at No. 1 with 210,500 units. The biggest difference, though, between this week and the same week in '95, is volume in the top 10. Alanis Morissette's chart-topping tally, 233,500 units, is 10% higher than 2Pac's a year ago. Further, each of this week's top six titles exceed 100,000 units, compared with two a year ago.

While five top 30 debuts is a healthy figure, that is not a record for 1996: Six cracked the top 30 in the March 2 issue, when the new 2Pac album, "All Eyez On Me" (now No. 4 with 118,500 units), bowed at No. 1. Put this week's chart together with the March 2 chart and you have 64% of the 17 albums that have debuted in the top 30 so far this year. In 1995, there were only 11 top 30 debuts from the start of the year through the April 1 issue.

PROM QUEEN: With momentum from a No. 1 single, well-orchestrated TV exposure, and high visibility from the ad campaign for the movie "Up Close & Personal," it is no surprise that Celine Dion leads this week's class of newcomers. With a handsome first-week take of 193,000 units—by far the biggest week for any of her four U.S. albums—she climbs in at No. 2, 21% behind Morissette and 31% ahead of the still-growing Fugees. The highest one-week sum for her prior album—which debuted at No. 88 in November 1993, peaked at No. 4 four months later, and jumps 114-113 this week—was 91,000 units.

Close behind, at No. 5, is Sting, with 110,000 units. His 1994 greatest-hits collection debuted with 96,500 units; its best week happened at Christmas of that year, when it rolled 144,000 units, the only week it sold more than 100,000 units. Sting's March 1993 album, "Ten Summoner's Tales," debuted with 149,000 units.

Also noteworthy is Kiss, which manages to open at No. 15 (53,500 units) 22 years after the release of its first album. The first-week sum is a tad more than the 53,000 units that allowed the band's live 1993 album to debut at No. 9, but less than the 71,000 units that placed 1992's "Revenge" at No. 6.

Hard rocking Sepultura and campy "Weird Al" Yankovic run neck and neck, each in the neighborhood of 33,000 units, to debut at Nos. 27 and 28, respectively. Sepultura and Yankovic open with bigger numbers than they did with their last two albums.

NEXT: There is no drama figuring out who will rule next week's Billboard 200, as the Beatles' "Anthology 2" hits stores March 19. It would be foolhardy to expect this one to match the 855,500 units that the first "Anthology" did last year in the wake of ABC's three-night Beatles miniseries. But, hey, even if this one sells half that number, that would still be a mighty tall week.

Another artist that figures to shake up next week's chart is rapper Domino.

IRISH EYES SMILE: St. Patrick's Day brought its annual selling of the green to music stores. With appearances on "Good Morning America" and "Today," Irish family act the Corrs sees an 86% gain and a Billboard 200 re-entry at No. 178. Standing even taller is Bill Whelan, who debuts at No. 164, with 41% of his tally coming from venue sales during a March 13-17 stand at New York's Radio City. The Cranberries (162-125, a 26% gain) capitalize on the holiday, too, as do the Chieftains, who debut at No. 193 while also playing a supporting role on the album by fellow Irishman James Galway, which enters at No. 199.

The St. Patrick's flood is especially apparent on Top World Music Albums, which sees Whelan debut at No. 1. Aside from the aforementioned Chieftains and Galway titles, the chart also sports Irish or Celtic wares at Nos. 5, 6, 7, 9, 10, 13, 14, and 15. This week's unpublished Top Classical Crossover chart has Galway re-entering at Nos. 8 and 10 ("In Ireland," with the Chieftains, and "Over The Sea To The Sky," respectively) and a bullet for the Chieftains' "The Celtic Heart," which jumps 9-5.

HIGHER GROUND: MTV's Buzz Bin, multiformat airplay, and touring help Stabbing Westward crank out an 18% gain over prior-week sales (125-104). The increase pushes the band to the top of the Heatseekers chart.

NONESUCH'S ADAMS STRIKES NEW NOTE WITH VIOLIN CONCERTO

(Continued from page 5)

only one.

On April 9, Nonesuch releases Adams' contribution to the genre. One of America's most performed composers, Adams made his name creating such operas as the Grammy-winning "Nixon In China." With his Chamber Symphony nominated for a Grammy this year, Adams' career momentum makes his Violin Concerto one of the year's most anticipated classical recordings.

Although it's no guarantee of a spot in the repertoire alongside familiar favorites, Adams' Violin Concerto was honored even before it was recorded. Last year, the piece won the prestigious Grawemeyer Award for composition. Previous winners include such notable composers as György Ligeti and Toru Takemitsu.

Adams came to the fore with the American minimalist school in the early '70s, along with Philip Glass and pioneers Terry Riley and Steve Reich. But with his Violin Concerto's varied rhythms, richer harmony, and complex melodic bent, the piece points to Adams' growing out of minimalism's strictures.

"The attraction of minimalism is its forceful pulse—melody's not really a feature," Adams says. "But with the Violin Concerto, I found a way to make an instrument sing. The violin affects people on an emotional level—like the human voice."

That singing quality should help the Violin Concerto bridge the gulf between traditional classical buyers and fans of Adams' earlier minimalist works, according to Jay Stebley, classical sales manager at Tower Records in Berkeley, Calif. He compares Adams' concerto to a 20th century touchstone: Alban Berg's Violin Concerto.

"Like the Berg, Adams' concerto has its challenging moments," Stebley says. "But it has drama and a real lyricism, too. I think it's by far his finest piece."

A clarinet player by training, Adams took inspiration for his violin writing from sources both near and far. "I listened to a lot of violin playing from other cultures—Persia, India, Norway," he says. "And my daughter has been studying violin for six years, practicing around the house. So I've become intimately aware of the instrument."



The Violin Concerto's luminous slow movement, cast in the Baroque form of a chaconne, is the work's emotional core. Adams derived the chaconne from a source dear to many music lovers: Pachelbel's Canon.

"Pachelbel's Canon is an icon, like the Mona Lisa or the Eiffel Tower," Adams says. "It's burned into our collective subconscious."

Adams deconstructed the Canon's bass line, laying a bed of gauzy strings and subtle synthesizers over which the violin could sing its melancholy song. The sensuality of the movement also

reflects the concerto's role as a ballet score. The piece was commissioned in part by the New York City Ballet, which first presented the work last year.

The Violin Concerto's other commissioners were the Minnesota Orchestra and the London Symphony Orchestra. Violinist Jorja Fleezanis and the Minnesota Orchestra under Edo de Waart gave the world premiere of the piece in January 1994. The European premiere was held in June 1994 with violinist Gidon Kremer and the London Symphony Orchestra under Kent Nagano.

Nagano, the London Symphony, and Kremer, one of the world's premier violinists and interpreters of 20th century music, appear on the Nonesuch recording. The Violin Concerto is paired on the album with the chamber orchestra version of "Shaker Loops," a composition first recorded for string septet on a 1987 New Albion Records release. On the new recording, Adams conducted the Orchestra of St. Luke's.

The Violin Concerto is Adams' ninth release on Nonesuch. Highlights of his work for the label include "The Chairman Dances," a fine orchestral collection from 1987; "Nixon In China," which won its Grammy for best contemporary composition in 1989; "American Elegies," a 1991 album featuring Adams conducting modern works that he and others composed; the opera "The Death Of Klinghoffer" from 1992; and the Chamber Symphony, his fusion of Arnold Schoenberg with the cacophony of classic Looney Tunes, from 1994.

In addition to the Nonesuch and New Albion recordings, Adams' monolithic "Harmonium" was issued by ECM in 1984. For Stebley, the best-selling Adams title has been last year's dynamic recording of "Harmonielehre" by conductor Simon Rattle, on EMI.

Stebley says he plans to buy 60-90 copies of the Violin Concerto, an order comparable to his initial stocking of opera star Cecilia Bartoli's hit retrospective, "Portraits."

Nonesuch worked early on to heighten anticipation for Adams' new album, says Peter Clancy, VP of marketing and creative services for the label. Last fall, Clancy went on a 10-city promotional tour to preview material with retailers and WEA reps, where he handed out advance CDs. Also, New York's Lincoln Center gave away a CD sampler to subscribers and festival attendees last year that included excerpts from "Shaker Loops."

On April 2, Nonesuch will service the

new album to public and commercial classical stations. To capitalize on the significant amount of expected airplay on public radio, Nonesuch is making the Violin Concerto available via the Public Radio MusicSource telephone buying service, Clancy says.

At KDFC San Francisco, music director Tyler Phelps says commercial radio's reluctance to play music associated with minimalist composers seems to be abating with the arrival of a new generation of works, such as Adams' Violin Concerto. "Programmers are realizing that some of these compositions have real blood in them and that people want to hear these pieces," Phelps says.

Nonesuch plans to concentrate much of its advertising and retail promotion for the Violin Concerto in cities where Adams will be conducting Ensemble Modern. On tour April 13-23, Adams will lead Ensemble Modern through its first series of U.S. concerts, including dates at Lincoln Center, the Kennedy Center in Washington, D.C., and Orchestra Hall in Chicago. The program will include not the Violin Concerto but Adams' Chamber Symphony, the premiere of his piece "Scratch Band," and works by Frank Zappa and Edgard Varèse.

The lack of a tour for the Violin Concerto this year isn't ideal, but "just having Adams out on the road is nice," says Matt Hessburg, Nonesuch director of publicity and promotion. "There are real benefits to people being exposed to his music in general."

The one scheduled performance of the Violin Concerto this year is a significant one. The piece will be played by Ernst Kovacic with the BBC Symphony under Leonard Slatkin at the August BBC Proms festival in England. Next year, the work will have a high profile, figuring in the schedules for the New York and Los Angeles philharmonics, with Kremer as soloist.

The Violin Concerto marks what may become known as Adams' concerto period. He is currently composing a clarinet concerto to be premiered in October in London by Michael Collins and the London Sinfonietta. He has been commissioned to write a piano concerto for Emanuel Ax and the Cleveland Symphony Orchestra.

Adams says that once he skirted the shadow of his predecessors, he took great joy in writing a "virtuoso vehicle" with his first concerto. And, like Beethoven or Brahms, he realizes the value of a bravura performance: "There's nothing wrong with entertaining your audience."

4AD'S SCHEER CUTS INTO POP

(Continued from page 5)

bedroom slippers," has also been compared with Thin White Rope, the Sundays, Fatima Mansions, Hüsker Dü, and AC/DC.

The band was signed by 4AD from its London office. Robin Hurley, managing director of 4AD's Los Angeles office, says that Scheer is "a nice breath of fresh air for 4AD, a different sort of band than people expect, although not that far from the Pixies or the Breeders."



"I'm pleased that 'Inflition' sounds more like an alternative

rock album than heavy metal," Hurley adds. "If we get a few breaks and a bit of luck, the U.S. could be their biggest territory."

Radio will be key, Hurley emphasizes. "These sort of records don't tend to sell 50,000. They either sell nothing or 1/2 million or beyond... Radio is the key to the whole project. I think from that, MTV and retail will follow suit. It's going to be hard to break a band like Scheer from press only."

Scheer will promote "Inflition" by joining forces with headliner Lush and Mojave 3 on a 4AD package linked with Rolling Stone magazine called the Shave the Pavement tour, which kicks off on the West Coast of the U.S. in early April and will play some 30 dates in six weeks.

"We're looking for a really good support slot in America this summer," says Scheer's manager, Pat Meagher, a chartered accountant. "We'll stay out there as long as possible. We're really committed to doing well in America."

He adds, "We're very happy, because everybody's into the album at 4AD, not just A&R. It's a tough struggle, [but] when you've got a really good vibe and people are jumping around the place about it, it makes such a difference."

Scheer plans to visit England for a "regional radio runaround" for a week beginning on or near May 20, followed early in June by its first European tour, which will showcase the band over 10 days in the Netherlands, Belgium, France, Germany, and possibly Italy and Spain. In July and August, the band will play festivals in Europe.

Scheer is made up of Audrey Gallagher (vocals), Neal Calderwood (lead guitar), Joe Bates (drums), Peter Fleming (bass), and Paddy Leyden (rhythm guitar).

The band members are from the County Derry towns of Maghera and Magherafelt, nine miles apart, and from the outset, they followed an isolationist, uncompromising course, living in the Irish countryside and working at their own pace in their demo studio.

Rather than relocate to England, the band remained in Ireland, learning from trial and error and playing normally overlooked areas as well as leading venues ("everywhere there was a microphone and a power supply," says Gallagher).

Scheer played some 250 dates in two years and toured in the summer of 1994. That was to promote its "Psychobabble" EP, which was among the fruits of a development deal signed in 1992—the year Gallagher joined the band—with U2's Dublin-based Mother/Son Records. (Son released Bill Whelan's No. 1 "Riverdance.") The deal began with a single, "Wish You Were Dead" (originally on Scheer's Schism label), a top indie radio hit.

"We sat back and watched a lot of bands trying to make their mark in Britain when they weren't ready," recalls Fleming. "We wanted to hone our live situation and get the best songs for the album."

During Scheer's early, less experienced days, U2 manager Paul McGuinness taught the band members a valuable lesson.

"He walked out halfway through our set at the Baggot Inn, Dublin, and left a message with Mother's A&R man, Richard O'Donovan, that [we played] mediocre rock," says Fleming.

"That was a really big lesson for us. We were worried about him, and we totally forgot about enjoying our music, when we knew a week in advance that he would be at the show."

Gallagher, who writes the band's lyrics, says, "It was Jan. 8, 1993, and we played badly. I would have left, too, if I hadn't been in the band."

Gallagher's ambition is "to play the album to as many people in as many countries as possible. It hits you that

the reason you're [touring and promoting] is the songs you have written," which is why, she says, the band took the time to prepare the best material available for its first album.

"It would make me most happy to have people buying tickets to see you play in your own right," Gallagher adds. "We've supported the Jesus And Mary Chain, and people had paid to see them. Who would I pay to see? Radiohead, U2, Buffalo Tom, Metallica."

When Gallagher told R.E.M.'s Michael Stipe that he sang like a woman, he took it as a compliment. "He thought it was great," she says. "He said many of the people who got into music were women."

In 1993, Scheer played the Hot Press stage at Feila in Thurles, Ireland; in 1994, the band filled in for Soundgarden at the Sunstroke Festival in Dublin and, the following year, was signed by 4AD's Colin Wallace and Ivo Watts-Russell after a New York showcase financed by a rival label.

Fleming says Scheer signed with 4AD, despite bigger monetary incentives, simply because it is "a label that loves the music—and the business is second."

"Inflition" was produced by Head (P.J. Harvey's "Dry") and mixed by Spike Drake (New Order).

"They're a very loyal band," says Laura Williams, Scheer's Irish agent, who has booked the group for 3 1/2 years.

"They're very popular around Ireland. I never have a problem getting gigs for them, particularly with the college market. They attract a very young, record-buying crowd."

"Whenever they do an interview or play a gig, they're all so nice that people are happy to have them back a second time," she adds. "They're brilliant to work with and very organized. I did the plugging for their recent single ['Shea'] in Ireland on radio and television, and they were No. 1 on the two TV [broadcast] indie charts and on the 98FM radio chart."

And the band's name? Scheer is Dutch for "shave," and the band members found it on a can of shaving foam.

CDs IN 3 WEEKS!

500 CDs and 500 Chrome Cassettes **only \$2,790**

with two-color inserts and chrome tape



INCLUDES:

- Free Deluxe Graphic Design
- Proof Positive™ Reference CD
- Major Label Quality
- No-Fine-Print Guarantee

Call today for your FREE, 1995 full color catalog:

1-800-468-9353

24 HOURS TOLL FREE

Outside USA call 609-663-9030, FAX 609-661-3458

Includes FREE design!

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

Ralph Peer To Keynote Billboard's Seventh Annual International Latin Music Conference

Ralph Peer II, Chairman and CEO of independent music publishing giant peermusic, will keynote the Seventh Annual International Latin Music Conference on April 30th at 10:30 a.m. at the Hard Rock Cafe, located at 401 Biscayne Boulevard in downtown Miami.

Peer has an extensive background in pop and Latin music and has held many leadership positions in the music industry. In addition to being Chairman of peermusic, he is the Vice President and Director of the National Music Publisher's Association (USA) and the Harry Fox Agency. He has also served as a Publisher Director of ASCAP.

Topics slated for Peer's keynote address include royalty transactions between societies and publishers, effects of technological advances on Latino publishing, and the role of the songwriter in the contemporary Latin music scene.

The International Latin Music Conference, which is being held at the Hotel Inter-Continental in Miami from April 29-May 1, will

include panels addressing the Latin industry's most critical issues. Contracts & Negotiations: Navigating the Legal Waters of the Latin Music Industry will explore the artist contract negotiation process as well as give an overview on negotiating publishing rights. A second panel on the state of Tejano Music will review the growth and challenges of this market, while highlighting the marketing of Tejano music outside of Texas and its crossover potential. (For more information on this market, see Billboard's September 9, 1995 issue spotlighting Tejano music.)

A.B. Quintanilla III, the brother of the late musical sensation Selena, is confirmed to participate in this panel, along with EMI Latin's rising star, Pete Astudillo. As a special feature, Astudillo is scheduled to perform at the "Writers in the Round," which is an acoustic session for singer/songwriters sponsored by Warner/Chappell Music. Additional performers are Victor Victor (BMG), Fernando Osorio (Warner/Chappell Music) and Mari Laurel (peermusic).



Latin Showcase Lineup Set

The International Latin Music Conference will also spotlight two nights of Latin artist showcases at the Hotel Inter-Continental's Grand Ballroom. Acts slotted to perform include BMG Colombian rockers Aterciopelados; EMI Latin's Barrio Boyzz and Bobby Pulido; Sony Discos' salsa/R&B group DLG and pop/balladeer Shakira; PolyGram's singer/songwriter Soraya; Arista-Texas' Nydia Rojas and La Diferenzia; EMI-Argentina's La



BARRIO BOYZZ

Portuaria; and RMM's Super Cuban All-Stars and 3-2 Get Funky. CD/cassette manufacturer Americ Disc is the sponsor of the April 29th showcase and ASCAP, the U.S. performing rights society, is the sponsor of an April 30th showcase called ASCAP's Best Kept Secrets.

Registration fees are \$305 for pre-registration postmarked by April 15th and \$350 for full registration and walk-up after April 15th. For more information about the conference, please contact Maureen Ryan at 212-536-5002. For Spanish-language inquiries, contact Angela Rodriguez at 305-441-7976.



Dates 'n Data

Seventh Annual International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 29-May 1
(Awards Ceremony—Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

Visit our website at <http://www.billboard-online.com>

For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Beese at 212-536-1402/1-800-449-1402
e-mail: vbeese@billboard-online.com

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	133,516,000	135,208,000 (UP 1.3%)
ALBUMS	117,381,000	114,760,000 (DN 2.2%)
SINGLES	16,136,000	20,449,000 (UP 26.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	74,765,000	81,673,000 (UP 9.2%)
CASSETTE	42,433,000	32,717,000 (DN 22.9%)
OTHER	183,000	370,000 (UP 102.2%)

OVERALL UNIT SALES THIS WEEK

12,863,000

LAST WEEK

12,748,000

CHANGE

UP 0.9%

THIS WEEK 1995

12,015,000

CHANGE

UP 7.1%

ALBUM SALES THIS WEEK

7,451,000

LAST WEEK

7,343,000

CHANGE

UP 1.5%

THIS WEEK 1995

6,433,000

CHANGE

UP 15.8%

SINGLES SALES THIS WEEK

2,293,000

LAST WEEK

2,293,000

CHANGE

NONE

THIS WEEK 1995

1,667,000

CHANGE

UP 37.5%

TOTAL SALES THIS WEEK BY GEOGRAPHIC REGION

Northeast	8,148 (6%)	South Atlantic	24,815,000 (18.3%)
Mid-Atlantic	19,695,000 (14.6%)	South Central	19,607,000 (14.5%)
E. North Central	23,588,000 (17.4%)	Mountain	8,575,000 (6.3%)
W. North Central	8,780,000 (6.5%)	Pacific	22,001,000 (16.3%)

ROUNDED FIGURES

TOTAL SALES THIS WEEK BY LOCALE

City	32,187,000 (23.8%)
Suburb	59,398,000 (43.9%)
Rural	43,623,000 (32.3%)

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



Canada's Complete Chart Conquest

THE CHARTS ARE LOOKING clearly Canadian for the second week in a row, as female artists from north of the border occupy the top spots on the Hot 100 and The Billboard 200. Celine Dion commands the singles chart with "Because You Loved Me" from the film "Up Close & Personal," while Alanis Morissette is in her sixth week at No. 1 on the album chart with "Jagged Little Pill."

Dion and Morissette establish a new milestone, according to Nanda Lwin of Music Data Canada. This is the first time that Canadian women have led the two charts simultaneously, and also the first time that two Canadian artists have been No. 1 on both charts at the same time. It's the third time in chart history that Canadian artists rule the singles and albums charts, Lwin notes. Neil Young did it first when his album "Harvest" and single "Heart Of Gold" were No. 1 in 1972, and Gordon Lightfoot topped both charts in 1974 with "Sundown."

Dion's latest 550 Music album, "Falling Into You," enters The Billboard 200 at No. 2, giving Dion her highest-charting album to date and Canadian artists the top two positions on this chart. And there's more good news for Canada on the country albums chart, where Shania Twain is No. 1 for the 21st week with "The Woman In Me." That same album is No. 8 on The Billboard 200, giving Canadian women three spots in the top 10.

Larry Cohen of Trumbull, Conn., cites Dion for extending a record set last year. Thanks to "Because You Loved Me," this is the fourth consecutive calendar year that a Canadian artist has hit No. 1 on the Hot 100. The run began with Snow's "Informer" in 1993 and continued with Bryan Adams and Dion, who had back-to-back No. 1 singles in 1994 with "All For Love" (a collaboration with two Brits, Rod Stewart and Sting) and "The Power Of Love." Last year,

Adams was No. 1 again with "Have You Ever Really Loved A Woman?"

Last week's mention that Dion's "Because You Loved Me" and Coolio Featuring L.V.'s "Gangsta's Paradise" are the only singles in the last six months to actually move up the chart into the No. 1 position elicited a three-way phone call from Darrell Roberts of Raleigh, N.C., and Kevin Martin of Atlanta. They noted that both singles originated in films starring Michelle Pfeiffer. That should heat up the competition to record the theme song to the "Catwoman" movie, if there ever is one.

Aside from being the first contender for best original song at the 1997 Academy Awards, "Because You Loved Me" is the sixth chart-topper for producer David Foster, who also helmed Dion's remake of the Jennifer Rush song "The Power Of Love."

One more Dion note: By moving to No. 1 on the Adult Contemporary chart, "Because You Loved Me" ends the reign of Mariah Carey and Boyz II Men's "One Sweet Day," but not before that single set the all-time record by remaining on top for 13 weeks.

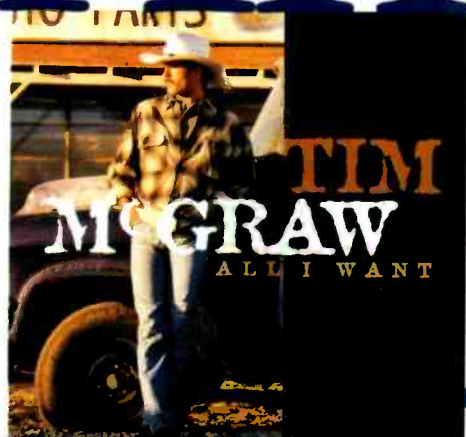
BEST OF THEIR HITS: It didn't take a miracle for Deniece Williams and the Emotions to return to Top R&B Albums; just very welcome greatest-hits compilations on Sony's Legacy imprint. The reissues label has done the same favor for Peaches & Herb and Bunny Sigler.

NUMBER NINE, NUMBER NINE: Toby James Petty of Durango, Colo., counts the Beatles' "Real Love" as the ninth song with that title to chart on the Hot 100. The others were by the Doobie Brothers, the Cretones, Dolly Parton and Kenny Rogers, Jody Watley, Skyy, Bob Seger & the Silver Bullet Band, Mary J. Blige, and Slaughter.



by Fred Bronson

An Outstanding Year



Tim McGraw Entertainer Of The Year
Top Male Vocalist
Single Of The Year
Song Of The Year
Album Of The Year



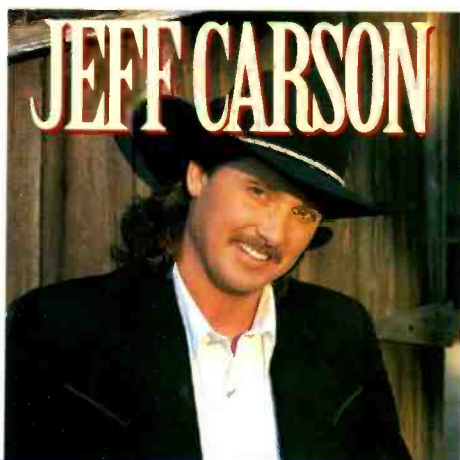
Junior Brown Country Video Of The Year
"My Wife Thinks You're Dead"



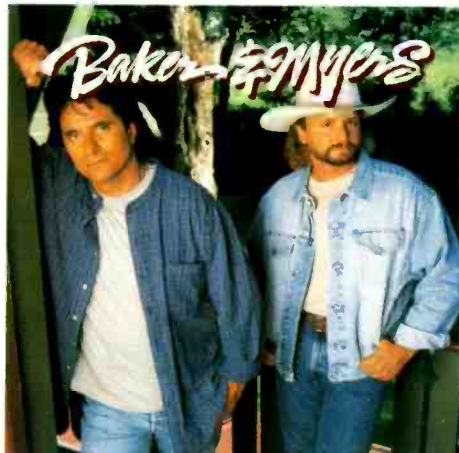
Sawyer Brown Top Vocal Group

For Some

Incredible Artists...



Jeff Carson Country Video Of The Year
"The Car"



Baker & Myers Top Vocal Duet



Perfect Stranger Top New Vocal Group or Duet



The Curb Group's 1996 ACM Award Nominees



Dave Matthews Band



crash

coming
April 30th

Dave Matthews Band **crash**

the follow-up to the triple platinum album *Under The Table And Dreaming*
produced by Steve Lillywhite

featuring the first track and video too much

<http://www.dmband.com>