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Island Plans Spirited Campaign For Willie Nelson Albums

SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 27, 1996

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200

Industrial Rockers Breaking Through To The Mainstream

BY CRAIG ROSEN

LOS ANGELES—The industrial revolution is being televised on MTV and modern rock stations and is selling



GRAVITY KILLS

briskly at a retail outlet near you. Industrial-influenced acts Gravity Kills, Stabbing Westward, and Mari-

lyn Manson are receiving video and radio play and making sales gains.

The success of these three acts comes in the wake of Nine Inch Nails' breakthrough at radio and retail (Bill-



MARILYN MANSON

board, April 2, 1994) and the arrival of other industrial-oriented, radio-friendly acts, such as Filter.

It's also occurring at a time when the modern rock format continues to flourish but is sharing key artists with top 40, mainstream rock, and even hot
(Continued on page 101)

EMI-Capitol To Restructure Distrib.; Cema Gets New Name

BY ED CHRISTMAN

NEW YORK—For almost 25 years, major record labels have relied on the branch system to sell and market music, but over the next month, EMI-Capitol Music Group North America will dismantle Cema Distribution and replace it with EMI Music Distribution.

More than a name change, EMI Music Distribution will abandon the concept of housing sales and marketing responsibilities within a geographic structure and will instead divide those responsibilities

among three teams: the major accounts group, the field marketing sales group, and the artist development group.



Charles Koppelman, president/CEO of EMI-Capitol Music Group North America, says, "The new structure will empower our people and be responsive to retail's needs

and also to our labels, as we work to develop a preponderance of new artists. The key word is 'empowerment.'"

Russ Bach will remain president of EMI Music Distribution, and Gene Rumsey, as senior VP, will
(Continued on page 95)

VOICE of the BEEHIVE

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Imprint's Peters Is Modern Country

BY CHET FLIPPO

NASHVILLE—For longtime songwriter and first-time recording artist



PETERS

Gretchen Peters, as well as for her fledgling label, Imprint Records, nothing is business as usual.

When Peters' first album, "The Se-"
(Continued on page 29)



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London Taking It Easy With Lounge-Core Artists

BY DOMINIC PRIDE

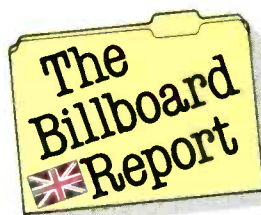
LONDON—The parents can't believe it. The hip-and-trendy swinging cocktail music LPs they discard-

unmistakable touch of the '90s to it.

The bizarre phenomenon that is the lounge music revival is gripping the capital here, with long-forgotten lounge, easy listening, and exotica



COUNT INDIGO



ed two decades ago are back. Only this time, the finger-clicking music is coming from their kids' stereos instead of their own, and it has an

experiencing a new lease on life in clubs and in a myriad of compilations in stores.
(Continued on page 91)



FLOWERS

'Rent' Album Goes To DreamWorks

BY BRADLEY BAMBARGER

NEW YORK—The mix of tragedy and triumph marking the production of the



rock opera "Rent" has made it one of the most anticipated Broadway open-
(Continued on page 101)



SEE PAGE 47

HEATSEEKERS

Terri Clark Scales Chart With Mercury Nashville Set

SEE PAGE 18

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Motown's Future Looks To The Past

Artist-Grooming Part Of 'New' Label Strategy

BY J.R. REYNOLDS

In an effort to make Motown the world's premier entertainment company specializing in black music, arts, and culture, president/CEO Andre Harrell is updating the blueprint left by Berry Gordy, who founded Motown and turned it into a household name.



HARRELL

Harrell, who has been on the job for six months (Billboard, Oct. 14, 1995), has focused heavily on developing the corporation's cornerstone, Motown Records.

Since joining Motown, Harrell has adopted some of the A&R, artist-development, and marketing philosophies that helped make Gordy's Motown a juggernaut that established the careers of such music icons as Stevie Wonder, Diana Ross, Marvin Gaye, the Temptations, and the Jackson 5.

Harrell says, "My vision is to maintain a platform for Motown's legacy and to broaden the appeal of our veteran artists and introduce them to a new generation of consumers, while continuing to introduce [consumers] to our debut acts."

The former Uptown Records founder/president plans to accomplish his goal of becoming the No. 1 R&B label in Billboard's year-end tally by signing artists, grooming them through a comprehensive artist-development program, and putting them in front of consumers via a roadshow.

TAKING TO THE ROAD

One of Harrell's first moves was to relocate the label headquarters to New York (Billboard, Feb. 24). In addition, a new office is planned in Detroit, the label's birthplace. According to Harrell, the new Detroit office will serve as a regional A&R listening post and will house a promotion staffer.

When Harrell came aboard, he initiated a print and electronic advertising campaign that featured the executive seated in a chair toting a cigar. The text in the ad stated, "Uptown to Motown... Andre Harrell, CEO/president Motown. It's on!"

Harrell dismisses claims by some observers that the self-promoting campaign created friction with top PolyGram executives.

"I walked in the door to [distributor] PolyGram with a marketing and advertising plan designed to give a young, exciting, and important image to Motown," says Harrell.

"PolyGram is turning out to be a great partner, and [president/CEO Alain Levy] has created a very supportive environment in which to operate."

Harrell also established the 1996 Motown Talent Search tour, an 18-city quest for the country's hottest untapped acts that runs March 28-May 19.



He describes the talent search as a grass-roots outreach campaign that targets local consumers. "In Washington, D.C., we

had over 3,000 people who wanted to participate; we had 1,500 in New York in line. And the 800 number for information on the talent search has generated over 275,000 calls."

On June 19, talent-search finalists will compete during a live special aired on the Black Entertainment Television network. The winner will receive a recording deal with Motown.

"Think about all the really good artists out there who've been performing for years locally and regionally who now have a chance

for the big time," says Harrell. "It's really stirring up excitement in local communities."

Although Motown has yet to release a new album in 1996, the label plans to release 22 by the end of the year. The first is a self-titled set from R&B crooner Horace Brown on June 18.



BROWN

Acts with forthcoming singles include female vocalist Tarel Hicks' "Ooh Baby," Jason Weaver's "I Don't Know Why," Carol Riddick's "Take Your Time," and Valerie George's "Being Single."

Albums from these acts are not yet slated for release.

Other acts on the 1996 release schedule include Johnny Gill, Queen Latifah, male teen quartet Ladae, girl group the Shades, the Whitehead Brothers, quartet Soul, male vocalist Ronnie Henson, and female hip-hop/R&B act 702.

The expanding artist roster is backed by a
(Continued on page 99)

Buena Vista To Heat Up Summer With Major Sell-Thru Campaign

BY EILEEN FITZPATRICK

INDIAN WELLS, Calif.—Traditional video sales trends indicate that business slows during the summer, but Buena Vista Home Video expects to change that reality with a sell-through program that it predicts will increase retail sales of Disney titles by 60% over last summer.



POOH

From July through September, Buena Vista will issue more than a dozen new titles. Sales of these releases, along with other Disney titles on the market, are predicted to rack up \$725 million in retail revenue, up from \$450 million during the same period in 1995, according to Buena Vista president Ann Daly.

According to Buena Vista, total retail revenue for the period is estimated to jump

to \$1.3 billion from \$1 billion in the summer of 1995.

If consumers make that prediction come true, Daly says, Buena Vista will not only solidify its No. 1 position in the sell-through market, but the supplier will become 30% larger than its competitors combined.

The program is led by the video release of two recent theatrical features and the Disney classic "Oliver And Company," which will be issued on video for the first time Sept. 25, at the standard price of \$26.99.

Prior to that release date, Buena Vista will lead "Homeward Bound II: Lost In San Francisco" into stores on July 31, followed by "Muppet Treasure Island" Sept. 11. Pricing on those titles will be \$22.99 each.

As previously reported, the highly touted "Aladdin" sequel "Aladdin And The King Of Thieves" will be released Aug. 14.
(Continued on page 98)

THIS WEEK IN BILLBOARD

TONI'S SECOND TIME AROUND

Following her self-titled debut in 1993, Toni Braxton is back with a Babyface-produced sophomore album that showcases her baladeer persona. R&B editor J.R. Reynolds has the story. **Page 19**

PUBLISHING CONCERNS IN ASIA

Royalty and copyright issues top the agenda of the newly formed Asia-Pacific Music Publishers' Assn. Its aim is to strengthen publishing companies and help them work with local governments. Far East bureau chief Geoff Burpee reports. **Page 58**

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Radio Academy Awards Gambaccini

U.S. Radio Host Staple Of U.K. Broadcasting

This story was prepared by Mike McGeever, broadcasting editor for Music Monitor.

LONDON—Another Yankee prospers in the court of King Arthur.



GAMBACCINI



Paul Gambaccini, an expatriate American who has been a staple of British broadcasting for the past 20 years, has received a premier U.K. honor: the Radio Academy Award for outstanding contribution to music radio. For the second consecutive year,

this accolade has been sponsored by Music Monitor, the Billboard Music Group's U.K. trade publication.

Gambaccini was presented with the award April 17 during a special reception at London's Hard Rock Cafe. Making the presentation was another veteran American broadcaster and recording artist, Rufus Thomas, who has presented shows on WDIA Memphis for more than 40 years.

The Radio Academy is a U.K. industry organization that counts more than 1,000 broadcast professionals among its members. It presents the award for outstanding contribution annually, drawing from membership nominations. Previous recipients of the honor include air personalities John Peel, Johnnie Walker, Alan Freeman, and the late Roger Scott, and such industry figures as former BBC Radio 1 controller Johnny Beerling and Capital Radio/London group

PD Richard Park.

Of Gambaccini's award, author and lyricist Sir Tim Rice (best known for his musical collaborations with Sir Andrew Lloyd Webber) says, "It is interesting that we have an American in our midst who can teach most of our



English people how to use the language.

"He makes you feel that every time he opens his mouth, every word is measured, which is unusual for someone [commenting] on popular music. The authority rings through because the way in which Paul expresses himself is so accurate—which he is because of his vast knowledge. He is a fan, and it comes over in his work."

(Continued on page 99)

BMG Special Products Unit Brought Under Labels' Aegis

BY DON JEFFREY

NEW YORK—BMG Entertainment has reorganized a special-products unit that was part of the record-club division into a joint venture between its two principal label groups, RCA Records and Arista Records.

The new unit, BMG Special Products, was formerly known as RCA Special Products. President Tom Kraus had reported to BMG Direct, operator of the BMG Music Service record club, but now reports to RCA and Arista executives and Kevin Czinger, executive VP of BMG Entertainment.

Czinger says that BMG Entertainment president Strauss Zelnick "looked at how BMG's businesses can work in a less decentralized way and how to coordinate our operations more."

He adds, "The special-products

company had only one company's repertoire, RCA's. The more repertoire you can control, the stronger you are in the market. We said, 'Why isn't Arista participating in this?'" After discussions with Arista president Clive Davis and RCA president Bob Jamieson, the new structure was formed.

The special-products unit licenses music for compilations and promotional premiums. The compilations are created for BMG and clients, such as Time Life Music and Reader's Digest. The premiums are special promotional discs for such companies as Philip Morris, Kellogg, Nestlé, and IBM.

BMG material is licensed for video and interactive multimedia, as well as for recordings.

The predecessor company, RCA Special Products, was formed more than 30 years ago.



Rhythm And Groove. Pointblank recording artist Roy Rogers and members of his band socialize with Pointblank/Virgin execs after his recent show at Jack's Sugar Shack in Hollywood, Calif. Rogers' new album, "Rhythm And Groove," was released April 16. Pictured, from left, are Melanie Levy, national retail marketing manager, Virgin; Jimmy Sanchez, band member; John Lee Sanders, band member; Gaynell Rogers, manager; Alison Taylor, special projects manager, Pointblank; Rogers; Phil Fox, director of product management, Virgin; and John Wooler, president, Pointblank.

Universal Names Black Music Div. President

Jean Riggins Brings Wealth Of Industry Experience

BY PAUL VERNA

NEW YORK—With Jean Riggins' appointment as president of the black music division of MCA-owned Universal Records, the fledgling imprint is fully poised to make its mark on the industry.

Riggins brings with her a wealth of experience in the R&B world, having served as senior VP of black music for Arista Records and VP/GM of black music at Capitol Records. In her new position, Riggins will build and oversee a division that already boasts a wealth of A&R sources, including the Heavy D.-led Uptown Records group, Kedar Massenburg's Kedar Entertainment, Mark Pitts' By Storm Entertainment, and indie label Pallas Records, which



RIGGINS

yielded the act Crucial Conflict.

Upcoming releases will include titles by Monifah and Soul For Real, both from the Uptown stable; Lost Boyz, a direct Universal signing; A+, from Kedar Entertainment; Born In August, from By Storm; and Crucial Conflict, from Pallas.

MCA Entertainment chairman/CEO Doug Morris says, "We are delighted that Jean has joined the Universal family. Jean's proven track record in music and intimate knowledge of the business will enable her to make immediate and significant contributions."

Morris adds that Riggins is "a ship captain who exudes leadership. I have a lot of respect for her."

Universal president Daniel Glass says, "In a relatively short time, we have created an artist-friendly label complete with the most creative and entrepreneurial executives in the business. Jean

fits perfectly with that spirit."

Riggins says, "We're going to be team players. My people will not be sitting with me in a corner of the company. We will be 100% integrated within the company."

She adds, "We're going to be lean and mean and very focused and selective with the types of acts we develop. We're not out to sign everybody."

Riggins' staff consists of senior director of promotion Michael Horton, formerly with Interscope; A&R executive Dino Delvaile; creative director Louis Romain; and director of media relations Wendy Washington. Other appointments are expected.

At Arista, Riggins worked with Whitney Houston, Dionne Warwick, Kenny G, Aretha Franklin, "L.A." Reid and Kenneth "Babyface" Edmonds, Dallas Austin, and Sean "Puffy" Combs. She also founded the Arista Reaching and Teaching campaign, which supported inner-city, community-based projects.

Rhino Earns Corporate Citizen Award

Company Lauded For Innovative Employee Programs

BY DOUGLAS REECE

LOS ANGELES—In an era rife with layoffs, corporate downsizing, and unstable work environments, Rhino Records' employee-friendly corporate policies have earned the label a 1996 Corporate Citizen Award.

The honor was presented to the company by U.S. Secretary of Labor Robert Reich, who visited Rhino as part of a West Coast tour designed to celebrate companies with commendable employee programs. Rhino was the only entertainment-related company visited by Reich.

"We are trying to highlight companies that treat their workers as assets to be developed, rather than costs to be cut," Reich said during his April 16 visit to the label's offices here.

The innovations for which Rhino has been recognized include its "Big Ideas" program, which fiscally awards employees for innovative ideas, and

"Rhino By Objective," which encourages employees to tackle work-related issues, ranging from improving the work environment to decreasing costs.

President Richard Foos and managing director Harold Bronson, Rhino co-founders, emphasize employee input as the basis for the company's success.

"Rhino is where it is not only because of Richard and myself—everybody contributes," said Bronson.

Foos said that he and Bronson have made a strong effort to not become removed from the company's personnel. "Human resources have got to be a priority. People are what make the business," he said.

"People should be evaluated by the job they are doing, not because of any political situation or because the head

comes in and wants to bring along his own people," Bronson added.

Foos and Bronson attribute their success in employee relations to their beginnings outside the boardroom. The two started Rhino from the back of a record store in 1978.

During a panel moderated by Reich, Rhino employees lauded the company for policies that advocate such issues as social responsibility, extended paternity/maternity leave, nondiscrimination, open-door relations between departments, and the appreciation of individual opinions.

In response to a question posed to her by Reich, Tracey New, national manager of media relations, said she came to Rhino after experiencing two layoffs in the entertainment industry in 1995.

"I was looking for not only a job when I came to Rhino, but peace of mind," she said. "It's so important

(Continued on page 99)



They're Cook-in' Now. Barbara Cook is flanked by fellow music industry legends Eartha Kitt, left, and Betty Comden following her recent performance at the Cafe Carlyle in New York. The evening celebrated Sony Classical's reissue of "Barbara Cook At Carnegie Hall."

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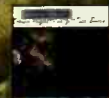
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UPCOMING

Billboard



ASIA PACIFIC II

Issue Date: May 18

Ad Close: April 23

In a continuing effort to bring Asia Pacific's market to the forefront of the industry, **Billboard's** May 18th issue contains the second Asian Pacific Quarterly. This special issue coincides with the 2nd MIDEA Asia and will highlight the Asian territories and their plans for the confab. Coverage will also include a look at the goals and expectations of international and US companies/organizations attending the conference.

Contact:
Amanda Guest
613-9824-8260



WORLD MUSIC

Issue Date: May 25

Ad Close: April 30

Coinciding with this year's May 22-25 NAIRD convention, **Billboard's** May 25th issue puts the spotlight on the world music market and its growing appeal at mainstream. Coverage will include reporting on label activity; the marketing of world music, catalog-building and fusion with other genres; and a year-to-date-recap of the world music charts by Geoff Mayfield.

Contact:
Lezle Stein
213-525-2329



MUSIC PUBLISHING

Issue Date: June 1

Ad Close: May 7

Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).

Contact:
Robin Friedman
213-525-2302



**PRODUCTION
PEOPLE**

Issue Date: June 8

Ad Close: May 14

Billboard heralds the production process in its June 8th issue. Our annual review of this ever-changing market explores the mechanisms a product goes through before it hits the streets. Editorial will spotlight the people who make it happen, the events and topics slated for this year's Replitech convention (coinciding with this issue) and the emerging new digital technology (DVD format and Sony's new Direct-Stream Digital) and its ramifications for the music industry.

Contact:
Ken Karp
212-536-5017

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



R & B

Issue Date: June 8

Ad Close: May 14

R&B music continues to dominate the charts. **Billboard's** June 8th issue examines the state of the genre, from its newest trends and directions, to the recent resurgence of the multi-talented artist/producer/writer. This spotlight will also focus on the market abroad - highlighting the growing presence of R&B acts in foreign markets and upcoming UK releases. Also look for January to May recaps of the Top R&B album charts by Geoff Mayfield.

Contact:

Deborah Robinson
212-536-5016



BLUES

Issue Date: June 8

Ad Close: May 14

Coinciding with the biggest explosion the blues has experienced since the 60's, the annual Blues spotlight is back. Our comprehensive coverage examines the current growth of blues dedicated labels, the hottest bills for the summer's international and domestic festivals, and a report by Thom Duffy on blues festival activity in a variety of international markets.

Contact:

Ken Piotrowski
212-536-5223



LATIN MUSIC BUYER'S GUIDE

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Teddy Bear Members Sue Spector, Various Labels

■ BY CHRIS MORRIS

LOS ANGELES—Carol Connors and Marshall Lieb, former members of vocal group the Teddy Bears, have filed a suit against producer and former band-mate Phil Spector and several labels, charging that they have not received royalties derived from reissues of their 1958 hit, "To Know Him Is To Love Him."



SPECTOR

Named as co-defendants in the suit, filed March 29 in Superior Court here, are Rhino Records, K-

tel Records, Phil Spector Records, Abkco Music and Records, Dick Clark Productions, and Billboard Records (a Cleveland firm unrelated to Billboard magazine).

"To Know Him Is To Love Him," a gentle number in marked contrast to Spector's later bombastic "wall of sound" hits, garnered the producer his first major smash at the age of 17. The title and lyric of the song, penned by Spector and originally released as the B-side of the single "Don't You Worry, My Little Pet," were famously inspired by the inscription on the tombstone of Spector's father, Ben, "To know him was to love him." Spector also produced and sang on the single, cut for Lew
(Continued on page 99)

Lonestar Enjoying Shining Success Grass-Roots Marketing Benefiting BNA Act

■ BY CARRIE BORZILLO

LOS ANGELES—Country band Lonestar and rockers the Dave Matthews Band may not share musical styles, but the RCA acts have traveled similar grass-roots paths to success.

Lonestar, which had been playing nearly 200 dates a year before being signed to the RCA Labels Group's BNA, became a Heatseekers Impact act when its self-titled debut broke into the top half of The Billboard 200 at No. 96 for the week ending Saturday (20).

This week, "Lonestar," which peaked at No. 2 on the Heatseekers chart, moves up to No. 85 on The Billboard 200 and up one spot on Top Country Albums, to No. 11.

Meanwhile, the song that kicked sales of the album into gear, "No News," is spending its third week at



LONESTAR

No. 1 on the Hot Country Singles & Tracks chart.

The band, which features Richie McDonald on lead vocals and guitar, John Rich on lead vocals and bass, Michael Britt on guitar, Keech Rainwater on drums, and Sean Sams on keyboards, is up for an Academy of Country Music Award for best vocal group or duet.

GRASS-ROOTS CAMPAIGN

In January 1995, BNA released "The Lonestar Live EP," recorded at Nashville's famed Wildhorse Saloon. The title, released on the mock Lonestar Records imprint, allowed the band to have product in tour markets before it made its "official" BNA debut in October 1995.

RCA employed a similar strategy with the Dave Matthews Band in 1994, when it used the band's Bama Rags live album "Remember Two Things" as a setup tool for its RCA debut, "Under The Table And Dreaming" (Popular Upstarts, Billboard, April 2, 1994).

"Dave [Matthews] was the blueprint," says Randy Goodman, senior VP/GM for the RCA Labels Group, who had worked with the Dave Matthews Band. "The [Lonestar] EP was never about selling millions. It was to give radio something while they were waiting for the album and to help

acquaint people with them and have something to sell on the road. We wanted the indie feel, as well as a grass-roots development."

In addition to being sold at the band's gigs, "The Lonestar Live EP" was sold through select one-stops and rackjobbers.

Lonestar was the first act RCA Labels Group chairman Joe Galante signed when he returned to Nashville, and it marks the company's first success.

"The band's manager, Bill Carter, called me and said he had a band I may be interested in," recalls Galante. "This was while I was still in New York, and we had them play the Dog House, our conference room where acts play acoustically. It was the first band I'd seen in a long time that had two great lead singers with impeccable harmonies, and they really had a personality."

REACHING CRITICAL MASS

Lonestar's first single, "Tequila Talkin'," reached No. 8 on Hot Country Singles & Tracks, but Goodman says the overwhelming success of "No News" is what primarily drove fans to record stores.

Touring and video play were also instrumental in the band's success, but "a hit record achieving critical mass at country radio is what did it," says Goodman.

To help attract the interest of country programmers, the label hosted showcases for radio and video programmers in Las Vegas and Nashville in July and August 1995, as well as acoustic performances at retail outlets in Houston and Dallas in October 1995.

"We knew they were a dynamic live performing band, and we wanted everyone to see that," says Dale Turner, VP at BNA. "We had enough momentum so that about 70% of radio met
(Continued on page 92)

New Warner Label Aimed At Christian Crossover Market

■ BY DEBORAH EVANS PRICE

NASHVILLE—Warner Bros. is launching Warner Resound, a Nashville-based label that will release music to the Christian and mainstream markets. Barry Landis, formerly VP of marketing/promotion for Warner's Christian label Warner Alliance, has been named VP/GM of the new venture.

Distribution to the general market will be handled by WEA, and distribution to Christian bookstores will be handled by Warner Christian Distribu-
(Continued on page 16)



VIGILANTES OF LOVE



Westward Models. The members of Columbia act Stabbing Westward took time out during an Irving Plaza sound check in New York to model their Billboard Heatseekers T-shirts. The shirts were given to the band in recognition of their album "Whither, Blister, Burn + Peel" reaching No. 1 on the Heatseekers chart for the week ending March 30. (Photo: Chuck Pulin)

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Right Stuff Licenses Solar Masters R&B Catalog 'Perfect Fit' For Reissue Label

■ BY CHRIS MORRIS

LOS ANGELES—The Right Stuff, the reissue label operated by Capitol-EMI Music's Special Markets Group, has licensed the masters of noted R&B imprint Solar Records.

The Right Stuff's reissue campaign kicks off May 14, when the company issues Lakeside's "Fantastic Voyage," the 1980 album whose title cut inspired Coolio's like-titled 1995 rap hit; the Whispers' 1977 set "Open Up Your Love"; and "Deep Cover," the 1992 soundtrack set that featured the title collaboration between Dr. Dre and debut artist Snoop Doggy Dogg.

Future reissues from the Solar catalog will include titles by the Deele (the act that featured the singing/writing/producing team of Antonio "L.A." Reid and Kenny "Babyface" Edmonds), Shalamar (the group that spawned Howard Hewett, Jeffrey Daniels, and Jody Watley), Midnight Star (which featured Reginald and Vincent Calloway), Klymaxx, Dynasty, and Carrie Lucas. Babyface's early solo work will also be featured.

Solar chairman Dick Griffey, who founded the company in 1977 after his association with Don Cornelius in Soul Train Records, says the licensing arrangement came out of discussions with the Right Stuff about the use of Midnight Star's 1983 track "Slow Jam" on one of the Right Stuff's "Slow Jams" compilations.

"They were always trying to get that song, and we never really license our catalog," Griffey says. "They came up with the idea [of picking up the whole catalog], rather than license the stuff piece by piece."

Little of the material has been in the marketplace in recent years, according to Griffey: "A lot of the Whispers classics, the Midnight Star classics, have never been available since CD technology has been in existence. It has never been marketed on a widespread basis."

Right Stuff senior director of product development Tom Cartwright

says that the Solar catalog is "a perfect fit" with the other R&B material being reissued by his company.

"It basically gives us three of the most important R&B catalogs in



modern times," Cartwright says. "We also have the Hi Records catalog and a portion of the Philadelphia International Records catalog. It's a logical fit with the other things we're doing with the Capitol and EMI catalogs, whether that's Maze or Bobby Womack, though for the most part now, EMI is going to mine that vault separately."

Solar's heavy concentration of classic '70s and '80s tracks jells neatly with the Right Stuff's emphasis on old-school R&B, according to Cartwright.

"A lot of the R&B catalogs that have come out have been predominantly from the '60s," Cartwright says. "Now we've been focusing on the '70s and the early '80s and on that overall definition of 'old school,' and these things definitely fit. Especially in the past two or three years, you've seen the whole old-school phenomenon really growing. The timing is perfect."

Beyond appealing to audiences that have turned old-school-oriented sets, such as the "Dead Presidents" soundtrack, into hits, the Right Stuff is taking aim at rap listeners familiar with material from the era via such hits as Coolio's "Fantastic Voyage."

Griffey says, "Catalogs seem to be like fine wine. Sometimes they get better with age. You look at the Bob Marley catalog: Bob Marley never sold more than 400,000 records in the U.S. while he was alive. Now ['Legend'] is up to more than 10 million units. With our catalog, we have a lot of classic material that has never been released, and one of the things

that tipped us off is that we get so many requests from people who want to sample it—they want to license this cut, they want to sample that cut."

The Solar reissue program, which will draw from a library that Griffey estimates is 100 albums strong, will be a long-term process.

"It's going to take us more than a couple of years to get this out," Cartwright says. "We'll probably do three or four [titles] per month. We basically want to do the entire Solar catalog as it previously existed. If there's an occasion to find some unreleased tracks, we'll stick some of those on. We'll try to add some photos and liner notes to most of them... There'll be a lot of compilations and things."



Only The Beginning. Elektra's Tracy Chapman was presented with a gold plaque for her latest album, "New Beginning," following her recent sold-out show at New York's Beacon Theatre. Pictured celebrating in the front row, from left, are Nancy Jeffries, senior VP of A&R, Elektra; Greg Thompson, senior VP of promotion, Elektra; Chapman; Sylvia Rhone, chairman, Elektra; Seymour Stein, president, Elektra; and Steve Kleinberg, senior VP of marketing, Elektra. In the back row, from left, are band members Glenys Rogers, Rock Deadrick, and Andy Stoller.

Poison's Bret Michaels Sues Capitol For Contract Breach

■ BY CHRIS MORRIS

LOS ANGELES—Poison's lead singer, Bret Michaels, has sued Capitol Records in Superior Court here, claiming that the label breached a contract with him as a solo artist.

The action, filed April 11, seeks compensatory damages in excess of \$20 million.

According to the suit, Michaels signed a contract for a solo deal with Capitol on Aug. 19, 1991, separate from his band's existing pact with the label.

At that point, Michael's group was riding a hot streak: Poison's pop-metal Capitol releases "Open Up And Say... Ahh!" (1988) and "Flesh & Blood" (1990) were certified quin-

tuple-platinum and triple-platinum, respectively.

The suit claims that Michaels' deal was for one album firm, with options for four additional albums. In return for Michaels' services, Capitol was to pay a nonrefundable but recoupable advance of \$1 million; \$250,000 was payable on execution of the contract, with another \$250,000 to be paid within 14 days of the commencement of recording and the remainder due upon delivery of a completed master. Under the terms of the contract, Michaels was to deliver a finished album within 12 months of executing the deal.

According to the suit, Michaels was paid the initial \$250,000. However, (Continued on page 95)

TV Commission: Jackson Brits Act Within Guidelines

LONDON—Michael Jackson's controversial performance at this year's Brit Awards ceremony has attracted complaints from television viewers who felt it was offensive. However, the U.K.'s TV watchdog, the Independent Television Commission, says that while Jackson's Messianic routine to accompany a performance of "Earth Song" was "open to misinterpretation," it did not break any programming guidelines.

Jackson's became the most controversial performance in the history of the Brits when Jarvis Cocker, front man of Britpop band Pulp, invaded the stage during the American singer's set (Billboard, March 2). Cocker, who was arrested but later released without charge, said that his cavorting amid Jackson's dancers was a protest "at the way Michael Jackson (Continued on page 42)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Danny Heaps is appointed senior VP of artist development and marketing for RCA Records in New York. He was an artist manager.

Tara Griggs-Magee is promoted to GM of Verity Records in New York. She was the label's director.

Jive Records in New York promotes Wayne Williams to VP of A&R and James "Jazzy" Jordan to VP of black music marketing. They were, respectively, senior director of A&R and senior director of marketing.

Richard Sarbin is named VP of marketing for Ardent Records in New York. He was a consultant.

Harold Hatchett is promoted to VP of finance and administration at BMG Classics in New York. He was finance director.

Virgin Records in Los Angeles promotes Amy Stanton to VP of video production. She was senior director of video.



HEAPS



GRIGGS-MAGEE



WILLIAMS



JORDAN



SARBIN



HATCHETT



STANTON



SMITH

Elektra Entertainment Group in New York promotes Lisa Michelson to senior director of triple-A/adult alternative promotion and names Dorothy Rinaldi director of East-West international marketing. They were, respectively, director of triple-A, jazz, and NAC promotion and international marketing manager for Columbia Records.

Elaine Valentine is named senior director of marketing and promotions for Tuff Gong International in New York. She was director of operations of urban marketing and promotions at

Elektra Entertainment.

Aaron Anderson is named GM of operations at G-Funk Music. He was West Coast A&R manager for East-West.

Stacy Carr is promoted to associate director of publicity for Arista Records in New York. She was national publicity manager.

EMI Records in New York promotes Adam Lowenberg to product manager. He was manager of sales.

Mindy Espy is named head of marketing at Revolution Records in Beverly Hills, Calif. She was marketing di-

rector at MCA Records.

Robbins Entertainment in New York appoints Paul Mislov director of finance and Meredith Fisher A&R coordinator. They were, respectively, manager of accounting for PolyGram Merchandising and assistant in the artist development department at Arista Records.

PUBLISHING. Alison Smith is named VP of performing rights at BMI in New York. She was assistant VP.

RELATED FIELDS. Eric Levine is

named VP of operations at the Metropolitan Entertainment Group in New York. He was executive VP/GM of Mobile Fidelity Sound Lab.

The Nashville Network in Nashville promotes Brian Hughes to VP of programming and Buddy Ragan to director of research/scheduling. They were, respectively, director of programming and manager of program services.

David Konjoyan is named head of the triple-A department at JK Promotion. Prior to being a freelance writer/producer, he was head of adult promotion at Cypress Records.

Willie Nelson Shows His 'Spirit' On Island Debut

■ BY MELINDA NEWMAN

NEW YORK—Once an outlaw, always an outlaw, so it should come as no surprise that Willie Nelson has signed with Island Records, a label that, in its 33-year history, has never featured a country artist.

It should also be no shock that Island has planned an equally unconventional way of expanding Nelson's record buying public—a two-pronged approach that stretches over the release of two albums.

Phase one starts June 4, when Island releases "Spirit," a stark, provocative collection of songs Nelson penned and produced himself, accompanied by only his sister Bobbie Nelson on piano, Johnny Gimble on fiddle, and Jody Payne on rhythm guitar and harmony vocals (Nashville Scene, Billboard, March 23).

Phase two comes in September, when Island will put out a Don Was-produced reggae record by Nelson, featuring the Texan's songs redone reggae style as well as Nelson's interpretation of some reggae classics. Nelson will preview much of the material when he appears as one of the headliners at Sunfest in Jamaica in late July.

"The first record is geared toward an upper demo; the second toward a younger group. In tandem, we'll get both

audiences," says Andrew Kronfeld, Island Records VP of marketing.

"This is the kind of label that I've been looking for all my life," says Nelson. "One that would put up money and let me do what I do. That's utopia."



NELSON

Nelson linked with Island after nearly two decades on Columbia, a handful of projects recorded for Texas independent Justice Records, and a 1994 album of standards, "Healing Hands Of Time,"

released by EMI.

"Here I was between labels, looking for someone to put out the 'Spirit' album, which I had already produced myself," recalls Nelson. "In the meantime, Don Was is a good friend of [Island Records chairman] Chris Blackwell, and Don wanted to do a lot of Willie Nelson songs reggae style. We decided, Why don't we experiment? We took our own money and did our own reggae song. We took real musicians and an obscure song of mine from the '50s.

"We went to Jamaica to talk to [Blackwell] about the reggae album. I said,

'Hell, while I'm down there, I'm going to take my 'Spirit' album, just on the outside chance that he might be interested.'

Nelson, holed up in James Bond author Ian Fleming's old home, the Golden Eye, "just had the greatest time, sitting around doing nothing but listening to music. I played Chris the song for the reggae album, which he liked. Then I played him the whole 'Spirit' album, and he said, 'Yeah, I want that, too.'"

Comparisons to fellow icon Johnny Cash's move to American Recordings two years ago are inevitable. "The similarity is that Willie, like Cash, is an American icon, and a lot of younger people need to understand what a great writer and guitar player he is," says Kronfeld. "But 'Spirit' is geared toward an upper-demo audience, unlike Johnny's record. It's a very acoustic record, thoughtful and incredibly beautiful."

"Spirit" reaffirms that no one does lonesome better than Willie Nelson. For many of the songs' characters, happiness is only a vague, distant memory. People remain disenfranchised not only from each other but from their maker. In one song, Nelson laments that's he's "too sick to pray, Lord."

Nelson compares the simplicity and mood of "Spirit" to "Red Headed Stranger," his landmark 1975 album. "I wanted the same feel—or as close as I could get—to 'Red Headed Stranger.' And I think we got pretty close," he says.

"Spirit" shows off Nelson's piquant, stylized guitar playing. The instrumental

title track opens the album and is reprised in different variations throughout.

"The people who really are fans of mine zero in on the guitar playing as much as anything, but I think it was a little while before the general public realized I can play the guitar," Nelson says. "It's something I've loved to do all my life. I think the easiest job a man can have is playing the guitar."

All but four of the songs for "Spirit"

were written during a recent six-month period. Nelson penned the remaining four 17 years ago, but only "I Guess I've Come To Live Here In Your Eyes," which appeared on the "Honeysuckle Rose" soundtrack, was previously released. "The other three were on an obscure album I recorded that never came out," Nelson says.

Between albums that have become
(Continued on next page)



Committee To Re-Elect The Nixons. Members of the Nixons stop by MCA Records to talk about the success of their song "Sister." Pictured, from left, are the Nixons' Jesse Davis, MCA's Abbey Konowitch, the Nixons' John Humphrey and Zac Malloy, MCA's Beth Halper and Jay Boberg, the Nixons' Ricky Brooks, MCA's Robbie Snow, and the Nixons' manager, Paul Nugent.

Squirrel Nut Zippers Are 'Hot'

Mammoth Act Breaking Out Of Its N.C. Shell

■ BY CARRIE BORZILLO

LOS ANGELES—To truly capture the essence of old-styled hot jazz and early swing music, the Squirrel Nut Zippers decided to record their second album, "Hot," due June 4 on Mammoth, the way the old jazz greats did—live.

To set the mood further for the album, the Chapel Hill, N.C.-based seven-piece band opted to record in New Orleans at Daniel Lanois' Kingsway Studios to soak in the city's musical heritage.

"The funny thing is we had a much bigger budget to do this record with," says singer/guitarist Jim "Jimbo" Mathus,

"but we wanted to do it live and more old school than the first one. We used one microphone for some songs and used the first, second, or third take of everything.

"It helped us really get in the spirit of it," he continues. "Kingsway itself really set the mood for the record, too, and we used a New Orleans trumpet player [Duke Heitger], who was totally schooled in the New Orleans tradition of Louie Armstrong. His flavor is all over this."

For the past three years, Squirrel Nut Zippers, which took their name from a chewy, peanut-flavored candy manufactured in Massachusetts, have been entertaining a wide range of fans, from

(Continued on page 15)



SQUIRREL NUT ZIPPERS

Formidable Fiddler MacIsaac Bows On A&M

■ BY TERRI HORAK

NEW YORK—An album of pop-fiddle tunes may seem like an odd concoction—not to mention a marketing risk—but A&M Records is rising to the challenge with the June 4 release of "Hi™ How Are You Today?"

"Hi™ How Are You Today?" marks the major-label debut by Nova Scotian fiddling marvel Ashley MacIsaac. The album features 21-year-old MacIsaac playing traditional fiddle tunes from his native Cape Breton spiked with his modern musical tastes. They range from grunge to hip-hop, and guest musicians include Bass Is Base bassist Chin Injeti, Gaelic singer Mary Jane Lamond, and members of the classical group Quartet-to-Gelato.

"It's the sort of thing where anything can happen," says Brad Pollak, A&M product manager in the U.S. "There's no reason to stick with the same old same old."

In fact, "anything" has happened in Canada, where "Hi™ How Are You Today?," which was released in November, has already reached platinum (100,000 units sold) and remains lodged in the top 10 of The Record's album chart. Album sales were propelled by the success of the Gaelic-sung "Sleepy Maggie," which was a big radio and video hit in Canada (the clip remains in high rotation on MuchMusic). In March, MacIsaac won

two Juno Awards, including one for best new solo artist.

While it's unlikely that MacIsaac will receive more mainstream radio and video support in the U.S. than he has had in Canada, A&M expects him to be a hit beyond U.S. fans of Celtic and folk music who have yet to discover his music.

"The first stage is to make sure the press is very aware of Ashley," Pollak

says. "And, because the record has so much diversity, we're talking about everybody."

Pollak is confident that A&M will get beyond the initial stir that an artist as unique as MacIsaac is bound to create. "We have to, at some stage, have people focusing on the tracks—they are serious musical works. Some are more aggressive than others, but there's an underlying sensitivity and extraordinary musicianship in every single one."

Though MacIsaac refers to himself as a "fiddle slut," he took care to keep the traditional tunes pure, and he keeps it simple when describing his approach.

(Continued on page 32)



MACISAAC



Sweet On Tashian. Elektra executives congratulate new signee Daniel Tashian following the singer/songwriter's performance at New York's Mercury Lounge in support of his new album, "Sweetie." Shown, from left, are Tashian's managers, Julie Steeg and Roger Cramer; Tashian; and Elektra executives Alan Voss, Nancy Jeffries, Greg Thompson, Lisa Michaelson-Sonkin, Brian Cohen, Steve Heldt, and Steve Kleinberg.

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TO OUR READERS

The Beat does not appear this week; it will return next week.

Nova Scotia's Jale Offers Pretty Power With Second Sub Pop Set

BY DAVID SPRAGUE

NEW YORK—Although Sub Pop built its reputation on a foundation of hard rock, the label has, in recent years, been home to many fine pure pop bands. Few have been able to balance power and prettiness with the dexterity of Jale, which will release "So Wound," its second album for the label, June 4.

"We don't set out to do one specific thing, like play totally distorted or totally glossy," says bassist Laura Stein, who splits lead vocal duties with guitarists Jennifer Pierce and Eve Hartling. "Since we all write and sing, there can be more of a variety than with a band that has a designated 'leader.'"

The Halifax, Nova Scotia-based band, which recently replaced original drummer Alyson MacLeod with Toronto native Mike Belitsky—putting an end, Stein



JALE

notes, to "girl group" references—got a lot of attention when industry interest in its hometown peaked a couple years ago.

Along with such bands as the now-defunct Sloan, Jale was at the forefront of a pop renaissance in the Canadian city. "There's a certain common thread in that

a lot of the bands in Halifax tend to have harmonies, but I don't know that there's a local sound per se," says Stein.

"So Wound" does make the most of the band's harmonic nuances, both in edgy rockers like "Mosquito" and blissful bubblegum like "Ali." Even Belitsky takes a vocal turn, on "Despite."

"It's such a listenable record all the way through that we're going to be using a lot of listening posts," says Bobbi Miller, director of marketing for Sub Pop. "With those, you have a captive audience for a short period of time, and you need to grab them immediately. I think Jale definitely does that."

Miller says the label will use the independent-retail success of Jale's full-length 1994 debut, "Dream Cake," to bolster a concerted effort at larger outlets. "We're not going to ignore mom-and-pops by any means, but we're going to go to Tower,

HMV, and Virgin early on," she says.

"We're placing [free promotional] post-cards in Tower, as well as in restaurants, clubs, and coffeehouses," continues Miller; "and we're also doing really attractive perforated posters that retailers can play around with."

Sub Pop will issue identical vinyl and CD versions (it generally eschews the cassette format) of "So Wound," which will be released two weeks before the U.S. street date in the U.K. and Australia—territories in which Miller says the quartet has a particularly strong following. There will also be a single for the track "All Ready," for which the band is preparing to shoot a video.

Jale (the name is an acronym of the first names of the members, including MacLeod) formed just over four years ago and quickly released a single on the local Cinnamon Toast label. While offers from majors came quickly, the band opted to sign with Sub Pop because of the label's empathy for Jale's low-key approach.

"There are things we're willing to do and things we're not willing to do," says Stein.

"If we had to tour for a solid year, we'd go crazy, so we're not about to go out for more than a couple of months at a time."

Jale, which is managed by Colin McKenzie and booked by the Chicago-based agency Billions & Billions, will tour in support of "So Wound" beginning in early summer. Prior to the release of the album, the quartet will do isolated dates, including late-April promotional parties in New York and Los Angeles.

"We feel strongly enough about the record that we think it's a good idea to get the word out to radio, press, and retail as early as possible," says Miller.

Stein echoes that excitement and credits producer Brad Wood (who produced the band's debut, as well as efforts by Liz Phair and Veruca Salt) with contributing to the looseness that imbues "So Wound."

"People always talk about the pressure of a second album, but I don't think we felt that at all," she says. "We know that so much of what goes into being in a band is a crapshoot anyway, and what's important to us is that it never becomes drudgery. So far, it hasn't."

WILLIE NELSON SHOWS HIS 'SPIRIT'

(Continued from preceding page)

multimillion sellers and releases that have quickly become musical footnotes, Nelson has put out more than 100 records. The prolific artist is never far from his guitar or a studio. In addition to "Spirit" and the reggae album, Nelson is wrapping up a blues album that will be ready whenever Island wants it.

For some fans of Nelson's music, the move to a label that allows him such freedom from musical limitations makes perfect sense.

"Willie is such a talented person, I would think he could make [his music] work no matter where he was, if the people got it, and I don't think Island would sign him if they didn't get it," says John Kunz, owner of Waterloo Records in Austin, Texas. "I think it's a great marriage, because straight-ahead country stuff is certainly a lot more into tight jeans and hats."

At Waterloo, where all artists are filed alphabetically with no separation by genre, Island's attempt to take Nelson beyond country is no concern. As for retailers who do categorize artists by format, Kronfeld says he does not expect them to break tradition and take Nelson out of their country bins.

"We're not going to ask retailers not to put him there," Kronfeld says. "But we'd also like for them to feature the album on special display in new-pop-release racks."

Island plans to support the release of "Spirit" at retail through a strong co-op advertising and in-store listening plan, but Kronfeld says that "the bulk of the audience that we think is really going to get this record isn't such a record store audience." Therefore, a number of months after the record's release to retail, Island plans to begin direct marketing the album via a television ad campaign.

"We want retail to have it first and see where they get with it, but 55-year-olds don't go to record stores, and we want everyone who we think wants to hear this record to know about it," he says.

Island knows that the last place many Nelson fans will hear about a new album is on the radio. While the country music world still sees fit to honor Nelson for his contributions—in 1992 the Academy of Country Music bestowed its Pioneer Award upon him—he is all but absent

from country radio airwaves.

Despite that, Island plans to send the track "She Is Gone" to roots music and country stations. A four-track sampler will go to triple-A stations.

"Radio play is important. Everything we get will be great, and we're going to work for it," says Kronfeld. "But on the other hand, Willie's an outlaw. We're not counting on airplay."

Island also plans to make a video for "She Is Gone." In addition to servicing it to CMT, TNN, and VH1, the label plans to secure airplay for the clip in movie theaters across the country.

Nelson adds that Island's ability to look beyond the traditional confines of the country market is one reason he signed with the label.

"You can't rely on those 300 stations who are reporting to three idiots who are determining what everyone will play," says Nelson. "I talk to radio stations who say, 'Don't blame me for not playing [your record]. I don't have the goddamned thing.' The label would only send it to those stations that will play it and report it. I know for sure that Island will send it to more than those 300 stations and will promote it to more than that narrow field."

Nelson's shutout at radio has forced the laid-back artist to set up his own grass-roots promotional campaigns. "In the beginning, I had problems getting my records played; it's never been easy. One way I was taught to do it was when you're going into a town, call a radio station that will play your record and say you're coming to town. It might not be the hot country radio station that won't play anyone over 21, but there is a station that people are listening to that will play you. You promote it one-on-one. It's a challenge, but you can do it."

Even in those times when radio play has come easily to Nelson, such as in the early '80s, he has cultivated a following through his active touring schedule. "By doing it on my own, I've established a sounder base," says Nelson, who is booked by ICM. "Our shows are sold out, which tells me one of two things: There are more fans out there every day, or my particular fans come to see me because they know that's the only way they can hear me."

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SQUIRREL NUT ZIPPERS ARE 'HOT'

(Continued from page 13)

teenagers to grandparents, with their passionate and original mix of early swing, hot jazz, and a bit of old-time calypso.

While the band's 1995 debut, "The Inevitable" (Popular Uprisings, Billboard, March 4, 1995), has sold a modest 18,000 units, according to SoundScan, that number is actually quite impressive given the fact that the bulk of the band's touring was around the Carolinas.

Other than touring at events ranging from nightclubs and festivals to wine tastings, weddings, and even a fireman's ball, the band's exposure was limited to public radio and the press.

"It's already exceeded our expectations," says Jay Faires, president of Mammoth. "We made 'The Inevitable' for \$6,000, and we shipped 35,000 [units]. Our sales goal was 10,000, and they're booked a year in advance. The first time they played Florida, they got a crowd of 400 people by word-of-mouth. Now they sell out 700-capacity [clubs]. If 'Hot' does 35,000 again, that would be a success, but I think it will do more. We're shooting for 50,000."

Mammoth has several promotional vehicles in place to help it reach that goal.

"Anything But Love" from "The Inevitable" can be heard in the opening credits of the new Ben Stiller movie "Flirting With Disaster." A Dr. John cover of the song runs in the end credits. Faires says he hopes to land the band's music, and the band itself, in other movies.

In addition, the Zippers, who are booked by the Red Rider Agency and self-managed, will play six dates during the July Olympic Festival in Atlanta and will open for the North Carolina Symphony on June 20 in Cary, N.C. Mammoth label manager Steve Balcom says this year's tour will be the band's most extensive and far-reaching yet. Dates were still being scheduled at press time.

"We've really just stopped working 'The Inevitable,'" says Balcom. "It was a slow-building, satisfying project. We got some college airplay and NPR. With 'Hot,' we're looking to make more of an impact around street date and plan to go back to press to help us lead the charge."

To help create awareness for the forth-

coming set, the label released a limited-edition 7-inch single with three live tracks that is being sold primarily on the road and in stores in North and South Carolina.

To help promote "Hot," there will even be a Squirrel Nut Zippers blend of coffee designed by Chapel Hill's Counter Culture coffee company. The coffee blend, along with information on the band, will be available in June in 15-20 restaurants in the Raleigh/Durham/Chapel Hill, N.C., area, known as the Triangle.

The label is using the coffee as an incentive at retail. The first 30 retailers to buy "Hot," which is being distributed by the Alternative Distribution Alliance, will receive a bag of coffee.

Mammoth also plans to take more of a stab at triple-A, Americana, jazz, and eventually, modern rock radio than it did with "The Inevitable."

Sean Demory, music director at modern rock WNNX (99X) Atlanta, says he's looking forward to the release of "Hot." Though the Zippers' music may not be

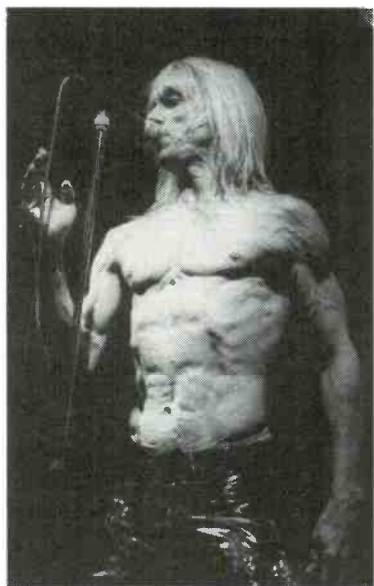
ready for consumption by the station's Pearl Jam-loving listeners, Demory does plan to play the band on his weekly "Swinging Velveeta Lounge" show.

Mathus says the success Squirrel Nut Zippers experienced with "The Inevitable" made them realize that they weren't involved with just a "project" anymore, but a full-time band.

Along with Mathus, the Zippers are Katharine Whalen (vocals, banjo), Ken Mosher (alto and baritone saxophone), Chris Phillips (drums), Tom Maxwell

(vocals, guitar; baritone saxophone), Don Raleigh (bass), and Je Widenhouse (trumpet).

"This wasn't anything we thought would really take off," says Mathus. "So over the course of last year, when it was sort of catching on, it took us by surprise. We had to rethink what our goals were for the band. Suddenly, we were on the road, which is something we never thought we'd be doing, and we quit our day jobs about six months ago. It has been strange."




Iggy Works Out. Iggy Pop shows off his vocals, not to mention his pecs, during a show at New York's Roseland Ballroom. Pop performed songs from his new Virgin album, "Dirty Little Doggie." (Photo: Chuck Pulin)


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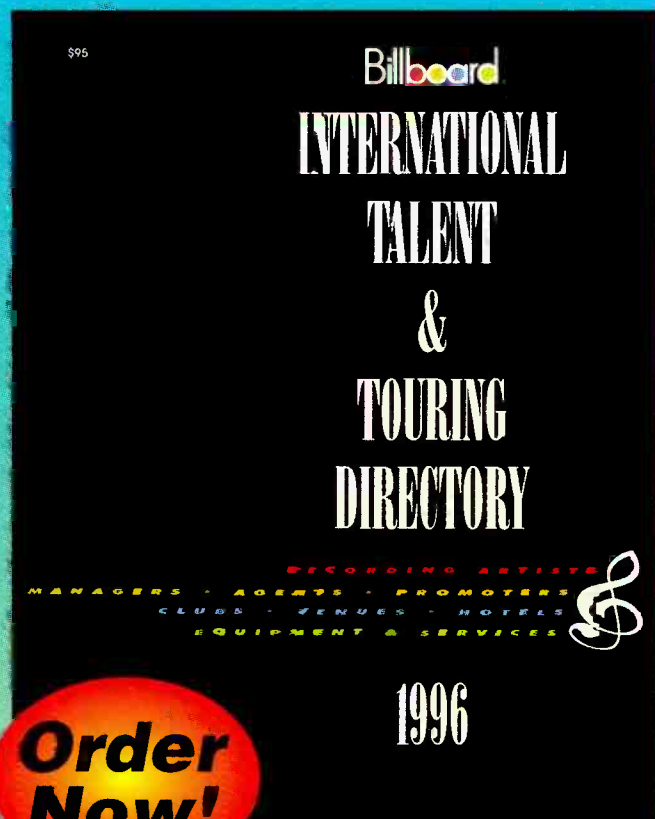
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WARNER TO BOW CHRISTIAN CROSSOVER LABEL

(Continued from page 11)

tion. "Warner Resound was created with the goal of expanding our presence in the marketplace," says Jim Ed Norman, president of Warner/Reprise Nashville, "and Barry Landis is the perfect person to help us do that. With six years at Warner Alliance and more than 20 in the industry, he brings a wealth of experience and energy to this new endeavor. Having won awards for his marketing skills, Barry has the proven leadership qualities necessary to make a significant impact in the Christian and gospel markets with Warner Resound, and I'm confident he'll do just that."

Landis has a master's degree in communications from Western Kentucky University. Prior to joining Warner Alliance in 1990, when it was founded by Warner, Landis headed Word Nashville's marketing division. In his new post at Warner Resound, Landis will utilize departments within Warner Bros. Nashville to work his product.

"The philosophy of the company is to have me and maybe a secretary and then integrate that into the company, instead of trying to hire a bunch of people to do what I want to do," Landis says. "I have Bob Saporiti as my marketing director, I've got Susan Niles as my publicist, and I've got Neal Spielberg doing my sales. These people are all part of my team."

Landis says that he and Norman had been talking about launching Warner Resound for the last year and that now seemed like the right time.

Warner's decision to start another Christian label was no doubt fueled by the success it has had with Warner Alliance and such acts as Take 6, Andrae Crouch, the Brooklyn Tabernacle Choir, and Wayne Watson. Warner launched Warner Christian Distribution last year, which is headed by VP/GM Melinda Scruggs Gales.

As further proof of Warner's commitment to the Christian music marketplace, Warner Alliance has recently joined forces with new Christian label SoundHouse Records (see Higher Ground, page 32).

According to Landis, there was a conscious decision for Warner Resound to team with Warner Bros. "What I had to decide was whether I was going to wire myself through Alliance or through Warner Bros., and I've chosen [Warner Bros.]," he says. "We are all friends [at Warner Alliance], but we aren't working together on a day-to-day basis."

Although it will share similarities with other Christian labels, Landis doesn't see Warner Resound as exclusively Christian. Rather, Landis says, the label will explore unique options by introducing mainstream artists to the Christian market, and vice versa. The label's first project will be an August release by the Forester Sisters, four siblings from Lookout Mountain, Ga., who enjoyed tremendous success on mainstream country radio with such hits as "I Fell In Love Again Last Night," "That's What You Do When You're In Love," "I'd Choose You Again," and "Men."

"This record is stunning," Landis says. "It's a positive country record. They have a couple of Christian cuts on it, but the rest of the songs are all positive lyrics that will work in both marketplaces. I want to be this pivotal person that works both sides of the street."

Other early releases from Warner Resound will include alternative rockers the Vigilantes Of Love, country comedian Jerry Clower, and pop artist David Pack, known for his work with Ambrosia and, most recently, "The Songs Of West Side Story" tribute. In the case of the Vigilantes and Clower, Warner Resound will license existing material for release in

the Christian marketplace.

"The Vigilantes Of Love are a Capricorn band," Landis says. "The guys at Capricorn had been calling me for years at Warner Alliance [saying], 'These guys are Christians, can you do anything with this in your marketplace?' There were songs on their records that had meanings and references that were too strong for the Christian bookstores. So what I did was lease eight tracks from Capricorn and then cut four new songs, and I found a couple of other demos to make a 16-song collection for the Christian marketplace, which is part of my philosophy to expand the pie, to bring some new business in that wouldn't have been there."

He says Clower is a prime example of an artist who is perfect for the Christian market. "Jerry Clower has done 29 albums on MCA. He has not been sold in Christian bookstores," Landis says. "The man is a flaming Christian. I went back over 29 albums and found all these cuts about his pastor, baptisms, about all these different things. I'm putting together a collection called 'Brother Jerry.' He is an MCA artist, and my idea is to give [MCA] something they don't have right now, and that's distribution in

Christian bookstores."

Landis says the label is also in the process of inking Ceili Rain, a popular Nashville-based band comprising lead vocalist Bob Halligan, bassist Rick Cua, drummer Cactus Moser, bagpipe player Hunter Lee, and accordionist Phil Madeira.

In addition to releasing albums by specific acts, Landis says, the label will be open to creating a variety of themed projects. "I got a call yesterday from the executive VP of CBS TV, because they want to do a record on their 'Touched By An Angel' series," he says. "They don't want it to be gospel, they want it to be inspiring."

Landis says his philosophy for Warner Resound shares the views espoused by author/sports producer Bob Briner in his book "Roaring Lambs," which urges Christians to change the mainstream not by preaching, but by being ethical and professional in their fields and by not isolating themselves within the Christian subculture. "I don't want to be in a box," Landis says. "I think our music has the ability to jump over all the hurdles that we've put up. It's got to be about the mission of that book, which is getting out there into the culture."

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BOXSCORE
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	USAir Arena Landover, Md.	April 2-6	\$1,762,294 \$19.75	90,317 five sellouts	J F Prods.
GARTH BROOKS	Bradley Center Milwaukee	April 11-13	\$998,594 \$17.95	56,726 three sellouts	Varnell Enterprises
GEORGE STRAIT TERRI CLARK	Tacoma Dome Tacoma, Wash.	April 13	\$491,050 \$23	21,875 sellout	Varnell Enterprises
GARTH BROOKS	Jack Breslin Student Events Center, Michigan State University East Lansing, Mich.	April 9-10	\$481,780 \$17	28,850 two sellouts	Varnell Enterprises
GEORGE STRAIT TERRI CLARK	Rose Garden Portland, Ore.	April 12	\$454,365 \$23	20,368 sellout	Varnell Enterprises
REBA MCKENTIRE BILLY DEAN	Orpheum Theatre Minneapolis	April 12	\$390,174 \$40/\$29	13,101 sellout	Starstruck Promotions
RED HOT CHILI PEPPERS TOADIES WEAPON OF CHOICE	Cow Palace San Francisco	April 6	\$362,500 \$25	14,500 sellout	Bill Graham Presents
AC/DC POOR	Reunion Arena Dallas	April 4	\$352,515 \$24.50/\$21.50	15,671 sellout	PACE Concerts
BUSH GOO GOO DOLLS NO DOUBT	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 11	\$345,110 \$25/\$22.50	15,265 sellout	Delsener/Slater Enterprises
R. KELLY LL COOL J	CoreStates Spectrum Philadelphia	April 13	\$317,007 \$35/\$25	12,642 13,247	Electric Factory Concerts

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.

Epic Records Group Staffers Hear Strategies, Stars At Confab

Staffers from the Epic Records Group, which includes Epic, 550 Music, and Epic Soundtrax, assembled in New York March 14-15 for marketing-strategy meetings and new music previews. The confab got off to an exciting start when the Epic Records folk took in a concert by Oasis. Meanwhile, the 550 Music crew

dined at Tribeca Grill, where top artist Celine Dion was presented with platinum plaques for her single "Because You Loved Me," and her new album, "Falling Into You." Attendees were also treated to live performances by new artists Amanda Marshall and Total Commitment.



Epic Records staffers gather to show there is indeed strength in numbers.



The entire staff of 550 Music gathers to express their common goal during the two days of music and marketing meetings.



Pictured socializing between meetings and product presentations, from left, are Epic executives Steve Rennie, senior VP/West Coast; Craig Lambert, senior VP, promotion; Dan Beck, senior VP, marketing; Jim Scully, senior VP, sales; and Ray Harris, senior VP, black music.



550 Music's Celine Dion shows off her platinum awards. Pictured celebrating, from left, are Hilary Shaev, VP, promotion, 550 Music; René Angeli, Dion's manager; Vito Luprano, co-head of A&R, Sony Music/Canada; Glen Brunman, senior VP, Epic Soundtrax; Polly Anthony, president, 550 Music; Dion; David Glew, chairman, Epic Records Group; John McL. Doelp, executive VP, 550 Music; and Randy Irwin, associate director, marketing, 550 Music.



Key players pictured during a break in the action, from left, are David Glew, chairman, Epic Records Group; Richard Griffiths, president, Epic Records; Ron Sweeney, executive VP, black music, Epic Records; and Polly Anthony, president, 550 Music.



Epic artist Amanda Marshall visits with Epic executives following her performance during the meetings. Her self-titled debut album is due April 23. Pictured, from left, are Richard Griffiths, president; David Massey, VP, A&R and international marketing; Marshall; David Glew, chairman, Epic Records Group; and Craig Lambert, senior VP, promotion.



550 Music executives bond during the series of meetings in New York. Pictured, from left, are Vivian Scott, VP, A&R; David Gottlieb, VP, marketing; Tom Bracamontes, VP, urban promotion; Michael Caplan, senior VP, A&R; Polly Anthony, president; John McL. Doelp, executive VP; Hilary Shaev, VP, promotion; and David Glew, chairman, Epic Records Group.



Company and meeting leaders take a moment for themselves during the hectic two days of meetings, brainstorming, and new music presentations. Shown, from left, are David Glew, chairman, Epic Records Group; Polly Anthony, president, 550 Music; and Richard Griffiths, president, Epic Records.



Pictured, from left, are Ray Harris, senior VP, black music promotion, Epic; David Glew, chairman, Epic Records Group; Richard Griffiths, president, Epic; Polly Anthony, president, 550 Music; Ron Sweeney, executive VP, black music, Epic; and Craig Lambert, senior VP, promotion, Epic.

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 APRIL 27, 1996

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	2	35	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98)	TERRI CLARK
2	6	10	THE NIXONS MCA 11209* (9.98/15.98)	FOMA
3	1	3	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
4	4	5	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
5	5	23	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
6	8	2	ANDY GRIFFITH SPARROW 51440 (9.98/15.98)	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
7	7	7	JANN ARDEN A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
8	3	2	BAHAMADIA CHRYSALIS 35484*EMI (9.98/15.98)	KOLLAGE
9	16	4	TRACY BONHAM ISLAND 524187* (8.98/14.98)	THE BURDENS OF BEING UPRIGHT
10	10	6	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
11	9	27	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
12	11	23	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
13	13	17	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
14	12	9	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
15	—	1	JODEE MESSINA CURB 77820 (10.98/15.98)	JODEE MESSINA
16	30	3	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
17	14	6	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
18	19	3	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
19	15	4	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
20	20	16	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
21	25	4	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
22	24	7	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
23	31	10	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
24	29	18	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
25	17	29	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART

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	22	1	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98)	REALMS 'N REALITY
27	—	1	STEREOLAB ELEKTRA 61840/EEG (10.98/15.98)	EMPEROR TOMATO KETCHUP
28	21	14	RUBY CREATION/WORK 67458/COLUMBIA (10.98 EQ/15.98)	SALT PETER
29	32	3	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
30	37	9	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
31	43	6	LUSH 4 AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
32	40	2	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
33	28	27	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
34	27	26	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
35	33	22	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
36	39	5	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
37	23	11	LINDA DAVIS ARISTA 18804 (9.98/15.98)	SOME THINGS ARE MEANT TO BE
38	—	1	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/16.98)	NOW AND THEN
39	—	1	CHINO XL AMERICAN 43038*/WARNER BROS. (9.98/15.98)	HERE TO SAVE YOU ALL
40	36	25	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
41	—	1	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
42	47	16	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98)	TRUE
43	38	12	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
44	18	34	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
45	—	1	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
46	44	7	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014/JIVE (10.98/15.98)	STAND!
47	42	7	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
48	—	8	KILO WRAP 81477/CHIBAN (10.98/15.98)	GET THIS PARTY STARTED
49	—	16	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
50	46	36	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM

POPULAR UPRIISINGS

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

UNCONTROLLABLE LAUGHTER: Those in the Christian community surely know about famed Christian funnyman **Mark Lowry**, whose fifth Word comedy album, "Remotely Controlled," is starting to heat up in sales. Those



Famed Foursome. "Famous," the 1995 debut by highly sought-after Seattle rock act Super Deluxe, is getting a second shot. Revolution is rereleasing the Tim/Kerr set May 14. The pop/rock band is on a club tour through early May and will head out with the Presidents Of The United States Of America May 7-20. "She Came On" is already garnering modern rock spins on KNDD Seattle, KBBT Portland, Ore., and XTRA-FM (91X) San Diego.

who aren't familiar with the comedian should be.

The album and accompanying home video are filled with hilarious bits and songs, such as "I Can Eat It All," a parody of Clay Crosse's song "I Surrender All."

The album opens with Lowry falling asleep on his tour bus while channel surfing as he waits to go onstage. What follows are hysterical segments, including Chris-

tian artists **Scott Krippayne**, **John James** of Newsboys, and **Jamie Rowe** of Guardian providing mock testimonials for the Hair Club for Men.

The fun doesn't stop there. **Gary Chapman** plays a surly roadie, and **Bill Gaither** and **Carman** appear on a home-shopping show.

Sold-out gigs and radio airplay of "I Can Eat It All" are helping boost sales, according to **Lynn Keesecker**, Word VP/GM.

The album has sold more than 5,000 units since its April 1 release, according to ChristianSoundScan. Epic will issue the album and home video in the general marketplace in June, marking the first time the comedian's work will be in non-Christian retail outlets.

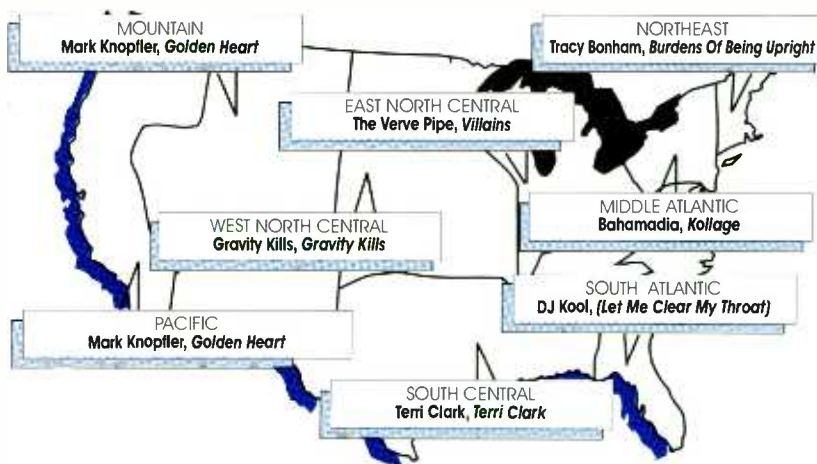
"He started out performing at churches and worked his way to the concert arena, where he's now selling out shows," says Keesecker, who predicts that "Remotely Controlled" will be Lowry's most successful release to date.

To set up the album, Word held a stunt on April Fools' Day in which 80 contemporary Christian radio outlets aired a pretaped program that made it sound as though Lowry had taken over the station. At KLT Dallas, however, Lowry actual-



Hunky Dory. Hunk's New York/Boston/Rhode Island residency tour and airplay on mainstream rockers WAQX (Q104.3) New York and WBAB Long Island, N.Y., helps move "Hunk" to No. 17 in the Middle Atlantic Regional Roundup this week. The Geffen band's first single is "The Rope."

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. The Verve Pipe Villains	1. DJ Kool (Let Me Clear My Throat)
2. Kenny Wayne Shepherd Ledbetter Heights	2. Olga Tanon Nuevos Senderos
3. The Dixons Foma	3. Chantay Savage I Will Survive
4. Chantay Savage I Will Survive	4. Bahamadia Kollage
5. Jann Arden Living Under June	5. Terri Clark Terri Clark
6. Gravity Kills Gravity Kills	6. Deborah Cox Deborah Cox
7. Terri Clark Terri Clark	7. Kilo Get This Party Started
8. Barenaked Ladies Born On A Pirate Ship	8. Lee Roy Parnell We All Get Lucky Sometimes
9. Bahamadia Kollage	9. Jerald Daemyon Thinking About You
10. Deborah Cox Deborah Cox	10. Andy Griffith I Love To Tell The Story

ly showed up and took the station hostage.

Lowry, who has opened for and parodied **Sandi Patty**, will perform some dates with **Point Of Grace** on the Beauties and the Beast tour.

The comedian also has his own line of greeting cards, dubbed A Time to Laugh, through DaySpring Cards and co-hosts a "Live With Regis And Kathie Lee"-type show with **Kathy Troccoli** called "The Mark & Kathy Show" on the Inspirational Network. Word Books will publish his first book, "Out Of Control," in September.

A 24-HOUR PROMO: God Street Wine's five performances in one day showed nice results on SoundScan last week.

The New York-based band's fourth album and Mercury debut, "Red," released April 2, bowed at No. 18 in the Middle Atlantic Regional Roundup and at No.

21 in the Northeast Regional Roundup for the week ending Saturday (20). This week, it is No. 18 in the Northeast and No. 25 in the Middle Atlantic.

The band's 24-hour promotion began at midnight April 1 with a performance at Tower Records on 4th Street and Broadway in Manhattan, then, at 10 a.m., the band played an acoustic

set at mainstream rock WDHA Morristown, N.J. At 3 p.m., the band hit the Tower in Paramus, N.J., before venturing back to New York for an in-store at the Tower in Yonkers.

To find out that Nightingales was the New York venue at which God Street Wine was performing that evening, fans had to go to each in-store.

The band is on an East Coast tour through May, playing mostly colleges, with EMI's **Fun**



In-Store Success. The Gufs drew 350 people to an April 9 in-store at Milwaukee's Exclusive Company, which sold 200 pieces of the band's self-titled Atlantic debut. The album clocked in at No. 17 in the East North Central Regional Roundup this week. The first single from the album, "Crash (Into Me)," has already been a hit on hometown modern rocker WLUM.

Lovin' Criminals (Popular Uprisings, Billboard, March 9).

Madelyn Scarpulla, director of product development at Mercury, says the band is selling "Red" at its gigs and college bookstores. The label's college reps are setting up lunch-time performances and handing out cassette samplers and stickers at schools.



Introductions. Atlantic recording act Intro visited the offices of WGCI Chicago during a recent stop in the Windy City. Pictured, from left, are Atlantic regional promotion manager Andrea Parks Harley, WGCI assistant PD Don E. Cologne, Intro's Jeff Sanders, WGCI PD Elroy Smith, and Intro's Kenny Greene and Buddy Wike.

Toni Braxton Is Letting It Flow

LaFace Balladeer's 2nd Set Produced By Babyface

■ BY J.R. REYNOLDS

LOS ANGELES—When LaFace released Toni Braxton's self-titled debut in 1993, observers compared the artist's vocals to those of veteran diva Anita Baker. However, by the end of the project, Braxton had clearly established her own identity, with three gold-certified singles and an album that sold 4.6 million copies, according to SoundScan.

Now, as the label prepares for the international release of Braxton's still-untitled sophomore album, executives

hope to build on the distinctive balladeer persona she has established.

LaFace co-founder/co-president



BRAXTON

Antonio "L.A." Reid says, "R&B will always be her base, and it's important that we satisfy that core. But because of the incredible pop success we had on her first album, she has recorded a new project that will take her beyond being just 'another sad-love-song artist.'"

Reid is referring to Braxton's 1993 debut single, "Another Sad Love Song," which peaked at No. 2 on the Hot R&B Singles chart. That single set the tone for subsequent hits, such as "Breathe Again" and "You Mean The World To Me," which peaked on the Hot R&B Singles chart at No. 4 and No. 3, respectively.

The success of the singles helped propel "Toni Braxton" to the No. 1 spot on the Top R&B Singles chart for three weeks and to No. 1 on The Bill-

board 200 for two weeks. Along the way, Braxton was named best new artist at 1993's Grammy Awards.

The Maryland-born alto vocalist describes her second album, which at press time was scheduled to hit stores June 18, as having a young sound. "It has some really nice grooves and up-tempo songs," says Braxton. "The album will sound familiar to fans, but it's more than just a reworking of my first project."

LaFace co-founder/co-president Kenneth "Babyface" Edmonds, who did production on the album, says Braxton's vocal interpretation of songs and her technical skills have improved since "Toni Braxton."

"She's demonstrating superior breathing technique and shows a lot of growth by combining light and airy vocals with huskier, meatier deliveries," he says. "And the tracks have the power and diversity to grab an even broader consumer share."

Braxton says she was much more at ease working with Edmonds on her second album. "The first time, it was a little intimidating for me," she says.

(Continued on next page)

Billboard Refutes Soul Train Accusations; April Showers Bring May Conferences

CCOUNTERPOINT: Billboard takes umbrage at certain comments in a recent press release from Don Cornelius Productions that the magazine "literally leaped at the chance to spread negative publicity regarding an event controlled by African-Americans."

Our coverage of this year's Soul Train Awards (Billboard, April 13) was fair and objective. Additionally, Cornelius was given a follow-up opportunity to provide his account of an incident involving rapper 2Pac that occurred in a backstage parking lot during the event (The Rhythm and the Blues, Billboard, April 20). The incident was confirmed by the Los Angeles Police Department. It was unfortunate that the April 13 Soul Train story used the word violence in the headline. However, the story itself was correct.

Cornelius' press release also alleges that Billboard has "never given the Soul Train Awards anything near the editorial prominence which publications customarily give to general market-oriented award shows."

Such an allegation is absurd. During the last three years, at least 11 Soul Train-related stories have run in various sections of Billboard. In fact, Billboard has consistently, comprehensively, and objectively reported on the Soul Train Awards throughout the event's 10-year history.

CONFAB INTEL: Impact's Super Summit conference is coming to Nashville May 1-4, drawing heavyweight execs, retailers, and programmers.

For businesspeople in search of an exclusively hip-hop confab, Rap Sheet will hold a midyear conference called Unified Hip-Hop Nation II½: An East Coast Thing May 3-4 at the Capitol Hilton in Washington, D.C.

The National African American Leadership Summit will host the first National Hip-Hop & Rap Summit at the Temple University auditorium in Philadelphia May 10-12. The purpose of the conference is to promote the positive impact that hip-hop and rap has had on America's youth, and it will focus on strengthening the music genres as a growing cultural phenomenon on the national and international levels. It will also serve as a platform for exploration of economic opportunities in the music industry.

NAALS is an umbrella organization for more than 400 national, regional, and local groups. It was created in 1994 by former National Assn. for the Advancement of Colored People executive director Benjamin F. Chavis, who served as national director of the Million Man March, held in Washington, D.C., Oct. 16,

1995.

SLAMMIN' SHOW: Rowdy funk/punk rock act Fishbone delivered a bone-shaking performance April 14 at the Whisky in Los Angeles that was complete with crack-peeking (the explanation rates an NC-17), stage-diving, and slam-dancing. It was a good show for young folks looking to let off some steam.

"Chim Chim's Badass Revenge," the band's Rowdy debut, streets April 30 (Billboard, April 6).

CRACKA' DAWN SONG:

Vassal Benford, founder/CEO of Vaz Entertainment, wrote and produced "Daylight," the title track to the new Sylvester Stallone action flick due this summer from Universal Pictures. No word yet on which label is producing the soundtrack, but the song is a dreamy, heartfelt tune and features the velvety vocals of Silas' Chanté Moore and Qwest's Tamia in

a scintillating duet.

STAGE SHOW: Los Angeles-area theatergoers won't want to miss "Sisterella," a musical take-off of the fairy-tale classic "Cinderella." The show, which began March 8, runs through April 28 at the Pasadena (Calif.) Playhouse.

MJJ president Jerry Greenberg and MJJ founder Michael Jackson serve as executive producers of "Sisterella." The two-act production consists primarily of black actors in the leads but, like any play worth its salt, has a universal appeal—as witnessed by the approving multi-ethnic sellout audience.

While the storyline somewhat resembles the original—including a persecuted Ella, played by Della Miles—there are lots of twists, surprises, and pleasures. Among them is a powerful vocal performance by thespian Yvette Cason, who plays the deliciously wicked stepmother, Dahlia, with a stylish, upper-crust flair.

Cason, also a veteran singer, has worked with such R&B heavyweights as Stevie Wonder, Whitney Houston, Babyface, Jody Watley, and Keith Washington. Look for her to soon ink a solo deal with a well-known label.

According to the show's associate producer (and MJJ staffer) Doris Driver, after the show completes its run in Pasadena, options include going to Los Angeles for additional dates, embarking on a national tour, or making the long jump to Broadway. The cast album is out on MJJ. Stay tuned.

(Continued on page 21)



by J. R. Reynolds



Lost Boyz Finally Find A Home At Universal Records

■ BY HAVELOCK NELSON

NEW YORK—After corporate restructuring caused their debut album to be postponed, the Lost Boyz finally have a release date for their LP "Legal Drug Money," the rap act's long-awaited debut, will be released June 8 by Universal Records.

Originally, the Lost Boyz' set was scheduled for release last July on Uptown. After the delay, however, it was decided that the album would be released by Universal after the label was formed in January.

Uptown, which is currently distributed through Universal, underwent administrative and distribution changes following the departure of founder and former president/CEO Andre Harrell in 1995. Universal is a joint venture with MCA.

Tracks from "Legal Drug Money" were reworked after the release's delay. Its title refers to the Boyz' decision to trade in their lives of crime for writing rhymes. Freaky Tah, Mr. Cheeks, Pretty Lou, and DJ Spigg Nice—the act's members—say most of their songs represent true-life encounters instead of dramatic, fictional accounts of what's happening on the streets.

Says Cheeks, "Everybody wants to be hard. We don't go for that; we believe in bein' ourselves. I ain't gonna say we experienced [everything discussed on the album], but—put it this way—all the stuff we talk about was either seen by us or done by us. We make songs about life, what goes on; we don't make songs about movies." In "Jeeps, Lex Coups, Bimaz &

Benz," a bubbly cut from the set, Cheeks says, "Nowadays niggas frontin' like they ill/Now bustin' caps ain't got a muthafuckin' thing to do with showin' skills/Recognize, nigga, whuchu frontin' for?"

Other frothy, experiential cuts include "Lifestyles Of The Rich And Shameless," which points to the no-



LOST BOYZ

future possibilities of the urban hustling game ("Some die with a name, some die nameless"), and "Renee," a mournful, real-life tale about a gunned-down ghetto princess. "Renee," which is on the "Don't Be A Menace To South Central (While Drinkin' Your Juice In The Hood)" soundtrack, is No. 13 with a bullet on the Hot R&B Singles chart.

The Lost Boyz are also featured on Mona Lisa's "Can't Be Wasting My Time," which is also on the movie's soundtrack, and is No. 29 on the Hot R&B Singles chart.

Because "Renee" and "Can't Be Wasting My Time" are now in record (Continued on next page)



A NEW NO. 1: After SWV's extraordinary No. 4 debut last week, I had a feeling there would be a new No. 1 single this week. Sure enough, **Sisters With Voices'** "You're The One" (RCA) has dislodged **R. Kelly** (Jive) from his seven-week reign atop the Hot R&B Singles chart. "You're The One" is SWV's third No. 1, following 1993's "Weak" and "Right Here (Human Nature)/Downtown." The group will make an in-store appearance at New York's new Virgin Megastore in Times Square Tuesday (23). To promote the in-store, the sisters are recording a one-hour interview, which will include tracks from the new set, with WQHT New York's morning team, **Doctor Dre** and **Ed Lover**, on Monday (22).

GOTHAM SETS THE PACE: "Maxwell's Urban Hang Suite" by Columbia newcomer **Maxwell** earns this week's percentage-based Pacesetter award (39-32). Half of the total album sales have been in New York, where WBLB is playing several cuts off the album, including the lead single, "... Til The Cops Come Knockin'." The Jac-Mac/Warner Bros. soundtrack to "Thin Line Between Love & Hate" (5-6) actually had the largest percentage gain (11%), but in a week where the Greatest Gainer also has the biggest percentage increase, the Pacesetter goes to the title with the next largest percentage gain.

SOUNDTRACK SUPREMACY: More than 100 singles from movie soundtracks have charted on the Hot R&B Singles chart since 1991. Soundtracks have become an effective platform for labels to launch new and developing artists. Remember that **Toni Braxton** was introduced to audiences on Arista's "Boomerang" soundtrack, and **Snoop Doggy Dogg** blew up after his guest spot with **Dr. Dre** on "Deep Cover's" title track (Epic). This week, singles from movie soundtracks account for 15% of the Hot R&B Singles chart. So far, the two biggest soundtracks of the year are Arista's "Waiting To Exhale" and Island's "Don't Be A Menace (To South Central While Drinking Your Juice In The Hood)," which have spawned four and five singles, respectively.

Keep in mind that "Waiting To Exhale" built upon a franchise established by **Terry McMillan's** best-selling book, while "Don't Be A Menace..." hasn't enjoyed the benefit of a nifty book tie-in. The domestic box-office receipts should give an indication of each movie's relative success. "Waiting To Exhale" earned nearly \$66,950,000, while "Don't Be A Menace..." picked up \$19,353,000.

The best-selling single from "Waiting To Exhale" is **Whitney Houston's** "Exhale (Shoop Shoop)," which has sold more than 1.45 million units, according to SoundScan. This week, after 22 weeks on Hot R&B Singles, the single moves to recurrent status. The newest "Exhale" single, "Count On Me" by Houston and **CeCe Winans**, has sold more than 230,000 units. Even though **Brandy's** "Sittin' Up In My Room" peaked at No. 2 and **Mary J. Blige's** "Not Gon' Cry" spent five weeks at No. 1, Brandy moved more singles than Blige. They have sold 767,000 and 766,000 units, respectively, bringing Arista's soundtrack single sales to the impressive sum of more than 3.2 million units. "Waiting To Exhale" has sold more than 3.85 million units and hasn't dropped out of the top 10 of the Top R&B Albums chart since its November 1995 debut. In addition, the soundtrack has spent 10 nonconsecutive weeks at No. 1.

The combined sales of Island's "Don't Be A Menace..." singles amount to more than 565,000 units. **Joe's** "All The Things (Your Man Won't Do)" has sold more than 366,000 units. "Renee" by the **Lost Boyz**, "Can't Be Wasting My Time" by **Mona Lisa**, "Don't Give Up" by the **Island Inspirational All-Stars**, and "Let's Lay Together" by the **Isley Brothers** have sold 82,000, 71,000, 31,000, and 15,000 units, respectively. The soundtrack has sold more than 310,000 units.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	CARAVAN OF LOVE	RUSS FREEMAN & THE RIPPINGTONS (GRP)
2	—	1	TRES DELINQUENTES	DELINQUENT HABITS (PMP/LOUD/RCA)
3	1	3	IF HEADZ ONLY KNEW...	HEATHER B. (PENDULUM/EMI)
4	7	5	PO PIMP	DO OR DIE (CWR)
5	4	4	SECOND TIME AROUND	DAVID JOSIAS (IMI)
6	5	3	I GIVE IN	BOBBY CALDWELL (SIN-DROME)
7	10	4	4 THA E	YELLA (STREET LIFE/ALL AMERICAN)
8	14	24	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
9	6	9	GEORGY PORGY	3*D (TRISTAR)
10	8	9	LA FAMILIA	FROST (RUTHLESS/RELATIVITY)
11	13	4	THESE ARMS	ALL-4-ONE (BLITZZ/ATLANTIC)
12	24	4	I CRY	BASS IS BASE (LOOSE CANNON/ISLAND)
13	17	10	NO LOVE WITHOUT HATE	SUNZ OF MAN (WU-TANG)

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

R&B

TONI BRAXTON

(Continued from preceding page)

"After all, he's Babyface."

The second album ranges in style from the swaying, acoustic guitar-led R&B tune "Let It Flow" (which is also on the Arista "Waiting To Exhale" soundtrack) to the deeply moving, show tune-style ballad "How Could An Angel Break My Heart," which features Arista saxophonist **Kenny G**.

"You Make Me High," the first single, has a West Coast-influenced track that uses familiar driving drum and bass beats. But the song substitutes happy-sounding chords and melody for classically ominous G-funk synth lines.

"You Make Me High" will be serviced to R&B, crossover, and pop stations May 13 and to retail May 21. The single is backed with "Let It Flow," which is currently receiving airplay.

For the week ending April 11, "Let It Flow" received 1,494 spins at 84 R&B stations, according to Broadcast Data Systems.

The video for "You Make Me High" is scheduled for release May 8 and will be serviced to national R&B and pop music video networks and appropriate local shows.

The label plans to conduct album-listening presentations in Miami, Los Angeles, New York, Chicago, and Minneapolis for radio, retail, and selected press. The sessions will be hosted by Braxton, Edmonds, and Reid.

"Rather than tour the country, we wanted to bring in key people to these markets as our guests," says Reid.

Executives say that a summer tour is in the works for Braxton, who is managed by Los Angeles-based **Arnold Stiefel**.

LaFace plans a more aggressive international marketing campaign for the sophomore set than it did with "Toni Braxton." Says Reid, "Last time, we weren't really able to work it abroad as effectively as we might have, because she was so busy here in the States."

"She ended up selling about 1 1/2 million worldwide, but this time, we're making the foreign territories a priority," he says.

In addition to traditional forms of marketing, the label plans listening sessions similar to those that will be held in the U.S.

LOST BOYZ

(Continued from preceding page)

racks and on the air, when "Music Makes Me High," the new single, ships, it will be available only in the 12-inch vinyl format.

"We want to [focus on selling] the album," says Universal black music president **Jean Riggins**. No release date for "Music Makes Me High" had been announced at press time.

Because Universal was still building its staff at the time that "Legal Drug Money" was completed, executives from Universal's family of labels—including **By Storm**, **Kedar Entertainment**, and **Uptown**—were tapped to help work the album.

By Storm GM **Michelle Joyce** shepherded the marketing plan through Universal prior to formation of the label's black music department. She says "Legal Drug Money" will be promoted and marketed using a variety of strategies designed to obtain broad consumer awareness.

"Our primary goal is to let the con- (Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	8	WOO-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	BUSTA RHYMES
2	3	4	10	5 O'CLOCK	NONCHALANT
3	2	2	8	DOIN IT	LL COOL J
4	5	5	8	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	MC LYTE FEAT. XSCAPE
5	4	3	5	RENEE (FROM "DON'T BE A MENACE...")	LOST BOYZ
6	6	6	8	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO
7	10	12	8	SOUL FOOD	GOODIE MOB
8	11	—	2	SCARRED	LUKE
9	9	9	7	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z
10	7	8	12	GET MONEY	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
11	8	7	18	FU-GEE-LA	FUGEES
12	NEW	1	1	LIVE AND DIE FOR HIP HOP	KRIS KROSS
13	13	14	5	MR. ICE CREAM MAN	MASTER P
14	12	10	6	SHADOWBOXIN'	GENIUS/GZA FEAT. METHOD MAN
15	17	21	7	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S
16	23	18	9	AIN'T NO PLAYA	RAPPIN' 4-TAY
17	15	13	7	ENVY/FIREWATER	FAT JOE
18	16	15	37	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	COOLIO FEAT. L.V.
19	14	11	21	TONITE'S THA NIGHT	KRIS KROSS
20	18	23	5	SCANDALOUS	THE CLICK
21	27	26	4	HOOP IN YO FACE (FROM "SUNSET PARK")	69 BOYZ FEAT. QUAD CITY DJ'S
22	19	22	20	BEWARE OF MY CREW	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
23	22	17	14	UKNOWHOWWEDU	BAHAMADIA
24	21	16	10	PHYSICAL FUNK	DOMINO
25	20	19	15	NASTY DANCER/WHITE HORSE	KILO
26	36	41	4	AIN'T NO LOVE & HAPPINESS	KAWZ
27	24	43	4	DOE OR DIE	AZ
28	25	20	17	FUNKORAMA	REDMAN
29	26	24	11	WHY YOU TREAT ME SO BAD	SHAGGY FEAT. GRAND PUBA
30	31	32	4	LET ME CLEAR MY THROAT	DJ KOOL
31	28	25	25	DROP/RUNNIN'	THE PHARCYDE
32	29	28	11	SPACE AGE	EIGHTBALL & MJG
33	NEW	1	1	PERFECT MATCH	CELLA DWELLAS
34	32	29	24	HEY LOVER	LL COOL J
35	35	27	4	HUSTLER'S THEME	SMOOTHIE DA HUSTLER
36	37	35	8	ILLUSIONS	CYPRESS HILL
37	30	30	10	GAMERS	THE CONSCIOUS DAUGHTERS
38	NEW	1	1	TRES DELINQUENTES	DELINQUENT HABITS
39	34	31	29	CELL THERAPY	GOODIE MOB
40	39	36	30	DANGER	BLAHZAY BLAHZAY
41	RE-ENTRY	2	2	SUSPENDED IN TIME	GROUP HOME
42	40	—	2	THE ONE	WC & THE MAAD CIRCLE
43	38	33	20	GOIN' UP YONDER	M.C. HAMMER FEAT. ANGEL BURGESS & THE SAN JOSE COMMUNITY CHOIR
44	43	39	17	LET'S PLAY HOUSE	THA DOGG POUND FEAT. MICHELLE
45	41	37	23	LEFLAUR LEFLAH ESHKUSKA	HELTAH SKELTAH AND O.G.C. AS THE FAB 5
46	48	46	20	COLD WORLD	GENIUS/GZA FEAT. INSPEKTAH DECK
47	44	—	18	EAST 1999	BONE THUGS-N-HARMONY
48	50	—	2	PO PIMP	DO OR DIE
49	33	38	9	KEEP IT REAL	JAMAL
50	NEW	1	1	4 THA E	YELLA

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions...

Table with 5 columns: This Week, Last Week, Weeks On, Title, Artist. Includes songs like 'All The Things (Your Man Won't Do)' by Joe (ISLAND) at No. 1.

Table with 5 columns: This Week, Last Week, Weeks On, Title, Artist. Includes songs like 'Nobody Knows' by The Tony Rich Project (Lafayette/Arista) at No. 38.

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

HOT R&B RECURRENT AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks On, Title, Artist. Lists recurrent songs like 'Tell Me' by Groove Theory (Epic).

Table with 5 columns: This Week, Last Week, Weeks On, Title, Artist. Lists recurrent songs like 'Waterfalls' by TLC (Lafayette/Arista).

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

R&B SINGLES A-Z

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

- 1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Bloody/Daddy, ASCAP/Screen Gems-EMI, BMD/H)
- 5 O'CLOCK (ARALC, ASCAP/Deez Nutz, ASCAP)
- 6 AIN'T NOBODY/MISSIN' YOU (Chyna Baby, BMD/Vance Combs, BMD/EMI Blackwood, BMD/Ninth Street Tunnel, BMD/Justin Combs, ASCAP/Ari, ASCAP/H)

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 5 columns: This Week, Last Week, Weeks On, Title, Artist. Includes songs like 'You're The One' by SWV (RCA) at No. 1.

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

Table with 5 columns: This Week, Last Week, Weeks On, Title, Artist. Includes songs like 'Where Do U Want Me To Put It' by Solo (Perspective) at No. 38.

- 15 NOT GON' CRY (FROM WAITING TO EXHALE) (Epic)
- 18 ONE FOR THE MONEY (Horace Brown (Motown)
- 45 ONE SWEET DAY (Sony/ATV Songs, BMD/A&M Black Panther, BMD/Wandorpp, BMD/A&M, BMD/Strawn Patrick, BMD/Ernst, BMD/Sony/ATV Tunes, ASCAP/H)

- 42 SOON AS I GET HOME (Chyna Baby, BMD/Vance Combs, BMD/EMI Blackwood, BMD/Ninth Street Tunnel, BMD/Justin Combs, ASCAP/EMI April, ASCAP/H)
- 31 SOUL FOOD (Organized Noise, BMD/Shift Share, BMD/Godman Mob, BMD/Big Sexy, ASCAP)
- 64 SPACE AGE (Money-N-Pocket, ASCAP)

'Mission: Impossible' Theme Mixes Suspense, Funk

TOP SHELF: Aaah, can't ya just feel the balmy warmth of summer on the horizon? Not yet, you say? Well... you clearly have not had an encounter with "Theme From Mission: Impossible," the jam heralding the Memorial Day premiere of the much-anticipated screen version of the beloved television series. But, trust us, you will soon not be able to avoid this Mother/Island release. Like the toothy grin of the film's star, Tom Cruise, it is going to be *everywhere*—and deservedly so. As interpreted by U2 bandmates Adam Clayton and Larry Mullen, composer Lalo Shifrin's timeless melody remains rife with white-knuckled suspense but has a modern funk flavor.

As one would expect, the line of remixers is long and varied. Howie B. and Guru throw in some juicy jeep beats to work the kids on the corner, while Junior Vasquez has a field day



by Larry Flick

with vein-pounding aggression. Production and songwriting collaborators Derek Jenkins, Dwayne "Spen" Richardson, and Steve Wilson carefully temper an understandable desire to re-create elements of "Everybody Be Somebody" with several new melodic twists and a far more sensual bassline. The imminent 12-inch package is expected to include remixes by Todd Terry, Masters At Work, and Mousse T. Word has it that a full-length album is due in the autumn.

The latest from New York's Liquid Groove Records is "This Is The Only Way," a hypnotic combination of deep-house flavors and down-home Memphis blues by Lovebeats Featuring Courtney Grey. The act's Boston-based mastermind, Jahkey B., has an affection for English house that is fairly obvious, as he embellishes the track's thumping beat with keyboard pads that are fondly Anglo-influenced. He dodges the trap of being merely derivative by employing Grey to give his lyrics a gruff and smoky sound that is miles away from the more fashionable clique of pulpit-pounding male vocalists vying for acceptance right now. Unique but deep enough in the trend pocket to succeed on its own, "This Is The Only Way" benefits from the visibility to be generated by the flip-side remixes of Terry Farley and Pete Heller.

DIGGIN' DA JAMS: Groovemeister Ralphie Rosario has never gotten closer to creating a mainstream hit than he does with "Brinca," his first single for the stateside arm of Italy's Flying Records. The track is a percolating brew of retro-disco and salsa rhythms, with Rosario grunting and chanting the refrain "jump up and down" in both English and Spanish—giving the track the vibrant, shoulder-shaking tone of a *borriqua* anthem. The radio edit sparks like a smash, successfully gathering the highlights and various sound effects spread out over the track's original 11-minute timing. Despite the peak-hour heat generated by the recently issued test-pressing, we think this jam would actually sound best cranked on a car radio while speeding down the highway.

Venerable belter Nicole will soon end a year of recording silence with a smokin' house rendition of the Doobie Brothers' classic rocker "Long Train Runnin'." Initially, it may sound like an odd union of singer and material, but Nicole unearths a spiritual subtext in the lyrics that suits her well, and producer Eric "E-Smoove" Miller dresses her in bright, vigorous beats and plush keyboards. Due next month on Aureus Records in the U.S. and XL everywhere else, this single is the prelude to an album that might be on the street before the end of 1996.

Another long-absent figure resurfacing this month is Jocelyn Brown,

who guests on the new Inner Life 12-incher "I Like It (Like That)." She graces the children of the night with her unmistakable voice so rarely that any morsel is likely to be heralded as a gourmet treat, but the good news is that this Freetown U.K. single is actually quite worthy of the attention it will receive. Our only quibble is with the lack of variety in the double pack of remixes. Nothing matches the ebullient original version. We will not even bother wishing for a full-fledged comeback from the elusive Ms. Brown and just enjoy whatever she chooses to offer.

To that end, we are noshing hungrily on Talkin Loud's reissue of "Always There," a several-year-old Incognito single that features Brown on vocals. The juice of this jam is a batch of reconstructions by Masters At Work, who inject fresh deep-house percussion and a light splash of old-school soul. *Yum!*

Epic has wisely revisited Aussie ingenue Tina Arena's fab rhythm ballad "Chains" and given it the uptempo remixes it needs to be an across-the-board smash. Tony Moran, Teri Bristol, and Daniel Abraham each took a crack at the song, to potent effect. Moran slams the biggest home run with an interpretation that cruises at a ginger house pace. Not only does the onetime Latin Rascal keep the vocals and song fully intact, he twists and bends Arena's ad-libs to give her already high-powered performance added urgency. As for Bristol and Abraham, they deliver mixes that are reliably strong but not nearly as unusual.

GROOVELINE: Add Jody Watley's name to the growing list of dance divas heeding the beckoning call of Broadway. The singer has just begun a 10-week run as Rizzo in the popular revival of "Grease." Watley is also working on new material for an album and playing New York nightclubs with a full band. We cannot wait to hear the voice that once vamped through the funk force of "Looking For A New Love" take on the torchy "Grease" ballad "There Are Worse Things I Could Do." Should be quite fierce.

In case you are keeping score, Watley's stage debut comes on the heels of Maxi's Daphne, who is collecting deserved kudos for her performance in the red-hot "Rent," and Bullet siren B.J. Crosby, who is among the best reasons to see "Smoky Joe's Cafe." We are hearing whispers that yet another major clubland belter may be imported from Europe to take the Broadway stage this fall. So much for the limited range of dance artists.

Sabrina Johnston pops up behind the mike of "Reach Higher," a gospel-spiked houser by Unknown Society—aka groovy New York producers Benji Candelario and Wayne Rollins (who also frequently collaborate under the name Swing 52). In such usually underground-minded hands, you might expect music with a rugged or dark edge, but Candelario and Rollins deliver exactly the opposite. "Reach Higher," the first single from an eventual album with a string of different singers, is fueled by festive piano rolls



Teasin' Brothers. MJJ/Epic sibling act 3T took the stage in Hawaii recently to premiere the new rhythm reconstruction of its forthcoming single "Tease Me." Dance music icon Todd Terry handled post-production on the track, deftly redressing the melody with a sultry, R&B-laced house groove that is intended to attract clubgoers, in addition to fans of 3T's previous Hot 100 smash, "Anything." "Tease Me" goes to DJs at the end of April, while radio programmers will get the track in early May. Pictured, from left, are 3T members T.J. Jackson, Taj Jackson, and Taryll Jackson.

and brassy horn flourishes that whip Johnston into a vocal sweat. Now that Candelario and Rollins have displayed such versatility and songwriting chops, they will never get away with working a simple dub sound again. They are clearly too talented to do that.

But if you are looking for something extra hard and dubby, Hanson & Davis have got just what you need in "Free Love," a spare and trippy tribal throwdown that rises above the pack with an infectious "just wanna be free" sing-along refrain that will have runway regulars chanting and shaking. Nothing happening on this Vicious Muzik anthem that's going to change the world, but it sure will make you smile while it's playing... something that way too many records do *not* accomplish these days.

Also notable from Vicious Muzik is "I Survived" by disco legend Loleatta Holloway. She is in excellent voice, and the track is mighty catchy, but we must admit to wanting a little more. A woman of such history and natural gifts needs to expend her energy on a more fully realized song. Still, this is well worth a few spins. But it tastes more like an appetizer than the sumptuous meal we know Holloway can cook up. Maybe next time.

Can ya stand just one more diva-related item? Oh, sure ya can... The ever-fab Kym Sims has just inked a longterm deal with England's Pulse-8 Records. The singer who wooed U.S. teens with "Too Blind To See It" several years ago is currently leaving European punters in a lather with the anthemic "We Gotta Love" and will begin cutting an album for the label after a spree of promo appearances this spring. We hear that she will divide her time between Euro and stateside producers. Cool beans.

Pulse-8 further fleshes out its roster with Boxcar, an Aussie band that scored a worldwide hit this past winter with the lushly ambient single "Universal Hymn"—a fave among such

influential spinners as Paul Oakenfold. The band has worked with Pe Wee Perris and Eurphoria on the set, which will be previewed in June with the single "People Get High."

WELCOME TO THE WORLD: In the last five years or so, we have devoted so much column space to mourning the death of dance music luminaries that the chance to welcome new life into the world is a rare and utterly irresistible joy. Producer Tommy Musto and his lovely wife, Susan, became the proud parents of Morgan Thomas James Feb. 24 in New York. Meanwhile, Domestic Records head Stephanie Smiley is expecting her first child in October. "Now people are going to start calling me 'Mama Rave,'" she says with a chuckle. "It's going to be so cool." It sure will be.



Bunny Hop. Drag star Lady Bunny clowns around at a recent bash celebrating the creation of Wigstock West, a San Francisco version of the famed annual New York drag festival. Expected to draw 8,000 people, the event will be held May 25 at Fort Mason and will feature a bill combining dance music performers with nearly two-dozen female impersonators. As with New York's Wigstock, Lady Bunny is the primary organizer and host of the show. He is currently touring the States in support of his first Maxi Records release, "Shame, Shame, Shame."

with a fast-paced house version that matches the original recording's racing urgency without making the mistake of diving into unnecessary tribal mode. Props to Vasquez for understanding that not every record requires dark, Sound Factory-style treatment. His apparent reverence for the song's melody proves his maturity as a producer.

The lads behind MAW recording act Ruffneck are smartly not letting any of the sparks caused by the breakthrough hit "Everybody Be Somebody" fizzle. The just-completed "Move Your Body" is already making the rounds on white-labeled vinyl and cassette and is generating a more ardent response than its predecessor—hard though that may be to imagine. Featured singer Yavahn continues to earn diva stripes by hurling lyric commands

Billboard **Dance** HOT Breakouts

FOR WEEK ENDING APRIL 27, 1996
CLUB PLAY

1. MISSION ACCOMPLISHED MISSION IMPOSSIBLE ISLAND
2. DISKO '96 DISCO INCORPORATED AQUA BOOGIE
3. THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
4. LOVE, LOVE, LOVE THOSE GUYS BASEMENT BOYS
5. BRIGHTER DAYS BIG MOSES KING STREET

MAXI-SINGLES SALES

1. YOU AND YOU AND YOU FRANKIE CUTLASS RELATIVITY
2. GOTTA RELEASE DIRTY HARRY MAW
3. I NEVER NEEDED ALEXIA PHILLIPS INTERHIT
4. FEEL GOOD B-CODE OUT OF CONTROL
5. EGOVERRIDE BOB MOULD RYKODISC

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	4	6	THE SOUND LOGIC 59039 2 weeks at No. 1	X-PRESS 2
2	2	6	5	MAKE THE WORLD GO ROUND CHAMPION 322	SANDY B.
3	4	5	7	SWEET DREAMS RCA 64504	◆ LA BOUCHE
4	8	16	6	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
5	3	2	8	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
6	5	1	8	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
7	12	20	5	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
8	6	9	9	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
9	9	11	8	STRANGE WORLD RCA 64371	◆ KE
10	10	13	7	LOVE HAS NO NAME REPRIS 43644	BABBLE
11	7	3	13	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
12	13	18	6	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
13	24	33	3	ONE MORE TRY CHAMPION PROMO/RCA	KRISTINE W.
14	16	23	17	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
15	15	21	8	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
16	14	8	12	TRES DESEOS (THREE WISHES) EPIC 78286	◆ GLORIA ESTEFAN
17	17	17	8	REACHIN' JELLYBEAN 2508	INSTINCT
18	28	41	3	MOVIN' STRICTLY RHYTHM 027	MONE
19	22	25	6	OOH BOY ARISTA 1-2983	REAL MCCOY
20	25	34	5	VICIOSA ZYX 8078	SUENO LATINO FEATURING VALERIA VIX
21	11	10	11	SALVA MEA (SAVE ME) CHEEKY 008/CHAMPION	◆ FAITHLESS
22	30	38	3	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEEEO JOHN
23	19	19	7	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
24	27	30	5	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
25	18	7	12	LIGHT YEARS WORK 78077/COLUMBIA	◆ JAMIROQUAI
26	32	50	3	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	CANDY GIRLS FEAT. SWEET PUSSY PAULINE
*** POWER PICK ***					
27	35	—	2	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
28	20	14	12	AIN'T NOBODY WORK 78229/COLUMBIA	◆ DIANA KING
29	21	15	11	RUMOUR LAVA 95649/ATLANTIC	◆ BEL CANTO
30	31	37	5	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
31	38	47	3	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
32	26	22	9	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
33	29	26	10	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	◆ THE OUTHERE BROTHERS
34	34	39	4	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
35	42	—	2	DIRTY LOVE REPUBLIC 002	◆ LONNIE GORDON
36	44	—	2	1979 VIRGIN 38541	◆ SMASHING PUMPKINS
37	36	44	4	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
38	23	12	11	LUCKY LOVE ARISTA 1-2980	◆ ACE OF BASE
*** HOT SHOT DEBUT ***					
39	NEW	—	1	REACH EPIC 78286	◆ GLORIA ESTEFAN
40	41	45	4	I WILL SURVIVE EMI IMPORT	◆ DIANA ROSS
41	33	24	10	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
42	48	—	2	AMERICA SUGAR DADDY 004	◆ FULL INTENTION
43	40	31	9	I DON'T WANT TO TALK ABOUT IT HANDS ON IMPORT	GEOFFREY WILLIAMS
44	39	36	9	LIFT ME UP EIGHT BALL 88	CONNIE & JUNIOR
45	43	—	2	THINK TWICE NEXT PLATEAU 1448	ALANA DANTE
46	37	32	7	FIND OUR WAY (BREAKAWAY) SUB-URBAN 21	KEY TO LIFE FEAT. KATHLEEN MURPHY
47	RE-ENTRY	—	8	NO REASON TO CRY QPM 2502/PROFILE	JUDY TORRES
48	NEW	—	1	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
49	45	—	2	EVERYBODY'S GROOVIN' S.O.S. 1020/200	MAX-A-MILLION
50	NEW	—	1	STOPGO MOONSHINE MUSIC 88430	D'STILL'D

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	2	7	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY 2 weeks at No. 1	◆ JAY-Z
2	3	—	2	YOU'RE THE ONE (T) RCA 64515	◆ SWV
3	2	1	8	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
4	4	9	9	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
5	8	3	5	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
6	7	5	6	DOIN IT/I SHOT YA (T) DEF JAM 576121/ISLAND	◆ LL COOL J
*** GREATEST GAINER ***					
7	14	18	8	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
8	6	6	7	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
9	5	4	6	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
10	13	15	8	1, 2, 3, 4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO
11	17	8	6	RELEASE ME (T) UPSTAIRS 0115	ANGELINA
12	10	25	31	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
*** HOT SHOT DEBUT ***					
13	NEW	—	1	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	◆ KRIS KROSS
14	34	24	5	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEAT. BRENDA DEE
15	24	11	13	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
16	9	7	4	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78277	◆ MARIAH CAREY
17	43	—	10	EVERYDAY & EVERYNIGHT (T) (X) LOUD 64527/RCA	◆ YVETTE MICHELLE
18	11	—	2	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
19	22	12	9	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
20	16	21	20	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052/ARISTA	◆ TOTAL
21	12	13	5	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
22	18	22	25	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
23	19	19	18	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
24	29	26	14	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
25	50	30	6	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
26	25	31	7	KEEP ON, KEEPIN' ON (T) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
27	23	16	6	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
28	32	23	6	SHADOWBOXIN'/4TH CHAMBER (T) GEFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
29	36	33	30	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN
30	21	32	5	HYPER-BALLAD (T) (X) ELEKTRA 66043/EEG	◆ BJORK
31	20	20	3	IF HEADZ ONLY KNEW... (T) (X) PENDULUM 58549/EMI	◆ HEATHER B.
32	NEW	—	1	TRES DELINQUENTES (T) LOUD 64525	◆ DELINQUENT HABITS
33	27	27	9	NO REASON TO CRY (T) (X) QPM 2502/PROFILE	JUDY TORRES
34	37	36	33	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
35	RE-ENTRY	—	3	TAKE ME HIGHER (T) UPSTAIRS 0114	ENERGY
36	49	38	19	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS/BIG BEAT 95694/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
37	31	17	9	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
38	15	—	2	THE MAD SCIENTIST (T) WILD PITCH 22215/GEFFEN	◆ LARGE PROFESSOR
39	NEW	—	1	PERFECT MATCH (T) (X) LOUD 64499	◆ CELLA DWELLAS
40	28	—	5	STRANGE WORLD (T) (X) RCA 64371	◆ KE
41	NEW	—	1	RECOGNIZE AND REALIZE (T) TOMMY BOY 725	BIG NOYD FEAT. MOBB DEEP
42	26	—	2	FEVER PART 1 (T) (X) NITEBEAT 037	FEVER EXPRESS
43	33	28	11	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	◆ BRANDY
44	NEW	—	1	SCARRED (T) LUTHER CAMPBELL 16700	◆ LUKE
45	39	37	3	LOVE, LOVE, LOVE (T) BASEMENT BOYS 006	THOSE GUYS
46	40	14	19	DROP/RUNNIN' (T) (X) DELICIOUS VINYL 58551/CAPITOL	◆ THE PHARCYDE
47	44	45	6	AIN'T NO PLAYA (M) (T) (X) CHRYSALIS 58527/EMI	◆ RAPPIN' 4-TAY
48	30	34	10	OOH BOY/SLEEPING WITH AN ANGEL (M) (T) (X) ARISTA 1-2983	REAL MCCOY
49	RE-ENTRY	—	5	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95718/AG	◆ REAL LIVE FEAT. K-DEF & LARRY-O
50	RE-ENTRY	—	2	SOUL FOOD (T) (X) LAFACE 2-4153/ARISTA	◆ GOODIE MOB

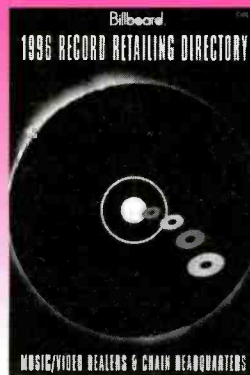
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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Two Legends Meet. Randy Owen, left, of RCA group Alabama, spent some time with Boston Red Sox great Ted Williams in ceremonies at the Hitters Hall of Fame in Citrus Hill, Fla. Owen entertained the crowd of baseball greats with some of Alabama's big hits.

Paul Brandt Unleashes A 'Storm' Warner Debut Reveals Soulful 23-Year-Old

■ BY DEBORAH EVANS PRICE

NASHVILLE—The music of singer/songwriters is fueled by their life experiences and is reflective of the world they inhabit. And though new Warner Bros. artist Paul Brandt is only 23 years old, the Canadian's upbringing and background as a pediatric nurse have infused his music with a special quality that is generating excitement at country radio. His debut single, "My Heart Has A History," is climbing Billboard's Hot Country Singles & Tracks chart, and his debut album, "Calm Before The Storm," will be released June 11.

"There have been people that say I have an old soul," Brandt says, "and probably a lot of that comes from my dad [being] a paramedic and my mom [being] a registered nurse, like I was.



BRANDT

When you work in a hospital, you see a lot of things people don't see their entire lives. There are some sad things, but some good things also. I remember being in a room and helping a woman deliver a baby. It was incredible. It was something I'm never going to forget. It changes the way you look at life, and being in the room with a family that has a dying child changes the way you look at life also. You realize how much of a miracle [life] is, how precious it is, and how fast time really does go by and how fortunate all of us are to have a chance to do whatever we do every single day."

Brandt feels his experiences help him connect with listeners. "I think a lot of the emotions that I had to deal with working in a hospital come through in my songwriting and it seems to connect with people. When I look down at an audience and see them smile or wipe away a tear and know for three minutes I get to hold their heart right in my hand, it's an incredible feeling."

Brandt demonstrated that ability to touch an audience during the annual Warner/Reprise/Giant and WSM Nashville Listener Appreciation show Feb. 27, which was held the evening before the Country Radio Seminar began at the Opryland Hotel. "We really felt good because of the feedback we have had from people seeing him perform. He got a standing ovation, which is amazing for a new artist to do that," says Bill Mayne, VP of promotion for Warner Bros.

Tom Rivers, operations manager at WQVK Tampa, Fla., agrees. "I think Paul won the CRS new artist competition in terms of people walking away from the seminar having seen a lot of good acts, but I thought Paul distinguished himself among a lot of really good talent with just an exceptional performance. He had a lot of poise and a lot of empathy," Rivers says. "My guess is he got into the nursing industry because he's a really empathetic human, and that empathy really came across in the show that I saw. People say the live performances don't always affect a programmer's decision to play a record or not, but I think in his case it affected a lot of people."

"My Heart Has A History" is No. 37 with a bullet on Hot Country Singles & Tracks. "Radio really opened up to him because of the honest and sincere individual he is," Mayne says. "We did an extensive radio tour. For people to meet him and hear his music one on one is an amazing experience. Here is this very mild-mannered young man, who, when he picks up a guitar and starts to sing, [undergoes] an amazing transformation from the power of his double-octave range and his lyrics. It just blows people away, especially to

know that someone that young can write as powerful a lyric as he can. I think it can be attributed not only to him and his parents, and the way he was raised, but also his experience as a pediatric nurse. I think it's given him a maturity way beyond his years."

Born and raised in Calgary, Alberta, Brandt grew up singing in church and began playing guitar in ninth grade. "I wasn't involved with secular singing growing up and didn't have a TV until I was 13 years old," Brandt recalls. "The only background I've had was gospel music, and I think some of the soulfulness of that kind of singing comes through on the album."

Brandt began entering talent competitions in high school and won the \$1,000 prize at the 1992 Calgary Stampedede. The following year he placed second in performance but won first prize for best original Canadian country song for "Calm Before The Storm" in a contest sponsored by SOCAN, the Canadian performing rights society. Warner Music Canada VP of A&R Kim Cooke brought Brandt to the attention of Warner Bros. Nashville VP of A&R Paige Levy.

"I just knew as soon as I met him that this guy had what it took to be a big country star," Levy says. "He is so well grounded and has a great attitude. I feel his background working in a children's hospital gave him so much insight on what's really important in life."

Brandt began traveling to Nashville, working with Music Row songwriters (he wrote or co-wrote six tunes on the album), and he eventually moved here. During his visits, he also met with producers. "When I [met] Josh, it just felt right," he says of producer Josh Leo. "There was a connection there, and it carried over to being in the studio... We've written songs together, and he's been a real friend. He's been a great influence on me, and he's made me look at music differently."

In addition to finding songwriting partners and a producer, Brandt also sought management in Music City and signed with Dan Raines at Creative Trust, who handles such Christian and country music clients as Marcus Hummon and Steven Curtis Chapman. Brandt is booked by the William Morris Agency.

The album will be worked extensively in Canada and the U.S. "We consider this a North American release, and we are working hand in hand with the Canadians. We consider this a great relationship, and it's a smash in Canada," says Warner Bros. senior VP of marketing Bob Saporiti. "He is going to be a giant. He's the man in black from the great white north."

Saporiti adds that there will be a big push at retail. "We are prepared to go all out on this kid because we have worked with him a long time and have a lot of faith in him," he says. "Now that [the single] is out, it's performing exactly as we'd hoped, and we can kick in our plan of getting him great positioning. It won't be hard to find this record. We create an environment where a hit can flourish, and with Paul Brandt, the talent was so strong that it has blossomed beyond our wildest dreams."

BR5-49 Hits Road, Issues Live EP; TNN Eyes Replacement For Wopat

BR5-49 HAS TEMPORARILY packed up its tip jar at Robert's Western World and set off on a stealth tour, with dates being announced as the tour unfolds. Work continues on the group's debut Arista album, due in the fall, but the lower Broadway legends are issuing an unexpected live EP at the end of this month. The 22-minute-plus "Live From Robert's" was recorded this past January and February at the group's home base downtown and includes "Hillbilly Thang," "18 Wheels And A Crowbar," "Bettie Bettie," "Me 'N' Opie (Down At The Duck Pond)," "Knoxville Girl," and "Ole Slewfoot." There are also the familiar between-song pitches for boots and tips.

HELP WANTED: The prime-time entertainment slot is open once again at TNN after Tom Wopat was let go as host of "Prime Time Country" after less than three months on the job. He will be replaced by a rotating slate of guest hosts through the rest of the season, which ends May 10. Marty Stuart, Katie Haas, Gary Morris, Bob Eubanks, and Gary Chapman will take turns trying to punch up the ailing time slot. They were all finalists in the great talent search from which Wopat emerged last time around, and sources say that one will be tapped as a permanent replacement. Wopat replaced Crook and Chase, who left the net amid controversy over the direction of the show. They, in turn, had replaced Ralph Emery, and ratings haven't been the same since... Bill Monroe, who has had bouts of ill health in past years, has been hospitalized at Baptist Hospital here for diagnostic tests and treatment for circulatory disorders. His manager, Tony Conway, says the 84-year-old father of bluegrass music cannot receive visitors but cards and letters may be sent c/o Buddy Lee Attractions, 38 Music Square E., Suite 300, Nashville, Tenn. 37203.

WAL-MART AND ANDERSON MERCHANDISERS are gearing up for their second Wal-Mart Country Music Across America tour. The kick-off date is May 6 in Warner Robins, Ga., with Wade Hayes, Ricochet, and Rich McCready. While 1995's tour ran 29 weeks, the current roadtrip is scheduled to run through July 1997, with free concerts in Wal-Mart parking lots across the country. Other artists committed thus far include Joe Diffie, Stephanie Bentley, Philip Claypool, M.C. Potts, James Bonamy, the Smokin' Armadillos, the Thompson Brothers Band, and Rick Trevino. Artists will perform Monday through Friday at a different Wal-Mart each day... The spring Crown Royal Country Music Series will add a comedian to its lineup this year. Bill Engvall will join Rhett Akins, Joe Diffie, and Neal McCoy on the 19-city tour, which opens in Kansas City, Mo., on Saturday (27) and winds up in Dallas June 8. Guests will include Bentley, JoDee Messina, and Toby Keith. The tour is produced

by Warner/Avalon and booked by Creative Artists Agency. Proceeds will benefit Teach for America, the national teacher corps.

PANEL PRESENTATIONS have been set for the Country Music Assn.'s "Marketing With Country Music" seminar, May 8-10 at the Opryland Hotel. Scheduled panels include "The Country Music Audience: Who They Are," "Driving Sales And Traffic With Country Music," "Matchmaking: Marrying The Artist To The Product," and "How To Tap Country Music Marketing Resources: Who To Call (Part I: Country Music: The Industry, And Part II: The Sponsorship/Promotional Agencies)." The conference is targeted at corporate marketers and advertising-agency executives and designed to present the opportunities presented by country music.

Wynonna, Lorrie Morgan, and BlackHawk will perform.

Vince Gill celebrated his birthday and wedding anniversary April 12 by performing at the Opry. After one fan gave him a dozen roses, Gill handed them to Janis, his wife of 16 years and member of Sweethearts Of The Rodeo. Together, they sang "Jenny Dreams Of Trains," a song he wrote

for their daughter, Jenny. Gill also dedicated "Go Rest High On That Mountain" to the late Minnie Pearl... Gill and Alison Krauss have lent their voices to Bad Company's Nashville album... Lee Roy Parnell recently unearthed a tape of childhood performances he did with the late Bob Wills... Honest Entertainment is commemorating Charley Pride's 30th anniversary in country music with the album "Classics With Pride," with songs from Nat "King" Cole, Don Gibson, and Hank Williams. Pride divides his time between his theater in Branson, Mo., and his home in Dallas.

FAVE OF THE WEEK is by an Australian group named the Dead Ringer Band. Its "Home Fires" CD on Massive Recording is a gem of pure, straight-ahead, timeless country. Lead singer Kasey Chambers has a crystal bell of a voice with a million-dollar catch in it that will melt your heart... Australia, meanwhile, is sending a delegation to Fan Fair for the first time. The group will include seven artists, board members of the Australian Country Music Assn., GM of the Australian Record Industry Assn., radio executives, A&R reps, publishers, and TV reporters. In addition to Fan Fair activities, Aussie showcase nights are scheduled at the Ace of Clubs June 6 and 10. Trisha Yearwood will host the first night... Signings: Dolly Parton and Delbert McClinton to Rising Tide... Quote of the week: "God bless country music," the Reverend Al Green, in performance here.



by Chet Flippo

HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 151 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes top songs like 'NO NEWS', 'YOU WIN MY LOVE', 'HEART'S DESIRE', 'MY MARIA', 'YOU GOTTA LOVE THAT', 'ALL I WANT IS A LIFE', 'IT WOULDN'T HURT TO HAVE WINGS', 'HEADS CAROLINA, TAILS CALIFORNIA', 'HYPNOTIZE THE MOON', 'BLUE CLEAR SKY', 'THE RIVER AND THE HIGHWAY', 'SOMEONE ELSE'S DREAM', 'WHAT DO I KNOW', 'LONG AS I LIVE', 'IT'S WHAT I DO', 'I'M NOT SUPPOSED TO LOVE YOU ANYMORE', 'ALL YOU EVER DO IS BRING ME DOWN', 'I THINK ABOUT YOU', 'WALKIN' AWAY', 'IF I WERE YOU', 'ALMOST A MEMORY NOW', 'DOES THAT BLUE MOON EVER SHINE ON YOU', 'THE CHANGE', 'TIME MARCHES ON', 'YOU CAN FEEL BAD', 'TEN THOUSAND ANGELS', 'HIGH LONESOME SOUND', 'TO BE LOVED BY YOU', 'C-O-U-N-T-R-Y', 'HEAVEN IN MY WOMAN'S EYES', 'STARTING OVER AGAIN', 'I'LL TRY', 'EVERY TIME I GET AROUND YOU', 'IF YOU LOVED ME', 'WHO'S THAT GIRL', 'HOLDIN' ON TO SOMETHING', 'MY HEART HAS A HISTORY', 'MEANT TO BE', 'TREAT HER RIGHT'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes songs like 'I KNOW SHE STILL LOVES ME', 'THE LOVE THAT WE LOST', 'HOME', 'IT WORKS', 'DON'T GET ME STARTED', 'READY, WILLING AND ABLE', 'A THOUSAND TIMES A DAY', 'HONKY TONKIN'S WHAT I DO BEST', 'PHONES ARE RINGIN' ALL OVER TOWN', 'SHE'S GOT A MIND OF HER OWN', 'YEARS FROM HERE', 'SHE NEVER LOOKS BACK', 'BY MY SIDE', 'A LOVE STORY IN THE MAKING', 'BACK IN MY ARMS AGAIN', 'HEAVEN HELP MY HEART', 'LONG HARD LESSON LEARNED', 'SOMEDAY', 'ALL OVER BUT THE SHOUTIN'', 'THERE'S A GIRL IN TEXAS', 'CAT'S IN THE CRADLE', 'WITHOUT YOUR LOVE', 'PICTURE PERFECT', 'DADDY'S MONEY', 'LITTLE DROPS OF MY HEART', 'SORRY YOU ASKED?', 'BEFORE HE KISSED ME', 'EVERY TIME MY HEART CALLS YOUR NAME', 'STRANGER IN YOUR EYES', 'IT'S MIDNIGHT CINDERELLA', 'THINKIN' STRAIT', 'FROM WHERE I STAND', 'WHEN YOU ARE OLD', 'I AM THAT MAN', 'PARADISE', 'GRAVITATIONAL PULL'.

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

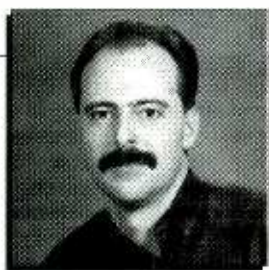
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® FOR WEEK ENDING APRIL 27, 1996

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes top sales songs like 'MY MARIA', 'YOU WIN MY LOVE', 'HYPNOTIZE THE MOON', 'I'M NOT SUPPOSED TO LOVE YOU ANYMORE', 'I LIKE IT, I LOVE IT', 'IT MATTERS TO ME', 'HEADS CAROLINA, TAILS CALIFORNIA', 'DOES THAT BLUE MOON EVER SHINE ON YOU', 'IF I WERE YOU', 'TEN THOUSAND ANGELS', 'CAN'T BE REALLY GONE', 'NO NEWS/TEQUILA TALKIN'', 'ANGELS AMONG US'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes sales songs like 'WHAT DO I KNOW', 'SOME THINGS ARE MEANT TO BE', 'TREAT HER RIGHT', 'EVEN IF I TRIED', 'IT'S WHAT I DO', 'REBECCA LYNN', 'YOU HAVE THE RIGHT TO REMAIN SILENT', 'YOU CAN FEEL BAD', 'MEANT TO BE', 'WILD ANGELS', 'THE CAR', 'MY HEART HAS A HISTORY'.

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

COUNTRY CORNER



by Wade Jessen

KEEPING SCORE: It's been exactly five years since a group spent more than two consecutive weeks at No. 1 on Billboard's Hot Country Singles & Tracks. **Lonestar's** "No News" ends that dry spell by posting a third week at the top. Not since April 27, 1991, when country supergroup **Alabama** spent three weeks at No. 1 with "Down Home," has that been accomplished. The previous record for multiple weeks at No. 1 by a new group was also set in '91, when **Diamond Rio** kept "Meet In The Middle" there for two weeks.

Tom Sgro, national promotion director at BNA, says "No News" has surprised executives twice, first by topping the chart earlier than anticipated, then by retaining the top spot for as long as it has. Sgro also points to the group's experience touring smaller venues across the Southeast and Southwest as a factor in this early success. **Lonestar**, formerly known as **Texassee**, played 267 dancehall and fair shows during 1993 and 213 similar dates in 1994.

To put an even finer point on this chart accomplishment, 1957 was the last year a new group or duo whose members had no prior chart appearances as solo artists claimed three or more weeks at No. 1 with a debut album's single. Who dunnit? **The Everly Brothers**, who spent seven weeks at No. 1 on the chart with "Bye Bye Love."

Lonestar picked up a nomination for best new group from the Academy of Country Music. The telecast of that awards show is Wednesday (24) on NBC-TV.

BESIDE HIMSELF: **Bryan White's** "I'm Not Supposed To Love You Anymore" (*Asylum*) is the only record to qualify for Airpower status this week, jumping 22-16 with the second-largest spin increase in the top 20. White's song is up 350 spins, while **George Strait's** "Blue Clear Sky" (MCA) increases more than 600 spins (15-10). Meanwhile, **Alan Jackson** (Arista) shows the strongest overall airplay increase (more than 800 spins), rising 67-42 with "Home."

Airplay leaders for White's release are **KYNG Dallas** (38 detections) and **WBCT Grand Rapids, Mich.** (35 detections). Meanwhile, **WPCM Greensboro, N.C.**, shows 191 total plays to date, where PD/music director **Darren Stevens** says he began fielding numerous requests for the song after White appeared at a nightclub in Raleigh, N.C., last month. Stevens says his station began airing the song on Valentine's Day, an unlikely time for a relationship-gone-bad song to get noticed. Still, despite Cupid's aim, listener response was immediate.

"I'm Not Supposed To Love You Anymore" is the lead single from White's sophomore set, "Between Now And Forever," which dips slightly (8-9) on Top Country Albums.

TIME AFTER TIME: **Tracy Lawrence's** "Time Marches On" shows the largest overall unit increase on Top Country Albums, jumping 10-6 with an increase of more than 2,000 units, good for Greatest Gainer honors. **Bob Heatherly**, VP of sales and marketing at Atlantic's Nashville division, says the muscle for this increase is unquestionably the airplay strength of the title cut, which jumps 32-24 on Hot Country Singles & Tracks. Heatherly thinks the message of the song is unique, and it is Lawrence's fastest-moving single since last year's "Texas Tornado." The album vaults 79-49 on The Billboard 200.

In an overall soft sales week, **Dolly Parton** (Columbia) manages to capture our Pacesetter trophy with "I Will Always Love You (And Other Greatest Hits)," as she rises 71-56 on the country chart with a 30% increase.

IMPRINT'S GRETCHEN PETERS' ENHANCED CD

(Continued from page 1)

cret Of Life," ships June 4, it will mark the official debut of Imprint. Moreover, it will rank among the first of a new type of album, an enhanced CD, which merges music and multimedia.

Imprint was formed in 1995 by former Sony Nashville head Roy Wunsch and former High Five director Bud Schaetzle as a public offering (Billboard, Aug. 5, 1995).

Wunsch says the first single from the album, "When You Are Old," is indicative of how the label and its artists will address shifting concerns in modern country music.

"If you listen to the first single," he says, "you'll see that we are doing something definitively different. We did not lead this project with an up-tempo record from this new and developing artist, which every radio station in America might expect. We released one of the most high-risk single possibilities that we could possibly release. It's an emotionally charged ballad."

He says this was a careful and deliberate decision, made with the knowledge that it would require long-term commitment. "We felt," he says, "the same way that radio does: that consumers are having a terrible time distinguishing what they're hearing on the radio." Though consumers might not know exactly who it is they're hearing when they first listen to Peters' music, it was judged key that "they would know who it isn't," Wunsch adds.

Imprint VP of marketing and artist development **Connie Baer** says the label discovered a new market for "When You Are Old" based on early response to the song. "People say, without exception, 'We want that song played at our wedding,'" she says. "So we're rolling up our sleeves and doing a street-level campaign, hitting bridal shops and tuxedo shops across the country. We're shipping advance music and marketing material, saying, 'This is the greatest love song ever.'"

Peters says she's content to let the label deal with that sort of thing. "I really believe," she says, "that the artistic responsibility is mine, and the record company's stuff is the record company's responsibility. I really wanted to find a label that felt that way and felt that I didn't need to do anything to my music to make it more palatable or polish off the rough edges or anything."

Peters is best known for her compositions. "Chill Of An Early Fall" was No. 1 for **George Strait** in 1992, "Inde-

pendence Day" (as recorded by **Martina McBride**) was the 1995 Country Music Assn. song of the year, and "You Don't Even Know Who I Am" took **Patty Loveless** to No. 1.

A highly personal writer and one of the few Music City successes who seldom co-writes, Peters has followed a careful route to get where she is today. She moved to Nashville in the mid-'80s from Boulder, Colo., where, she says, she had done about all she could do musically. In Nashville, she heard music coming from such like-minded writers as **Steve Earle** and **K.T. Oslin**.

"I came here as I was," she says, "as a singer/songwriter/performer who wanted to make records. But when I got here, I recognized pretty quickly that there was a definite tendency to slot people: 'What are you? A writer?' Like that. So if I had a plan, it was that if I wanted to achieve my ultimate goal of making records and doing the kind of music that I wanted to do, it seemed pretty obvious from the beginning that I had to prove myself as a writer."

Then, as now, she points out, a new artist who is not known as a writer is at a label's mercy. But a writer with a proven track record is another creature entirely.

"So," she says, "I just sort of settled down for a few years and wrote. I signed with **Silverline**, where **Steve Earle** was, and it was like the last small publishing company. I was really encouraged there to do my own thing. **Noel Fox** there said, 'Do what's comfortable for you; do what you feel makes you do your best work.'"

Peters said she briefly ran through some false starts. "I tried co-writing, because everybody did that. And I tried assimilating what I heard on the radio into my music. I fairly quickly realized that that stuff wasn't for me. I felt that the songs I wrote by myself were, for the most part, better. Trying to imitate what was on the radio wasn't working, because by the time you do that, you're already behind the eight ball."

So she wrote songs and nurtured her dream of someday recording. "My first agenda was to get people to know who I was as a writer, so there wouldn't be any question as to what kind of musical direction I was going to go in."

That direction, she says, came to her naturally after a while. "I played a lot of different styles," she says, "and people told me that horrifying term:

'You've got to find your voice.' That was perplexing to me for a long time, but now I know what they meant. It took all those years of writing and singing demos to find out what I wanted to do."

It was about that time, she says, that she wrote such self-determination songs as "Let That Pony Run" and "Independence Day." "I realized," she says, "that writing songs like that is what I really do well. That's my thing. I felt I was becoming what I wanted to be when I grew up. That's when I knew I was ready to make a record. I knew what my record would sound like." The result is 10 of her own songs plus an Earle song that she included because she felt it belonged.

Both Wunsch and Baer say that Imprint is moving carefully with Peters and that marketing and promotional plans will unfold the rest of the year. Select touring in "listening rooms" is planned for late summer and fall. Videos will be a priority item, as will access to national media, where she has traditionally found support.

Baer says that radio "is going slow, as we expected, with a new artist and a ballad. But this is a long-term commitment. The consumer has embraced **Gretchen's** musical message. We're saying, 'You don't know this artist, but you know her music by heart.'"

Mark Langston, music director at **WIL St. Louis**, says that he has been getting good response to the single, even though it battled initial resistance for being "slow and sad." "The response is consistent," he says, "and it's attracting an older as well as a younger crowd. A lot of listeners want to know who it is, and a lot of them want to play it at their weddings."

Wunsch, who is on a multicity radio tour, says he sees on the road that "country radio is concerned about the future. Everyone seems open to some kind of musical change. Not profound change, but some sort of change."

While distribution plans are not complete, Wunsch says, "Connie, who is our head of marketing, and myself and key executives from [Imprint distributor] **Distribution North America** have visited with every major account in the U.S. At **NARM**, we met with another 50 or so accounts."

Peters is managed by **Purple Crayon Management/Green Daniel** and booked by **Monterey Artists**. Her publishing is handled by **Sony Cross Keys Publishing Co. Inc./Purple Crayon Music**.

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

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

- 6 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI)
- 58 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) HL
- 17 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Ai Andersons, BMI) HL
- 21 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joel David, ASCAP/Stroudcaster, BMI) HL/WBM
- 54 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL
- 66 BEFORE HE KISSED ME (Starstruck Writers Group, ASCAP/EMI April, ASCAP) HL
- 10 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL
- 52 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM
- 60 CAT'S IN THE CRADLE (Story Songs, ASCAP)
- 23 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL
- 29 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 63 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
- 22 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeo, BMI/Bill Green, BMI) HL
- 44 DON'T GET ME STARTED (Sony/ATV Songs,

- BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 33 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
- 67 EVERY TIME MY HEART CALLS YOUR NAME (EMI Lower Street, BMI/EMI Blackwood, BMI) HL
- 71 FROM WHERE I STAND (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Tom Collins, BMI) WBM
- 75 GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methwin, BMI/EMI Blackwood, BMI)
- 8 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 3 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL
- 55 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL
- 30 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpod, BMI)
- 27 HIGH LONESOME SOUND (Benefit, BMI) WBM
- 36 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas Hawk, BMI/Harnstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM
- 42 HOME (WB, ASCAP) WBM
- 47 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 9 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL

- 73 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Accuff-Rose, BMI)
- 20 IF I WERE YOU (Sony/ATV Tree, BMI) HL
- 34 IF YOU LOVED ME (Sony/ATV Tree, BMI/Terlie, BMI/Harnstein Cumberland, BMI/Tom Shapiro, BMI) WBM/HL
- 40 I KNOW SHE STILL LOVES ME (O-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL
- 32 I'LL TRY (WB, ASCAP/See How, ASCAP) WBM
- 16 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Accuff-Rose, BMI) WBM
- 18 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
- 69 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
- 15 IT'S WHAT I DO (Harnstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
- 43 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
- 7 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 (Hombill, BMI)
- 14 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Cheyvs, BMI/Wonderland, BMI/Will Robinsons, BMI) HL/WBM
- 56 LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes Creek, ASCAP/Bienville, BMI) WBM
- 53 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/Ai Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 41 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Accuff-Rose, BMI) WBM/HL

- 38 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Cheyvs, BMI) WBM/HL
- 37 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Polywyog, BMI/Socan, BMI) WBM/HL
- 4 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
- 1 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 74 PARADISE (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Murrah, BMI) WBM/HL
- 48 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Auge, ASCAP) HL
- 62 PICTURE PERFECT (EMI April, ASCAP/Kids, ASCAP/Milene, ASCAP) WBM
- 45 READY, WILLING AND ABLE (DreamCatcher, ASCAP/Little Gila Monster, ASCAP/Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
- 11 THE RIVER AND THE HIGHWAY (Housesnotes, BMI/New Don, ASCAP/New Hayes, ASCAP)
- 51 SHE NEVER LOOKS BACK (Mighty Nice, BMI/Lauder-songs, BMI/Warmer Source, SESAC/Dynda Jam, SESAC) WBM/HL
- 49 SHE'S GOT A MIND OF HER OWN (Irving, BMI/New Hayes, ASCAP/New Don, ASCAP) WBM
- 57 SOMEDAY (Murrah, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 12 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
- 65 SORRY YOU ASKED? (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 31 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI) HL

- 68 STRANGER IN YOUR EYES (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP)
- 26 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Tier Five, BMI) HL
- 59 THERE'S A GIRL IN PLEXIS (Sawng Cumpry, ASCAP/Nip Vipperman, ASCAP)
- 70 THINKIN' STRAIT (Magnatone, ASCAP/Magnasong, BMI/Moraine, ASCAP/Red Quill, BMI)
- 46 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 24 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
- 28 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
- 39 TREAT HER RIGHT (Integrity's Hosama!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
- 19 WALKIN' AWAY (Almo, ASCAP/Anwa, ASCAP/Daddy Rabbit, ASCAP) WBM
- 13 WHAT DO I KNOW (Starstruck Angel, BMI/EMI Blackwood, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) WBM/HL
- 72 WHEN YOU ARE OLD (Sony/ATV Tunes, ASCAP/Cross Keys, ASCAP/Purple Crayon, ASCAP)
- 35 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
- 61 WITHOUT YOUR LOVE (Mighty Nice, BMI/Ai Andersons, BMI/Blue Water, BMI/Almo, ASCAP) WBM/HL
- 50 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM/HL
- 25 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Mighty Nice, BMI/Blue Water, BMI) WBM/HL
- 5 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Alabama, BMI) WBM
- 2 YOU WIN MY LOVE (Zomba, ASCAP) WBM

In the SPIRIT



by Lisa Collins

A LOT OF FEELIN'! The early buzz is great for O'Landa Draper's newest album, "Gotta Feelin'," which was released April 9. While it marks Draper's fifth album with his Memphis-based choir, the Associates, it is his debut on Warner Alliance, and it is receiving an impressive promotional push.

"We're looking for it to be a big record for us, and to that end, we're doing special packaging and postcard announcements," notes Warner Alliance gospel VP Demetrius Alexander. "We're also putting a great deal of money in making the choir more visible at Christian events, and the mainstream side of the label has prioritized the project and is working the lead single, which is also the title track."

No one is more pleased than Draper himself. However, most of his satisfaction is derived from having had the opportunity to stretch out creatively on the project, which is a blend of traditional and contemporary gospel, peppered with hip-hop and jazz. (The 32-year-old performer, who founded the 60-plus-member choir in 1988, also wrote the majority of the tunes.)

"This album," notes Draper, "shows the different sides of just who O'Landa Draper & the Associates really are. Warner has let me express the energy, versatility, and spontaneity of the choir and what we try to put in music. Looking back, I don't think our past efforts accurately reflected where we were coming from, as far as the church and community."

With Warner's promotional efforts initiated, Draper says many of his past frustrations are fading. "The marketing had been off," he says. "People really didn't know who O'Landa Draper is. They were trying to put a name with a face. I think this album will change all that."

O N A MISSION FROM GOD: In 1968, as part of the Sweet Inspirations, Cissy Houston scored a top 10 R&B hit with "Sweet Inspiration." In 1971, as a solo artist, she charted with "Be My Baby." Now, she's back with "On A Mission From God," which features a spirited blend of blues, jazz, and traditional and contemporary gospel spanning such church standards as "Amazing Grace" and a revamped version of the Marvin Gaye classic "How Sweet It Is."

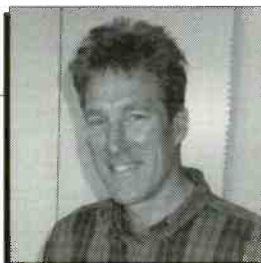
Despite the fact that the veteran singer, who happens to be the mother of superstar Whitney Houston, is better known as an R&B artist, she insists that she never left gospel. She got her start in gospel at the age of 5 while touring with her family group, the Drinkard Singers.

Houston's album is the second gospel release from the House of Blues record label, which is distributed by BMG through Private Music, and she intends to take an active role in its promotion.

"This is something I've always wanted to do," Houston says. "I'd like to know that someone was really listening to what I'm singing and that it makes a difference."

F INALLY: CeCe Winans kicks off her first solo tour May 3 at the Temple Baptist Church in Redford, Mich. Winans, who is enjoying the success of her first pop hit, "Count On Me," a duet with good friend Whitney Houston, will be promoting her solo debut, "Alone In His Presence" (Sparrow). The three-month tour will take Winans to more than 30 cities.

Jazz BLUE NOTES



by Jim Macnie

T HE SIXTH EDITION OF John Zorn's Masada project has arrived in the racks from Japan's DIW label; it's titled "Vav." The band—bassist Greg Cohen, drummer Joey Baron, and trumpeter Dave Douglas—celebrated Passover by spending two weeks at New York's Knitting Factory playing music from the immense songbook it has fashioned and receiving maximum kudos for the playful and impeccable group dynamic it boasts.

Baron, late of Bill Frisell's trio, has his own new disc to crow about. The bristling "Crackshot" is out on Zorn's Avant label. It's the third date by the uniquely configured Barondown group, which features Steve Swell on trombone, Ellery Eskelin on tenor sax, and Baron playing his trap set. Barondown's sound conjures a multitude of images: a fire-and-drum corps working a strip joint; a tire going flat while a volcano erupts. Rhythmic intricacies and textural enormity are two of the band's calling cards.

Also of intrigue on Avant is Zorn's composition "Cobra" played by Japanese improvisers, "Tokyo Operations '94." There have been Knitting Factory Works and hatART albums released of "Cobra" in the past. Combined with the sometimes delicate, sometimes delirious album "Haras," which finds Zorn in cahoots with British guitarist Derek Bailey and American bassist William Parker, "Tokyo Operations '94" spells a period of big activity for Avant. Factor in the new release of Douglas' superb "Five" on Soul Note, and you see that the bulk of Masada's members have irons in various fires. No wonder there was such a line of disc buyers at the KF retail outlet during the shows.

Avant, DIW, and Soul Note are distributed in America by Sphere Marketing.

A record due in August from Knitting Factory Works

finds Bailey, a revered elder of abstraction who remains commercially obscure, teamed with Pat Metheny, a revered adept of mainstream jazz whose work is retail manna. Metheny's guitar is also the foil for the alto sax of Kenny Garrett on the reed player's much-anticipated "Pursuance," due May 14 from Warner Bros.

I WILL RETURN: For more than a decade, Les Paul controlled Monday nights at New York's Fat Tuesdays club. The venue folded last year, just about the same time that the innovative guitarist suffered health problems. He has been on the mend for months, and evidently, Paul's stamina thrives as strongly as his reputation. Monday (22) is the scheduled kick-off to the guitarist's weekly gigs at New York club Iridium. The residency is a real feather in Iridium's cap. "It's great to have Les with us," says manager Ron Sturm. "His Monday shows became a tradition, because there's no one else like him."

H ANNIBAL RECORDS producer Joe Boyd had a blast when he went to the Caribbean a year ago to record "iCubanismo!," released Feb. 27 on Hannibal/Rykodisc.

Prompted by a Paris jam session organized by "iCubanismo!" trumpet player and band leader Jesús Alemañy, Boyd let the tape roll in a Havana studio and caught a vibe that has the animation and frolic of an impromptu bash. Alemañy is boss of the band Sierra Maestra, which specializes in *son*, a rudimentary version of salsa. Knowing a hip session when he hears it, Boyd has returned to the island to cut "iCubanismo!" part two.

Jack DeJohnette has cut his first record as a leader for ECM since 1982's "Inflation Blues." Titled "Dancing With Nature Spirits" and due May 21, it was made by a trio—keyboardist Michael Cain and reed player Steve Gorn are on board—with a love for open territory: Two of the five tracks clock in at more than 20 minutes.

Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	8	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 CS 7 weeks at No. 1	STAND!
2	NEW		O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46005	GOTTA FEELIN'
3	2	145	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 CS	KIRK FRANKLIN AND THE FAMILY
4	7	43	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW CS	BIBLE STORIES
5	15	14	REV. CLAY EVANS MEEK 3995	"I'VE GOT A TESTIMONY"
6	3	79	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
7	8	27	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
8	11	42	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 CS	LIVE IN NEW YORK BY ANY MEANS...
9	6	63	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 CS	SHOW UP!
10	17	25	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
11	12	4	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
12	9	11	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY "AMEN"
13	5	46	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND CS	BROKEN
14	4	41	YOLANDA ADAMS TRIBUTE 3592 CS	MORE THAN A MELODY
15	13	38	SHIRLEY CAESAR WORD 67301/EPIC CS	SHIRLEY CAESAR LIVE...HE WILL COME
16	10	25	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
17	25	14	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 CS	A NEW THING-EXPERIENCE THE FULLNESS...
18	14	101	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
19	32	2	TWINKIE CLARK-TERRELL TRIBUTE 39692	MASTERPIECE
20	16	43	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
21	22	4	LAWRENCE MATTHEWS & FRIENDS GOSPO CENTRIC 72129	ALL I HAVE
22	21	62	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
23	30	147	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN...
24	27	13	RADICAL FOR CHRIST INTEGRITY 08792	PRaise IN THE HOUSE WITH RADICAL FOR CHRIST
25	RE-ENTRY		WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10213	"LIVE"
26	RE-ENTRY		KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
27	RE-ENTRY		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
28	24	23	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
29	33	2	CISSY HOUSTON HOUSE OF BLUES 87007	FACE TO FACE
30	19	153	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
31	28	4	KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
32	20	19	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
33	29	14	GMWA PHILADELPHIA MASS CHOIR WECTRON 2180	FOR THE GOOD OF THEM
34	RE-ENTRY		ISAIAH D. THOMAS AND THE CORNERSTONE PBB MASS CHOIR REDEMPTION 75003	PRAY EVERYTHING WILL BE ALRIGHT
35	40	23	THE RANCE ALLEN GROUP BELLMARK 70008	YOU MAKE ME WANNA DANCE
36	23	30	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
37	NEW		CHICAGO MASS CHOIR CGI 1176	HOLD ON, DON'T GIVE UP
38	38	56	ANointed WORD 67051/EPIC CS	THE CALL
39	37	112	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
40	36	29	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT

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. **CS** indicates past or present Heatseeker titles. © 1996, Billboard/BPI Communications.

Linda Henry and The Daughters of Faith, the newest stars in Malaco's Gospel heavens, are going straight to the top.

If Jesus Goes With Me... MALACO RECORDS

HIGHER GROUND



by Deborah Evans Price

ROCK ON THE RISE: A few years ago, I interviewed industry executives and key retailers for an article on the state of Christian music that tried to identify the subgenre with the most growth potential. I remember some people saying Christian country looked promising, while others said they were planning Spanish releases and keeping an eye on that market.

When it came to Christian alternative pop/modern rock, the jury was out on how acts in that genre would fare. At the time, most mainstream venues weren't receptive to booking them, and neither were many churches. There seemed to be many obstacles standing in the way of widespread success. However, in the past year, alternative/modern rock acts have become increasingly successful, and labels are putting more resources into developing and promoting these acts.

Benson formed modern rock label Tattoo Records last year, making a strong commitment to the genre. More recently, Reunion has put a big push behind **Third Day**, and label president **Terry Hemmings** says he is pleased with the results. The act's self-titled album has made an impressive showing on the Top Contemporary Christian albums chart, where it is No. 19. Reunion plans to release the album to the mainstream market June 18 with placement in Best Buy, Tower, and various mom-and-pop retail outlets. Also, Third Day will be included on a special BMG sampler.

Independent labels are also putting marketing muscle behind alternative/modern rock acts. Seattle-based **Tooth & Nail** records, distributed by Diamante, launched **PlankEye's** "Commonwealth" album with the largest marketing budget in the label's history. **David Bahnsen**, sales and distribution coordinator for Tooth & Nail, says the band's last record, "Spark," quickly became Tooth & Nail's best-selling title when it was issued without a great deal of pushing. "The project took off for itself," he says. It therefore made sense to push "Commonwealth" to help take the band to the next level.

Bahnsen sees the whole alternative pop/modern rock genre coming into its own. "The problems that were there five years ago that were limiting it [are] the same things that are benefiting it," he says. "There used to be a lack of touring, and now, with the existence of touring, that's turned from a negative into a positive. And a number of touring acts have been pretty innovative in terms of their road activities, playing major festivals, clubs, recreation centers, whatever. Getting that kind of visibility gives us more bang for our bucks."

Jars Of Clay have obviously had a banner year, garnering success in both the Christian market and in the mainstream. Working the road was a key component in that success. They

are currently on tour with **Michael W. Smith** through May 5 and have been playing their own dates on days off. They plan to hit mainstream venues hard this summer. "We are doing a secular club tour, a mainstream tour around the U.S.," says Jars Of Clay's lead vocalist/principal songwriter, **Dan Haseltine**. "We've had a little bit of success on mainstream radio, and we are trying to tap into that a lot more... I think we are learning to do a lot more with the secular industry and moving away from just staying within the Christian realm."

Haseltine admits that there is a prejudice at mainstream radio against Christian acts. "I think when they think of Christian music, they think of this mediocre style of music made for Christians, and that's it. I hope that what we are doing and some of the success we've had would have broken down some of those barriers... I hope it opens doors for others to get out there."

PlankEye's **Eric Balmer** says Jars Of Clay's success is paving the way for broader acceptance everywhere. "I am so pleased and thankful to the Lord that there are opportunities opening up for Jars Of Clay and **DC Talk**," he says. "It's exciting to me. I hope that they will be received [in the mainstream] and that the doors will open for all of us."

Balmer admits that changing perceptions at mainstream radio and retail will not be easy. "The only politically correct area of intolerance is Christianity," he says of the way people react to Christians espousing their views. "[Music] should be embraced; it should be given a chance regardless of content, because good music is good music. We really feel like this album has good songs, and we think it is culturally relevant and will touch people's hearts and souls the way that music can."

NEW COMPANIES: Newly formed SoundHouse Records has joined forces with Warner Alliance to utilize the label's marketing expertise and has signed an agreement with Warner Christian Distribution for distribution. SoundHouse was formed by business and financial manager **Gregory Feste**, acclaimed producer **Michael Omartian**, and Christian artist **Billy Gaines** of the duo **Billy & Sarah Gaines**. Under the arrangement, SoundHouse will provide the talent and music, while Warner Alliance will handle marketing and packaging. The label's first release will be Billy & Sarah Gaines' "Come On Back" on June 25.

Also in the new-label news department: Brown Bag Music Group has signed Wichita, Kan., native **Kim Noller**. Noller's label debut, "When The Bough Breaks," will be released in May. The single "God Of Hope" was slated for release in mid-April.

ANOTHER NEW BUSINESS: Tukaiz Creative Services, a children's music company, has opened its doors in Nashville. The company will develop audio and video releases, CD-ROMs, and other interactive products, which will be released in both the Christian and mainstream markets. **Allan Hardin**, formerly senior VP of sales at Benson Distribution, has been named VP/GM of the new venture.

FORMIDABLE FIDDLER MACISAAC BOWS ON A&M

(Continued from page 13)

"I'm a Cape Breton fiddle player who happens to play with other [styles of music], but it's not a rock record," he says. The album could be understood to represent Cape Breton and New York, the two places where he feels most at home, he notes.

Not that it was easy to create different musical textures around the traditional music's rigid structure. The album took 18 months and several producers to complete (Billboard, Oct. 28, 1995). "When I finished, I had many different things recorded, probably 60 reels of tape, and the whole point was trying to get fiddle tunes to fit into a hip-sounding tune," he says.

"Hi!" How Are You Today?" is being serviced to college and National Public Radio stations as a complete album, and A&M is not yet releasing singles. "We're not going to go for one particular format and try to pigeonhole Ashley into a certain world," Pollack says, adding that the label will seek feedback from radio sta-

tions and dance pools once the album has had a chance to "ferment."

Pollak says that touring is "essential" and that A&M is aiming to put MacIsaac in front of "very big audiences who will be caught by surprise." No major tour has been confirmed yet, but he has opened for Melissa Etheridge in Canada and Sarah McLachlan and the Chieftains in the U.S.

Festival dates, be they Celtic, folk, or rock, are also a goal, and Pollak says there is similar crossover potential at radio.

For those who can't see MacIsaac live, A&M has produced an electronic press kit that includes live footage of the highly energetic performer, who favors kilts and combat boots. "It's one of those things where if you see Ashley, you get it, so we will be very aggressive in getting the EPK out there, especially when soliciting the record," Pollak says.

At least one retailer has already solicited

A&M. Hear Music, a Boston-based 10-store chain and mail-order business that specializes in an eclectic music selection, asked A&M about display possibilities as soon as store executives heard the advance. "Everyone here is nuts over it. We feel he's going to appeal to an incredible range, from your kid sister to your grandmother," says Kris Fell, marketing director.

Nothing has been confirmed, but Hear Music would like to feature MacIsaac among the 15 discs in its monthly "Hear Recommends" promotion, which involves special placement and in-store play, according to Fell.

Co-op advertising is planned, but initial consumer advertising will be focused on core market publications, such as The Irish Voice and Irish Echo. Ultimately, Pollak says, the idea is "to give Ashley MacIsaac a strong, fertile fan base so that he has the freedom to [continue to] make the records he wants to make."

Top Contemporary Christian

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	SoundScan®	TITLE
1	1	46	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	5 weeks at No. 1	★★★★	JARS OF CLAY
2	2	21	DC TALK ● FOREFRONT 5140/CHORDANT			JESUS FREAK
3	3	2	TWILA PARIS SPARROW 1518/CHORDANT			WHERE I STAND
4	7	2	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY-25		TIMELESS HYMNS
5	4	8	NEWSBOYS STARSONG 0075/CHORDANT			TAKE ME TO YOUR LEADER
6	5	8	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT			BLOOM
7	6	34	MICHAEL W. SMITH ● REUNION 0106/WORD			I'LL LEAD YOU HOME
8	9	23	VARIOUS ARTISTS SPARROW 1516/CHORDANT			WOW-1996
9	12	27	CECE WINANS SPARROW 1441/CHORDANT			ALONE IN HIS PRESENCE
10	8	5	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT		
11	10	24	CARMAN SPARROW 1422/CHORDANT			R.I.O.T.
12	15	100	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS			KIRK FRANKLIN AND THE FAMILY
13	11	58	POINT OF GRACE WORD 5608 HS			THE WHOLE TRUTH
14	13	45	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST		
15	14	8	STEVE GREEN SPARROW 1490/CHORDANT HS			THE LETTER
16	17	37	RAY BOLTZ WORD 1601 HS			THE CONCERT OF A LIFETIME
17	18	2	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE-LIVE IN L.A.		
18	16	8	GARY CHAPMAN REUNION 0109/WORD HS			SHELTER
19	21	6	THIRD DAY REUNION 0117/WORD HS			THIRD DAY
20	25	55	ANOINTED WORD 0902 HS			THE CALL
21	19	4	SIERRA STARSONG 0083/CHORDANT HS			DEVOTION
22	20	85	AMY GRANT ▲ MYRRH 6974/WORD			HOUSE OF LOVE
23	24	39	YOLANDA ADAMS TRIBUTE 3592/DIADEM HS			MORE THAN A MELODY
24	27	130	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993		
25	31	41	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL		
26	30	56	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!		
27	29	177	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST		
28	RE-ENTRY		DONALD LAWRENCE & TRI-CITY SINGERS CRYSTAL ROSE 1480/STARSONG HS	BIBLE STORIES		
29	23	2	MARK LOWRY WORD 0601	REMOTELY CONTROLLED		
30	28	7	VARIOUS ARTISTS VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD		
31	22	24	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST		
32	RE-ENTRY		HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY		
33	33	4	PLANKEYE TOOTH & NAIL 1054/DIAMANTE	COMMONWEALTH		
34	32	34	PETRA WORD 9624 HS	NO DOUBT		
35	39	28	KATHY TROCCHI REUNION 0110/WORD HS	SOUNDS OF HEAVEN		
36	26	8	AARON JEOFFREY STARSONG 0047/CHORDANT HS	AFTER THE RAIN		
37	RE-ENTRY		SHIRLEY CAESAR WORD 3602 HS	SHIRLEY CAESAR LIVE...HE WILL COME		
38	RE-ENTRY		RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE		
39	RE-ENTRY		RADICAL FOR CHRIST INTEGRITY 08792	PRaise IN THE HOUSE		
40	38	18	GOSPEL GANGSTAS HOLY TERROR 5852/BENSON	DO OR DIE		

○ 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.

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CONTEMPORARY Christian MUSIC

With Media Exposure And Chart Success, Contemporary Christian Artists Are Baptized Into The Mainstream

BY DEBORAH EVANS PRICE

From the full-page photo of DC Talk that ran in *Time* magazine to segments on "CBS Evening News" and a variety of electronic and print outlets in between, Christian music this year is enjoying a higher profile than ever before. With increased media exposure, continued involvement by mainstream companies and the arrival of SoundScan in the market, Christian music has enjoyed a banner year. Yet beneath the headlines and beyond the charts lies an industry still dealing with its own unique challenges.

According to a study conducted by the Gospel Music Association, total sales in the industry grew by 200% between 1985 and 1994. Total sales of CDs, cassettes and videos were \$390 million in 1994 and estimated to be \$481 million for 1995, reflecting a 22% growth each year since 1991.

SOUNDSCAN TRACKS

SoundScan's tracking of Christian music sales proved Christian acts can and do sell records. When Billboard began incorporating Christian sales data into The Billboard 200, Michael W. Smith's "I'll Lead You Home" album entered the chart at No. 16. In November, DC Talk also entered at No. 16, during the same week that the Beatles and Garth Brooks converged upon retail. Smith and DC Talk weren't the only Christian acts to rub shoulders with mainstream artists on the charts. Steven Curtis Chapman, Point Of Grace, Jars Of Clay, Ron Kenoly, Petra and other Christian artists began appearing on both The Billboard 200 and Heatseekers charts.

Concrete sales figures and impressive chart numbers fueled mainstream media's interest in the genre.

Numerous networks, magazines and newspapers began investigating Christian music and found truth in the catchphrase "It's Not Just For Sundays Anymore." From Southern gospel stalwarts the Cathedrals appearing on "The Today Show" to rock outfit Johnny Q, Public's video



DC Talk (top) and Jars Of Clay (bottom) are hitting the right note with a young mainstream audience.

being played on MTV's "120 Minutes" program, America was exposed to the diversity of musical styles today's Christian music encompasses.

Such exposure didn't go unnoticed by the mainstream record companies. For the past several years, it's been a continuing trend for mainstream companies to buy up Christian labels, as evidenced by EMI purchasing Sparrow and Star Song, Music Entertainment Group's (MEG) acquisition of Benson and Diadem, Zomba's involvement with Brentwood, and BMG purchasing the remaining 50% of Reunion. This

year, there were also several instances of mainstream companies signing Christian acts to their rosters. Virgin inked a deal with the Newsboys to push them to the general market and at press time were trying to crack mainstream pop radio. Elektra signed Gotee act Johnny Q. Public to a mainstream deal, and Silvertone is finding success with Jars Of Clay in the general market.

As the major Christian labels and artists are enveloped by the big music conglomerates, an emerging trend seems to be the start-up of independent labels. Former Prince guitarist Dez Dickerson's Absolute Records released its first project in March on Paul Q-Pek. Portland-based Pamplin Entertainment developed Pamplin Music. Questar/Mission Records became an affiliate of Warner Alliance and issued its debut release by Tom Shumate. Veteran writer/artist/producer Charlie Peacock opened the doors to his own label, re:think.

"I have to say these are very exciting times in our business," says Steve Fret, CEO of MEG. "I think there is a much bigger opportunity for Christian music to move forward and into broader acceptance."

The caliber and diversity of talent in the Christian marketplace continue to be one of the genre's strong points. Christian music in the 1990s encompasses numerous styles, including Christian country artists like Ken Holloway, Jeff Silvey and MidSouth; rock acts such as Petra, Guardian, Kenny Marks and Whiteheart; alternative acts such as Sixpence None The Richer, The Choir and The Waiting; Southern gospel artists such as the Cathedrals, the New Hinsons and The Gaither Vocal Band; and pop artists like

Continued on page 36

SoundScan's Hard Facts Support Christian's Competitive Edge

BY CARRIE BORZILLO

On Sept. 9, 1995, Michael W. Smith sent a wake-up call to the music industry. His "I'll Lead You Home" on Reunion/Arista became the first Christian album—sold exclusively at Christian bookstores—to debut in the top 20 on The Billboard 200.

Smith's bow at No. 16 was the first offspring of SoundScan's marriage to

Smith's feat was followed by other impressive and eye-opening chart occurrences, such as DC Talk's Dec. 9 debut at No. 16 on The Billboard 200 with "Jesus Freak" on Forefront/Chordant (the highest-debuting Christian rock title on that chart). Additionally, after more than a decade of recordings, Word/Epic's Petra finally cracked The Billboard 200, with "No Doubt" at No. 91 on Sept. 23, 1995.

Many Christian acts popped up on the Heatseekers chart for the first time as well. The chart, which tracks album sales of new and developing artists of all genres, showed Sparrow's Steven Curtis Chapman, Word/Epic's Point Of Grace and Essential/Silvertone's Jars Of Clay all reaching the coveted No. 1 position.

Label executives say that the presence of Christian acts on The Billboard 200 and/or Heatseekers has helped open many doors for these acts in the mainstream marketplace and proved to the rest of the music community that the contemporary Christian market is a valid one.

"SoundScan has been a wonderful thing for the Christian market," says Robert Beeson, director of Essential Records. "It helped legitimize the sales and show that contemporary Christian music is viable. This is something we knew for a while, but now the rest of the music industry is seeing it too."

"It's a very credible source for pitching to other outlets," says Peter York, president of Sparrow. "It helps

Continued on page 38



Michael W. Smith made a hot shot debut.

ChristianScan for Billboard's mainstream album charts (ie: The Billboard 200, Heatseekers, Top Country Albums and Top R&B Albums).

Prior to Smith's landmark debut, Christian pop singer Amy Grant had bowed at No. 13 on The Billboard 200, but her album had been sold at mainstream music-retail outlets, not just Christian bookstores.

U.K. Christian Releases Praise God In Hymns, Hip-Hop And Sanctified Dance

BY TONY CUMMINGS

LONDON • Earlier this month, the pop radio station with the largest audience in the U.K., BBC Radio One FM, broadcast an hour-long documentary titled "Ministry Of Sound" on contemporary Christian music in Britain. There was a lot to report, for contemporary Christian music in Britain is thriving. Here are highlights of new releases in the genre:

✠ "Jumping In The House Of God 2" is an album from Manchester's World Wide Message Tribe, featuring a variety of guest artists. Recording for its own label, Movation, which is handled in the U.K. by Alliance Music and by Warner Alliance in the U.S., the Tribe has pioneered what has become known as "sanctified dance"—where house, techno and jungle rhythms are aligned to an in-your-face gospel message.

✠ "Bubble" is the new album from another sanctified-dance act, Bristol's dBA, who, in an earlier existence as 65dBA, scored an American Christian-radio hit with the ambient dance number "Drowning In The Sea Of Love." The album arrives this month on the Orange label through Alliance Music.

✠ "Illuminations" by Graham Kendrick is another Alliance Music release due this month. By far Britain's most popular worship songwriter, Kendrick, with his melodic choruses and hymns, belongs to an earlier era than the iconoclastic dance worship of "Jumping In The House Of God." He has a huge following at Christian speciality retailers.

Continued on page 38



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M U S I C

MAINSTREAM

Continued from page 34

Steven Curtis Chapman, Twila Paris, Michael W. Smith and, of course, Amy Grant. Then there's the Christian reggae sounds of Christafari and the praise & worship style of Ron Kenoly, which continue to illustrate the depth and scope of Christian music.

HOW'S BUSINESS

Though Christian music has never been more visible, things are far from perfect. "I think there are definitely some great things happening," Word president Roland Lundy says. "People are continuing to recognize that this genre of music is something that is viable. I'm still very positive about being in the Christian music business. I just think we are in one of those cycles, where things are a little soft and business is tough. It means we have to be a little smarter at what we're doing."

Jeff Moseley, CEO of Star Song

Communications, also shares Lundy's optimistic but cautious attitude. "I think Christian music is very healthy and is continuing to grow," Moseley says. "However, [there are] signs at the beginning of this year that it may not have grown quite as fast this year as it has in the past. One reason, I think, for that is we are seeing the death of cassettes. I think returns are up a little bit, and most of the returns we are seeing are primarily cassettes."

Another frustration with the retail situation involves the fact that Christian record companies aren't moving the number of units in the general market they would like. "Mainstream is kicking in better, but we still aren't there," says Greg Hamm, ForeFront Communications senior VP. "I want to reach the people who haven't been reached, and that's who the mass market reaches—Christian people who live in mainstream society."

One problem that is hindering the expansion of that base is Christian

radio. "It seems like we have lost more major-market Christian radio stations this year," EMI Christian Music Group CEO Bill Hearn says. "Quite a few [stations] are being bought and converted to talk radio or other formats. In the past several years, we've lost stations in New York, Chicago and Washington, D.C.—all to the Christian-talk format. They say they'll play music, but it's very limited."

Hearn and others in the industry also would like to see Christian-music radio support more progressive music. "The Christian-music industry is lagging behind in its ability and willingness to really reach out and grab the youth culture. Jars Of Clay is becoming very popular very rapidly because some people took a chance and made some progressive music for the young people. Christian radio is staying very much on the adult contemporary side, and I think that's one of the reasons they are struggling right now. I think the Christian radio formats have to get more aggressive and support the progressive music that is coming out of the Christian record companies, or it's going to dry up. I think the day has come and the door is wide open for a new aggressive Christian radio format."

"If you think of the one difference that pop music or country music has over us, it's radio saturation," says Lundy. "We just don't have an across-the-country spread of radio stations that are playing our songs."

Despite the lack of radio support, the Christian industry has successfully broken a few new acts. "I think it's possible to break faster in the Christian marketplace," Hearn says. "The problem is we aren't breaking



Virgin wants radio to hear the Newsboys.

enough new artists fast enough. If you look at Point Of Grace and Jars Of Clay, they have broken bigger and faster than [other artists] in recent years. The problem is there are only two. We need more than just one or two a year."

In the absence of strong radio support, Christian labels are turning to other means to break acts. Z Music Television, Christian music's video channel, is an important tool for exposing acts. Also, touring continues to be an integral part of the puzzle. "You have to get them on tour, and hopefully they can [open for] somebody who is drawing a lot of people," Lundy says.

EXPANSION OPPORTUNITIES

Expansion seems to be the buzzword in the Christian music industry—expansion into mainstream radio, retail and charts, as well as expansion into international markets. Expanding the audience and delivering the message to the greatest number of people seems to be the primary goal, and the good news is they aren't watering down the message or beliefs to attain crossover success.

"We are the only genre of music that is categorized by our lyrical content versus our musical style," Hamm says. "I'm proud to be in the Christian music business, but I do hate the censorship that comes with it."

Gospel Music Association president Bruce Koblisch says that many of the acts who are enjoying the greatest success this year are doing so with overtly Christian product and cites Michael W. Smith as an example. "We are going through so many changes in the industry, and there is so much discussion about Christian music going into the mainstream," he says. "To some, that means a watered-down version of this or a more pop crossover kind of act. It's exciting to see Michael [W. Smith] really come back with strong message-centered music and enjoy this kind of success. People want to hear music that is not only positive, but has a strong message. That's the essence of our music."

Adds Hamm, "Toby McKeehan [of DC Talk] always says one thing, and I'm going to quote him: 'If I crossover, I'll take the cross over.' That sums it up for me." ■

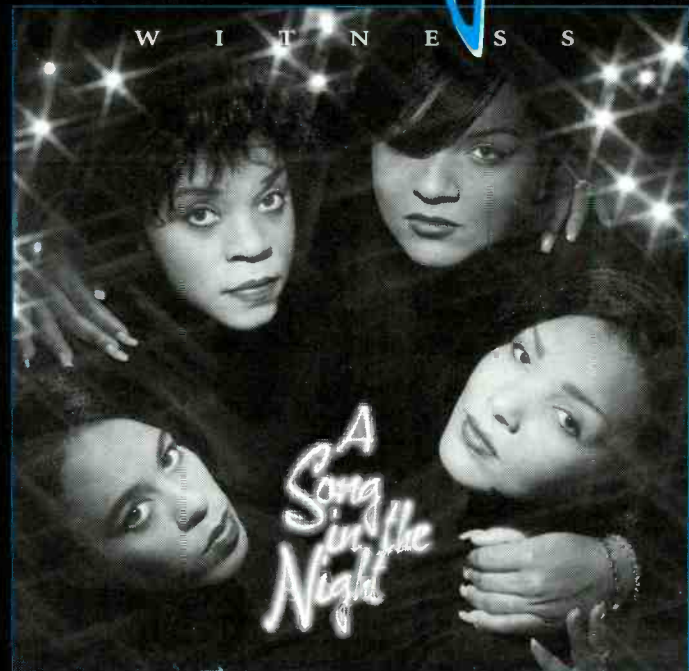
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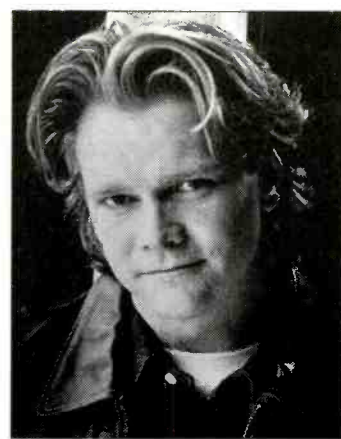
M U S I C



Petra rocked The Billboard 200.



Point Of Grace hit No. 1 on Heatseekers...



... and so did Steven Curtis Chapman.

SOUNDSCAN

Continued from page 34

with the press and gets the attention of national talent bookers. Steven Curtis Chapman got on NBC's 'Today Show' and 'Regis And Kathie Lee' for the first time."

Loren Hall, director of marketing for the Christian Music Trade Assn., says that chart debuts like DC Talk's put contemporary Christian artists on the "same playing field as everyone

else" and has helped land the band's clip for "Jesus Freak" on MTV's playlist, which may not have happened otherwise. And Dan Brock, president/CEO of Forefront, notes that the No. 16 debut also helped land DC Talk on such media outlets as CNN.

Likewise, Jars Of Clay is getting airplay on MTV and VH1 with its "Flood" clip. Modern rock radio has also taken to the song, which went to No. 1 on Heatseekers and was at No.

12 on Modern Rock Tracks as of April 13.

From a marketing standpoint, having thorough and accurate sales information has forced labels to change the way they do business.

"It enables us to quickly analyze where we put our marketing dollars and how it's doing," says Loren Balman, senior VP of artist and creative development at Word. "We knew where the product was going, but didn't know if it was leaving there.

Now we see exactly what's happening, and we can do more targeted, local marketing."

Robert Beeson, director of Essential, agrees. "Historically, we've just not been in touch on an immediate basis with success in a particular region." Now that it is, Essential is hiring 200 college reps by the end of 1997 in key regions that it has pinpointed with the new SoundScan data.

Beeson says that now that Christian music is going head-to-head with mainstream pop, AC and rock music, "It causes us to be more competitive with our product. It has to stand up to other music, not just Christian music. It's not good enough to just be a Christian version of R.E.M. or Whitney Houston. We need to create product that stands on its own and competes in the general marketplace."

The recent success of Christian music has peaked the interest of major mainstream record labels as well. Brock says he's had discussions with major labels in the past few years, but lately "many are coming back. I'm sure it has something to do with the [increased interest in the genre]. We can't deny that Billboard and SoundScan are the best things that happened to us to minimize the prejudices out there about the music."

Mainstream retail chains are still a bit slow in getting behind Christian music, unless it's a title from a huge



Audio Adrenaline is feeling a rush of sales.

artist, say label executives.

"Mainstream retail really hasn't come to the party yet," says Hemings. "But there are some good signs out there. Blockbuster is getting better, and the Tower in Nashville is supportive. Helping them to buy wisely is the next big challenge."

Balman and Brock also note that Blockbuster has added sections for contemporary Christian and gospel. Adds Brock, "Blockbuster is looking at doing some stuff with us on DC Talk, and other chains, like Circuit City and Best Buy, are getting more aggressive with the genre. The proof is shown with the sales of Geoff Moore and Audio Adrenaline, whose mainstream market sales are significantly higher than their previous albums." ■

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U.K. RELEASES

Continued from page 34

† "Lift Your Spirit" from the London-based R&B gospel team, the Wades, is expected from the Kingsway label in July. The title song originally surfaced on a popular compilation of dance-tinged worship called "Now That's Worship." The track, to be remixed by recently charting mixer Mojo, will be released on all formats into the secular mainstream.

† "Living Years" by Noel Richards, is due on the Kingsway label in July to coincide with a headlining date at Wembley Arena. Also on tap from Kingsway is an as-yet-untitled EP from teenage worship leader Matt Redman, heavily promoted by the Soul Survivor festival. Producing that disc is Paul Carrack, the lead singer of Mike & The Mechanics and a committed Christian.

† "DJ Disciple And The Abundant Club," due from Nelson Word on the DBass label in June, will bring together the mixing talents of America's DJ Disciple (who is

scheduled to appear at the U.K.'s Greenbelt Festival in August) and the DJ/mixers from Abundant, which has earned a national reputation as Britain's first Christian nightclub.

† A compilation of new songs from Spring Harvest, the largest annual Christian gathering in Europe, is due shortly from ICC, the record company that has grown out of the popular Eastbourne recording studio. The annual live album recorded at Spring Harvest, due in July, is a perennial best-seller.

† EPs from the acid-jazz team Captaan and the Leeds hip-hop outfit HOG are coming from ICY, an offshoot label of ICC, set up to develop emerging talent.

† "Jig At A Why?, Gig Live '96" from the group Why?, released this month on ICY, is part of a growing "roots" movement within British contemporary Christian music. It consists of folk styles tinged with rock and pop, as illustrated by such acts as Eden Burning, Nuffsed and the Electrics.

Tony Cummings is editor of Cross Rhythms, the magazine of contemporary Christian music in Britain.



Michael W. Smith

Kathy Troccoli

Rich Mullins

Ashley Cleveland

Gary Chapman

Clay Crosse

Joanna Carlson

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T W O N A M M Y S

ASHLEY CLEVELAND
Grammy Award Winner for Rock Gospel Album for LESSON OF LOVE
Nabby Award Winner (Nashville Music Awards) for Contemporary Christian Album

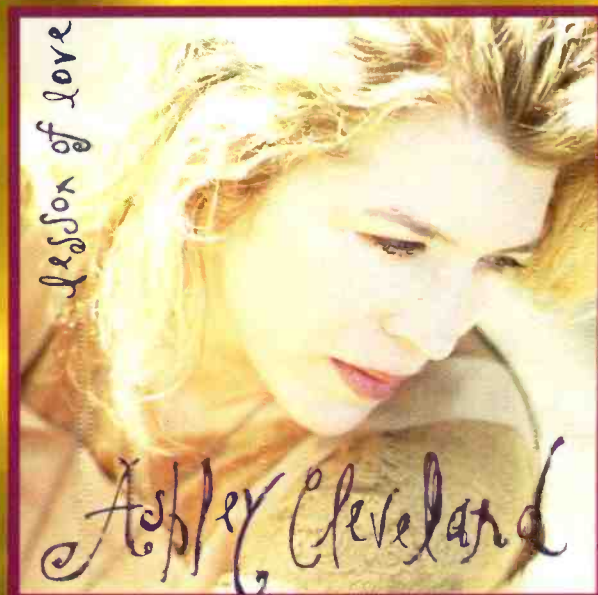
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Los Tres' 'Unplugged' Teams Sony Chile, MTV Latino

LOS TRES, UNPLUGGED: Sony Chile and MTV Latino have just jointly released "Los Tres—MTV Unplugged," the latest album by rock act Los Tres. And as the album's leadoff single, "Un Amor Violento," scores heavy rotation at radio, Sony has embarked on an extensive merchandising campaign to spark reaction at retail. MTV is doing its part as well with a strong publicity push.

Most of the 16 songs on the acoustic set, issued early this month, were taken from the band's previous three albums. Among the new tunes are the second single, "Traje Desastre," and a trilogy of Chilean folk songs called *cuecas choras*. Recorded live at MTV Latino's studios last September, the performance has been available on video for several months in Chile.

Los Tres' unplugged record was mixed at Miami's Criteria Studios under the supervision of **Joey Blaney** (the Clash, Charly García) and mixed in New York at Sony Music Studios.

"Los Tres—MTV Unplugged" is the second record produced by MTV Latino. The first album,

"Hello" by Sony Argentina icon Charly García, reached platinum status (60,000 units sold) in Argentina.

But unlike García's album, "Los Tres—MTV Unplugged" did not use any electric instrumentation.

Los Tres is the first Chilean recording act to perform an unplugged set for MTV Latino. Other Latino acts that have played unplugged sets or *shows desenchufados* are Sony Argentina's **Los Fabulosos Cadillacs**, Warner Mexico's **El Tri** and **Café Tacuba**, BMG/Ariola Mexico's **Caifanes**, BMG Argentina's **Soda Stéreo**, and EMI Argentina's **Ilya Kuryaki & the Valderramas**. Of those performances, however, only Soda Stéreo's is being considered for release.

STATESIDE BRIEFS: MTV Latino has launched its first line of consumer products in Chile with three domestic companies—Rhein, Saxoline, and Confecciones Y Textiles Contex—which will manufacture and sell a variety of MTV merchandise. "Now our Chilean audience can buy MTV products at retail out-



by John Lannert

lets throughout their country," **Antoinette Zel**, VP of new business development for MTV Latino, says in a statement. "Soon we'll be launching consumer products in Argentina and Mexico"... Miami-based **Satelite de Programación Latinoamérica** has debuted a two-hour radio news magazine called "Rocksonico." Devoted to music and news relating to *rock en español*, the show is produced by **José Carlos Ortiz**, who also helms production of the weekly syndicated radio show "El Super Top Ten Latino Rock And Pop."

SOSA'S OLYMPIC EXULTATION: An invitation to record an Olympics-related anthem for the 1996 Olympic Games seemed like not only the perfect beginning of a new year for **Patricia Sosa**, but a great ending to the intense work she did throughout 1995.

"Puedes Llegar," a radio smash

in the U.S. on EMI Latin's upcoming Olympics-themed album "Voces Unidas," is the title of the song recorded by the EMI Argentina star along with a stellar array of artists including **Gloria Estefan**, **Plácido Domingo**, **Julio Iglesias**, **Roberto Carlos**, **Jon Secada**, **Carlos Vives**, **Ricky Martin**, **José Luis Rodríguez**, and **Alejandro Fernández**.

In addition, the sultry songstress cut a solo track for "Voces Unidas" titled "Nunca Es Tarde Para Amar," which was produced by her husband, **Oscar Mediavilla**.

"It felt incredible to be invited to [participate in] this project," says Sosa, "because I am the only artist in the [song] that is beginning to have an international career. The rest are all giants!"

A successful rocker turned pop singer, Sosa launched her international ambitions in 1994 with "Suave Y Profundo." The album struck platinum so quickly in Argentina that EMI decided to promote her outside of the country.

In 1995 Sosa embarked on a promo tour of Mexico and Colombia, where she performed as part of the ceremonies surrounding the opening of EMI's office there.

After visiting Mexico, Sosa returned there in October to perform. Mexican singing star **Mijares** invited her to duet on a song with him during an "unplugged" concert produced by Televisa.

Indeed, duets always have been important in Sosa's career. She has teamed with **Domingo** and Brazilian star **Caetano Veloso**.

Saying Sosa is "an important artist for the company," EMI Argentina president **Eduardo Hütt** adds that once "Suave Y Profundo" became hot in Argentina, "we concentrated on getting her exposure in Colombia, Mexico, and Chile." Sosa is in pre-production for her forthcoming album, set for release in July or August.

Ever on the lookout for expanding her musical range, Sosa says, "After many years in this business, I have discovered that most artists stay firmly in one area or open their ears to other styles. Fortunately, I have done the latter with

the responsibility of a pro, but with the enthusiasm of an amateur."

PERCUSSIVE ODE: In Brazil, the third installment of the global percussion summit called the International Percussion Panorama that took place March 28-30 in Salvador, Bahia, focused this year on the musical contributions of women.

The biggest attraction of the festival—commonly known as **Percupan**—was veteran samba song stylist **Dona Ivone Lara**, who was accompanied by festival directors **Gilberto Gil** and **Naná Vasconcelos**, along with Rio de Janeiro's percussion maestro **Marçalzinho**. Considered a legend among young samba lions in Rio de Janeiro, Lara seldom performs outside of Rio.

Among the other women feted were **Gal Costa**, **Daniela Mercury** (who appeared during the final evening), **Elza Soares** and female percussion ensembles **Bolacha Maria**—created by famed singer/songwriter **Carlinhos Brown**—and **Didá**, whose musical director was **Neguinho do Samba**, director of renowned percussion crew **Olo-dum**.

International percussion notables on hand were **Glen Velez**, **Doudou N'Diaye Rose**, and band **Granmoun Lelé**.

Brazilian percussion group **Uakti** turned in a fine set with its strange instruments. Also attracting notice was **Maracatu Nação Erê**, whose members were children aged 3 to 7. The kiddie group visited an old rhythm from Pernambuco, the *maracatu*, which is being discovered by rock bands due to its thunderous beat.

RELEASE UPDATE: The incessant torrent of commercially oriented records currently being released are thankfully being complemented by product that digs to the *corazon* of the origins of contemporary music. Two albums that offer exhilaratingly deep Latino explorations of Afro-Caribbean grooves are "Somos Boricuas" (Henry St./Rounder) by **Los Pleneros De La 21** and "Hacia El Amor" (Xenophile/Green Linnet) by **John Santos** and **Coro Folk-**

(Continued on page 42)

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LATIN TRACKS A-Z

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

- 28 AMARTE A TI (The Sound Retreat)
- 5 AMOR (Fononmusic, SESAC)
- 16 ANIMAL (Vander, ASCAP)
- 4 BASTA YA (Mas Latin, SESAC)
- 39 CORAZON CORAZON (Famuz, BMI)
- 19 CORAZON MAGICO (Sila, ASCAP/EMAA, ASCAP)
- 8 DE REPENTE (Yami, BMI)
- 15 DESVELADO (Bethro Music, BMI)
- 35 DOS TRAICIONES (Mas Latin, SESAC)
- 8 DUELE DUELE (Fononmusic, SESAC)
- 9 EL CIRCO (TN Adeceones, BMI)
- 32 EL TIBURON (Juan Y Nelson, ASCAP)
- 25 ENTRE TU CUERPO Y EL MIO (Nueva Era, ASCAP)
- 3 ESTOY AQUI (Copyright Control)
- 1 EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fononmusic, SESAC)
- 12 JUAN SABOR (J Farias, BMI)
- 21 LA ZAMBITA (Fononmusic, SESAC)
- 11 LLEGASTE A MI (EMOA, ASCAP)
- 18 LOS HOMBRES NO DEBEN LLORAR (Vander, ASCAP)
- 13 ME ASUSTA PERO ME GUSTA (Fononmusic, SESAC)
- 33 ME ENAMORE (De Luna, BMI)
- 22 MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- 20 NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
- 31 NO LLORARE POR TI (Solmar, SESAC)
- 23 NO MORIRA (Hit And Run, ASCAP/Jobete, ASCAP)
- 30 PENELOPE (SGAE, ASCAP)
- 29 PESADILLA (Azuzar, ASCAP)
- 7 PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)
- 26 QUE ME RECOMIENDAS (El Camino, BMI)
- 37 QUIERO Y NECESITO (Vander, ASCAP)
- 17 SIN ELLA (Eliaz, BMI)
- 24 SI QUIERES (BMG Songs, ASCAP)
- 10 TE APROVECHAS (Copyright Control)
- 36 TU COMO ESTAS (Nueva Era, ASCAP/Latin Trademark, ASCAP)
- 14 TU NO TIENES CORAZON (720, BMI/Tohu, ASCAP)
- 34 UNA GUITARRA LLORA (Editoria Angel Musical, SESAC)
- 6 UNA NOCHE MAS (Vander, ASCAP)
- 2 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
- 40 VAMOS AMARLA LOS DOS (Vander, ASCAP)
- 27 YO TE AMARE (Mafiola, ASCAP)

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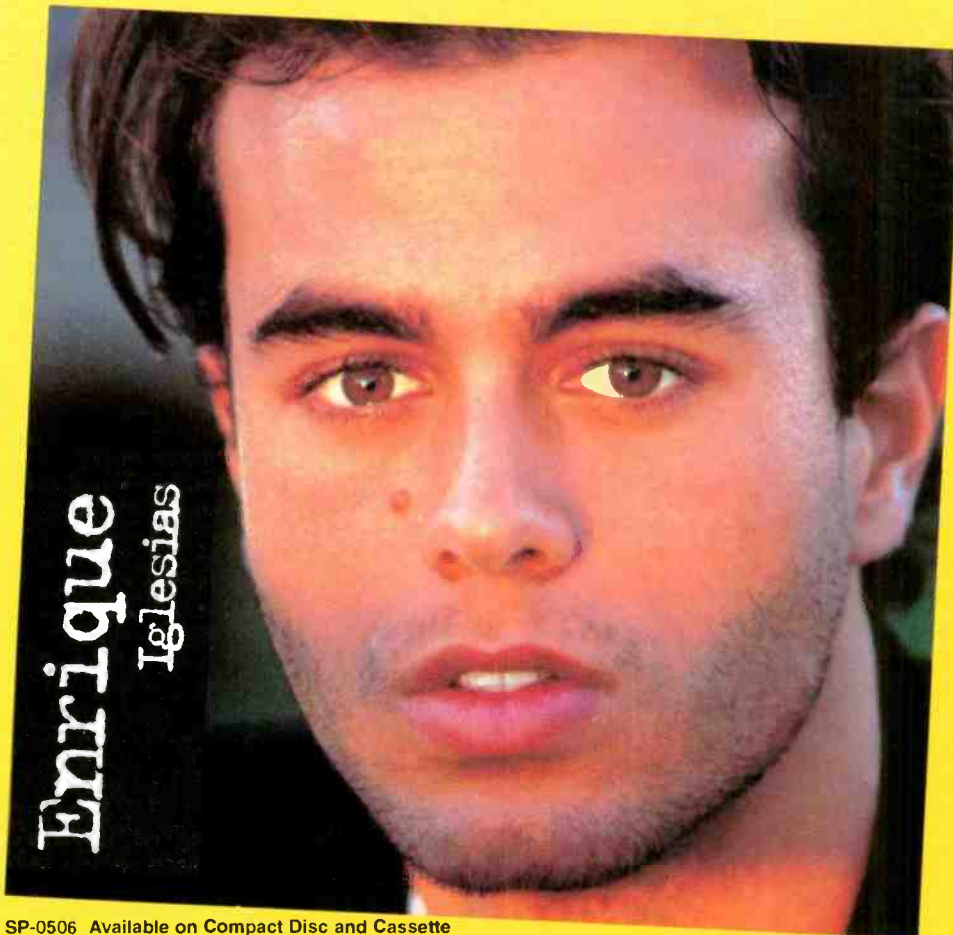
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 104 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	3	12	ENRIQUE IGLESIAS FONOVISIA	◆ EXPERIENCIA RELIGIOSA R. PEREZ-BOTIJA (C. GARCIA ALONSO)
2	3	2	15	LA MAFIA SONY	◆ UN MILLON DE ROSAS M. LICHTENBERGER JR. (A. LARRINAGA, B. LARRINAGA)
3	4	4	7	SHAKIRA SONY	◆ ESTOY AQUI! L. F. OCHOA, S. MEBARAK (L. F. OCHOA, S. MEBARAK)
4	5	25	3	OLGA TANON WEA LATINA	◆ BASTA YA M. A. SOLIS (M. A. SOLIS)
5	2	1	15	CRISTIAN MELODY/FONOVISIA	◆ AMOR D. FRAZIER (D. FRAZIER, W. ARENZON)
6	6	8	5	LIBERACION FONOVISIA	UNA NOCHE MAS LIBERACION (B. DAMIAN)
7	18	36	3	VOCES UNIDAS EMI LATIN	◆ PUEDES LLEGAR E. ESTEFAN JR. (G. ESTEFAN, D. WARREN)
8	7	6	4	SORAYA POLYGRAM LATINO	◆ DE REPENTE B. ARGENT, P. VAN HOOKE (SORAYA)
9	NEW		1	LOS TIGRES DEL NORTE FONOVISIA	EL CIRCO E. HERNANDEZ (J. ARMENTA)
10	8	11	6	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (MASSIAS)
11	17	27	4	MARC ANTHONY RMM	LLEGASTE A MI S. GEORGE, M. ANTHONY (O. ALFANNO)
12	10	7	13	LA TROPA F EMI LATIN	◆ JUAN SABOR J. FARIAS, J. FARIAS (J. FARIAS)
13	9	9	12	ANA BARBARA FONOVISIA	ME ASUSTA PERO ME GUSTA A. PASTOR (J. NAZAR)
14	11	10	8	LA DIFERENCIA ARISTA-TEXAS/BMG	TU NO TIENES CORAZON R. MORALES, M. MORALES (R. CASTILLO, M. C. SPINDOLA)
15	13	14	13	BOBBY PULIDO EMI LATIN	◆ DESVELADO E. ELIZONDO (G. AVENA)
16	12	5	10	BRONCO FONOVISIA	ANIMAL BRONCO (J. GUADALUPE ESPARZA)
17	20	18	3	MICHAEL SALGADO JOEY	SIN ELLA J. S. LOPEZ (J. LALEJANDRO)
18	14	17	6	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H. PATRON (M. ZAN, PALMEIRA, P. AVILA)
19	22	24	5	LOS FUGITIVOS POLYGRAM RODVEN	CORAZON MAGICO P. MOTTA (H. HERRERO, J. SEIJAS, L. GOMEZ ESCOLAR)
20	19	16	9	LOS TIRANOS DEL NORTE FONOVISIA	NADA CONTIGO (LA BANQUETA) J. MARTINEZ (F. CORCHADO, P. BRAMBILLA)
21	24	26	8	FITO OLIVARES FONOVISIA	LA ZAMBITA F. OLIVARES (R. OLIVARES)
22	15	12	12	LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN	◆ MUNDO DE AMOR G. FELIX (M. QUINTERO LARA)
23	25	22	3	DLG SIR GEORGE/SONY	◆ NO MORIRA S. GEORGE (A. GODWIN, I. LANGE)
24	28	—	2	LA BANDA EL RECODO MUSIVISA/FONOVISIA	SI QUIERES LA BANDA EL RECODO (JUAN GABRIEL)
25	27	29	6	MILLY Y LOS VECINOS TROPIC SUN/RTP/SONY	ENTRE TU CUERPO Y EL MIO R. VAZQUEZ (G. MARQUEZ)
26	21	19	6	POLO URIAS FONOVISIA	QUE ME RECOMIENDAS P. URIAS (J. ARMENTA)
27	31	—	2	LA MAFIA SONY	YO TE AMARE M. LICHTENBERGER JR. (A. LARRINAGA)
28	NEW		1	CRISTIAN MELODY/FONOVISIA	AMARTE A TI D. FRAZIER (D. FRAZIER, W. ARENZON)
29	29	—	2	GISSELLE RCA/BMG	PESADILLA B. CEPEDA (C. DAVID)
30	NEW		1	DIEGO TORRES ARIOLA/BMG	◆ PENELOPE D. THOMAS, M. WENGBROUSKY, D. TORRES (J. MANUEL, SERBAT, A. ALQUIERO)
31	26	23	8	LOS DINNOS AURIOS FONOVISIA	NO LLORARE POR TI A. MITCHELL (A. SOLIS)
32	32	31	6	EXTERMINADOR FONOVISIA	EL TIBURON U. VALENZIA (J. WILSON, N. ZAPATA, P. DE JESUS)
33	37	33	7	BANDA PACHUCO LUNA/FONOVISIA	ME ENAMORE A. DE LUNA (J. CORRAL)
34	34	32	4	LOS TEMERARIOS AFG SIGMA	UNA GUITARRA LLORA A. ANGEL ALBA (A. ANGEL ALBA)
35	35	34	6	EZEQUIEL PENA FONOVISIA	DOS TRAICIONES M. A. SOLIS (M. A. SOLIS)
36	16	13	9	DOMINGO QUINONES RMM	◆ TU COMO ESTAS C. SOTO, D. QUINONES (G. MARQUEZ)
37	33	—	11	JOSE MANUEL FIGUEROA FONOVISIA	QUIERO Y NECESITO J. SEBASTIAN (J. SEBASTIAN)
38	38	40	4	GRUPO MOJADO FONOVISIA	DULE DUELE J. LOZANO (E. BARRIENTOS)
39	36	35	4	FAMA SONY	CORAZON CORAZON O. GALVAN, J. GALVAN (G. VALENZUELA)
40	30	28	9	MANDINGO FONOVISIA	VAMOS AMARLA LOS DOS J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	64 STATIONS
1 SHAKIRA SONY ESTOY AQUI	1 MARC ANTHONY RMM LLEGASTE A MI	1 LA MAFIA SONY UN MILLON DE ROSAS
2 SORAYA POLYGRAM LATINO DE REPENTE	2 MILLY Y LOS VECINOS TROPIC SUN/RTP/SONY ENTRE...	2 LIBERACION FONOVISIA UNA NOCHE MAS
3 OLGA TANON WEA LATINA BASTA YA	3 DLG SIR GEORGE/SONY NO MORIRA	3 LOS TIGRES DEL NORTE FONOVISIA EL CIRCO
4 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	4 DOMINGO QUINONES RMM TU COMO ESTAS	4 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
5 DIEGO TORRES ARIOLA/BMG PENELOPE	5 GISSELLE RCA/BMG PESADILLA	5 ENRIQUE IGLESIAS FONO VISA EXPERIENCIA RELI...
6 ENRIQUE IGLESIAS FONO VISA EXPERIENCIA RELI...	6 OLGA TANON WEA LATINA BASTA YA	6 LA TROPA F EMI LATIN JUAN SABOR
7 CRISTIAN MELODY/FONOVISIA AMARTE A TI	7 FAMILIA RMM RMM COME TOGETHER	7 LA DIFERENCIA ARISTA- TEXAS/ TU NO...
8 LOURDES ROBLES SONY ME DEJARE LLEVAR	8 SHAKIRA SONY ESTOY AQUI	8 BOBBY PULIDO EMI LATIN DESVELADO
9 MILLIE EMI LATIN DONDE TE HAS IDO AMOR	9 GIRO SONY ARRIBA CORAZONES	9 CRISTIAN MELODY/FONOVISIA AMOR
10 MENUDO MUSICA FUTURA/RTP/SONY DONDE...	10 REY RUIZ SONY EL HOMBRE DE TU VIDA	10 BRONCO FONOVISIA ANIMAL
11 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA	11 KAOS SONY AMOR TRAICIONERO	11 ANA BARBARA FONOVISIA ME ASUSTA PERO ME...
12 MARC ANTHONY RMM LLEGASTE A MI	12 GRUPOMANIA BOMBAZO COMO ME HACES FALTA	12 MICHAEL SALGADO JOEY SIN ELLA
13 ROCIO DURCAL ARIOLA/BMG QUE DE MI	13 ILEGALES ARIOLA/BMG LA MORENA	13 LOS FUGITIVOS POLYGRAM RODVEN CORAZON MAGICO
14 CRISTIAN MELODY/FONOVISIA AMOR	14 CRISTIAN MELODY/FONOVISIA AMARTE A TI	14 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN MUNDO...
15 RICKY MARTIN SONY A MEDIO VIVIR	15 LOS SABROSOS DEL MERENGUE M.P. QUIER...	15 LA BANDA EL RECODO MUSIVISA/FONOVISIA SI...

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.

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Artists & Music

Composer George Walker Wins Pulitzer; U.K.'s Musica Oscura Re-Emerges In U.S.

PULITZER TIME: George Walker has been awarded the 1996 Pulitzer Prize for music for "Lilacs," a work for soprano and orchestra on a Walt Whitman text that was commissioned by the Boston Symphony Orchestra, which premiered it Feb. 1. Walker, 73, is the first black composer to win the Pulitzer music prize.

Born in Washington, D.C., Walker gave his first piano recital at 14 and graduated from Ohio's Oberlin College at 18. He studied piano with Rudolf Serkin at Philadelphia's Curtis Institute and made his debut as a concert pianist in 1945 at Town Hall in New York. Walker soon switched to composition and teaching. He earned a doctorate from the Eastman School of Music in Rochester, N.Y., and in 1957



GEORGE WALKER

he studied composition in France with Nadia Boulanger, who, he says, was the first person to recognize his gifts as a composer. Walker, who lives in Montclair, N.J., taught at Rutgers University until he retired in 1992.

Walker has written more than 70 works for orchestra, chamber ensemble, solo instruments, and voices. He has been commissioned by the Cleve-

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land Orchestra and the New York Philharmonic, among others. His best-known work, "Lyric For Strings," written in 1947 and revised in 1990, has been performed by several dozen orchestras, including the St. Louis Symphony.

Other frequently performed works of his are "Folksongs For Orchestra" (1990) and "Trombone Concerto" (1957), which was recorded by Christian Lindberg and the Malmö Symphony Orchestra under James DePriest for Bis. His music has also been recorded on three Albany CDs, and a new disc, "George Walker Plays The Music Of George Walker," will be released on CRI this fall. It includes new recordings of two piano sonatas and a violin sonata performed by Walker and his son Gregory, along with rereleased material from CRI LPs, including songs performed by Phyllis Bryn-Julson with the composer at the piano.

MORE COMPOSER AWARDS: Fifteen U.S. composers received awards from the American Academy of Arts and Letters in March. Young composers Ronald Caltabiano, Richard Danielpour, Anthony Davis, and Scott Lindroth each received Acade-

my Awards of \$7,500, plus \$7,500 each for the recording of one work. Jing Jing Luo received the Walter Hirschson Award for the publication of a work by a composer in midcareer. Richard Campanelli and Yi Chen each received a \$12,500 Goddard Lieberson Fellowship. Justin Dello Joio received the \$5,000 Wladimir and Rhoda Lakond Award. Composition students Richard Adams, Kevin Beavers, Renee Favand, Michael N. Hersch, Luis Prado, and David Taddie each received a Charles Ives Scholarship award of \$7,500, and Pablo Ortiz received the \$12,500 Charles Ives Fellowship "for a composer of extraordinary gifts."

OBSURE NO MORE: Musica Oscura, a U.K.-based label specializing in music written between 1500 and 1700, is being reintroduced to the U.S. this month. The label, a joint venture between the Consort Of Musicke ensemble and Dutch recording company Columns Classics, will be distributed by Koch International. The label was formerly distributed by Omega Records group, which was also distributed by Koch. In assuming direct distribution of Musica Oscura, Koch has lowered the CD price to retailers to \$10.90 and will handle marketing and publicity for the label.

The first release includes a new title, "Don Quixote," in stores Tuesday (23). It presents music written by Henry Purcell, John Eccles, and their contemporaries for a 1694-1695 stage version of the Cervantes novel. However, librettist Don Taylor and Consort Of Musicke director Anthony Rooley have created a new dramatic framework, text, and some new lyrics for the music. The original three-part play by Thomas Durfey, Taylor says, was "fatally trapped in its own time."

Other music of the period has been added. Actor Paul Scofield plays the title role; sopranos Emma Kirkly and Evelyn Tubb are featured singers. The Consort Of Musicke joins the City Waites, specialist in the "low-life ballad repertoire," as Rooley puts it, and the Purcell Simfony. The booklet of this two-CD set includes the full libretto of the new "musical." The Musica Oscura catalog of 21 recordings, including the series "The Purcell Circle," "The Monteverdi Circle," "The Fanshawe Circle," and "Women in Song," will be reintroduced in the coming months. The label will then issue two to three new recordings per year.

WARNER MUSIC PROFITS, REVENUES DOWN

(Continued from page 6)

Sony Music owns the other 50%.

Despite these drags on revenues and profits, Warner Music topped all distributors in domestic market share in the first quarter, with 22.3% of all albums sold, according to market researcher SoundScan. But overall U.S. album sales were down 1.1% in the first three months of the year.

In the quarter, Warner Bros. Records scored a No. 1 album with Alanis Moris-

sette's "Jagged Little Pill." Another top five hit was "Sixteen Stone" by Bush, an Interscope album distributed by Warner Music's WEA through Atlantic Records.

According to SoundScan, Warner Bros. and Atlantic were the No. 1 and No. 2 label groups in first-quarter album market share, at 9.66% and 7.87%, respectively. Warner Music's third label group, Elektra Entertainment, was No. 7, at 3.7%.

Time Warner's filmed entertainment unit, which includes Warner Bros. Pictures and Warner Home Video, had a profitable first quarter. Revenues rose only 3.4% to \$1.22 billion from \$1.18 billion, but operating cash flow increased 10.5% to \$136 million from \$123 million.

New York-based Time Warner plans to purchase up to 15 million shares of its stock on the open market to bolster the price. "We believe our stock is substantially undervalued," states Gerald Levin, Time Warner chairman.

Overall, the company reports combined operating cash flow of \$899 million on consolidated revenues of \$4.5 billion, compared with cash flow of \$681 million on \$3.9 billion in revenues in last year's first quarter. There was a net loss of \$153 million, however, because of cable-system acquisitions and high payments on the company's \$15 billion long-term debt.

JACKSON'S BRIT ACT

(Continued from page 12)

sees himself as some Christ-like figure with the power of healing."

The ITC says that after the broadcast of the show, "viewers complained that the apparently religious overtones of Jackson's performance were offensive."

A statement from the ITC says that while some viewers felt that Jackson's arms-extended posture was meant to present him as a Christ-like figure, "it was also possible to argue that he was attempting to portray himself as a messenger on behalf of disadvantaged people and environmental causes."

The ITC declined to uphold the complaints, saying that no breach of its Programme Code had occurred.

JEFF CLARK-MEADS

LATIN NOTAS

(Continued from page 40)

lorico Kindembo.

Another album worthy of investigation is a multi-artist compilation "La Iguana" (Corason/Rounder), which spotlights *son jarocho*, a loping, quick-paced rhythm powered by guitar, harp, and African-rooted vocal stylings.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil; Marcelo Fernández Bitar in Buenos Aires; and Pablo Márquez in Santiago, Chile.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	39	SELENA ▲	EMI 34123/EMI LATIN 39 weeks at No. 1	DREAMING OF YOU
2	2	5	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
3	3	24	ENRIQUE IGLESIAS	FONOVISIA 0506 HS	ENRIQUE IGLESIAS
4	5	55	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
5	4	108	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
6	NEW ▶		OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS
★ ★ ★ GREATEST GAINER ★ ★ ★					
7	11	2	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
8	7	41	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
9	6	29	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
10	8	11	LA MAFIA	SONY 81722 HS	UN MILLON DE ROSAS
11	10	12	CRISTIAN	MELODY 0510/FONOVISIA HS	EL DESEO DE OIR TU VOZ
12	9	13	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
13	15	6	SHAKIRA	SONY 81795	PIES DESCALZOS
14	13	30	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
15	12	14	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
16	14	23	PETE ASTUDILLO	EMI LATIN 32263 HS	COMO TE EXTRANO
17	18	18	PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
18	17	42	JULIO IGLESIAS	SONY 81604	LA CARRETERA
19	16	26	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
20	19	68	SELENA	EMI LATIN 30907	12 SUPER EXITOS
21	22	7	LA DIFERENCIA	ARISTA-TEXAS 18811/BMG	FUE MUCHO MAS QUE AMOR
22	21	31	MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
23	24	46	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
24	41	31	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
25	20	126	SELENA ●	EMI LATIN 42770	LIVE!
26	25	147	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
27	23	17	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
28	26	6	VARIOUS ARTISTS	RMM 82011	TROPICAL TRIBUTE TO THE BEATLES
29	37	12	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
30	34	86	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
31	28	51	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
32	30	31	THALIA	EMI LATIN 35217	EN EXTASIS
33	32	13	PROYECTO 1	J&N 28857/EMI LATIN	IN DA HOUSE
34	31	51	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
35	29	20	LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
36	33	3	JESUS ALEMANY	HANNIBAL 1390/RKODISC	CUBANISMO
37	27	115	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
38	35	2	VARIOUS ARTISTS	RHINO /AG	SALSA FRESCA: DANCE HITS OF THE '90'S
39	38	27	JON SECADA	SBK 35468/EMI LATIN	AMOR
40	40	147	SOUNDTRACK ●	ELEKTRA 961240/EEG	THE MAMBO KINGS
41	36	147	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
42	42	4	VARIOUS ARTISTS	POLYGRAM RODVEN 531 196	CARNAVAL DE LA SALSA '96
43	RE-ENTRY		BRONCO	FONOVISIA 0509	ANIMAL
44	NEW ▶		VARIOUS ARTISTS	PROTEL/RTP 7010/SONY	MERENGUE EN LA CALLE 8 '96
45	45	141	MANA ●	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
46	44	20	JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
47	43	11	VARIOUS ARTISTS	NELSON/RTP 7001/SONY	FIESTA MIX USA
48	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
49	39	146	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
50	48	20	FAMA	SONY 81718	LAGRIMAS DE ALEGRIA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI/EMI LATIN DREAMING OF YOU	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG TIERRA GITANA	2 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	2 VARIOUS ARTISTS EMI LATIN TEJANO AWARD NOMINEES
3 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	3 GLORIA ESTEFAN EPIC/SONY MI TIERRA	3 LA MAFIA SONY UN MILLON DE ROSAS
4 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	4 VARIOUS ARTISTS RMM TROPICAL TRIBUTE TO THE BEATLES	4 BOBBY PULIDO EMI LATIN DESVELADO
5 OLGA TANON WEA LATINA NUEVOS SENDEROS	5 JESUS ALEMANY HANNIBAL/RKODISC CUBANISMO	5 LA TROPA F EMI LATIN A UN NUEVO NIVEL
6 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	6 VARIOUS ARTISTS RHINO/AG SALSA FRESCA: DANCE HITS OF THE '90'S	6 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
7 CRISTIAN MELODY/FONOVISIA EL DESEO DE OIR TU VOZ	7 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	7 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
8 SHAKIRA SONY PIES DESCALZOS	8 VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DE LA SALSA '96	8 SELENA EMI LATIN 12 SUPER EXITOS
9 RICKY MARTIN SONY A MEDIO VIVIR	9 VARIOUS ARTISTS PROTEL/RTP SONY MERENGUE EN LA CALLE 8 '96	9 LA DIFERENCIA ARISTA-TEXAS/BMG FUE MUCHO MAS QUE AMOR
10 JULIO IGLESIAS SONY LA CARRETERA	10 VARIOUS ARTISTS NELSON/RTP SONY FIESTA MIX USA	10 MAZZ EMI LATIN SOLO PARA TI
11 LUIS MIGUEL WEA LATINA EL CONCIERTO	11 VARIOUS ARTISTS PROTEL/RTP SONY SALSA EN LA CALLE 8 '96	11 INTOCABLE EMI LATIN OTRO MUNDO
12 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	12 JUAN LUIS GUERRA 440 KAPEN/BMG GRANDES EXITOS	12 SELENA EMI LATIN LIVE!
13 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	13 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	13 MICHAEL SALGADO JOEY EN CONCIERTO
14 THALIA EMI LATIN EN EXTASIS	14 EL GENERAL RCA/BMG ES MUNDIAL	14 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN MUNDO DE AMOR
15 PROYECTO 1 EMI LATIN IN DA HOUSE	15 OLGA TANON WEA LATINA EXITOS Y MAS	15 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO

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

CRISTIAN

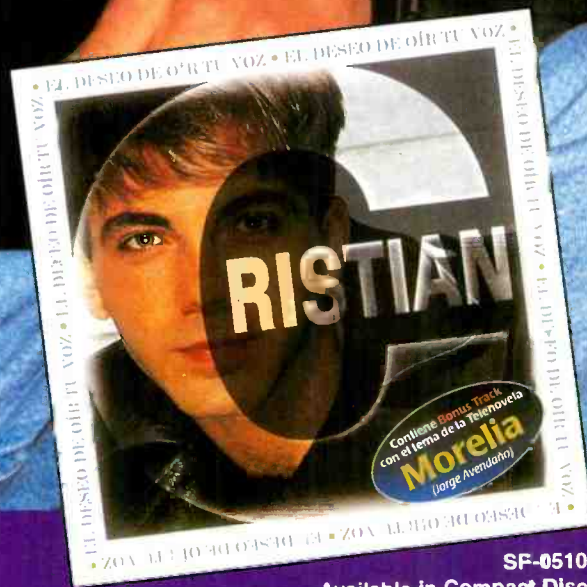
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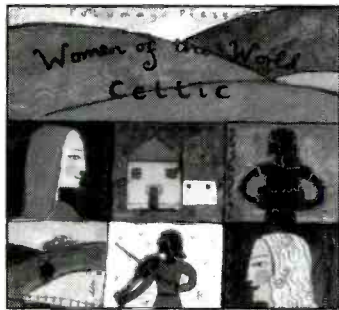


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Billboard.

FOR WEEK ENDING APRIL 27, 1996

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★★★ NO. 1 ★★★★★	
1	1	5	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
			4 weeks at No. 1	
2	2	55	BEST OF NONESUCH NONESUCH 79358/AG	GIPSY KINGS
3	3	7	LORE ATLANTIC 82753	CLANNAD
4	4	9	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
5	6	74	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENNITT
6	5	8	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
7	7	10	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
8	10	60	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
9	8	64	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
10	11	3	FIFA MANGO 531039/ISLAND	ANGELIQUE KIDJO
11	9	5	RIVERDANCE CELTIC HEARTBEAT/ATLANTIC 82816/AG HS	BILL WHELAN
12	12	31	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
13	14	35	CESARIA EVORA NONESUCH 79379/AG HS	CESARIA EVORA
14	13	21	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
15	RE-ENTRY		HEAT OF THE SUN SELVA 1001	STRUNZ & FARAH

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★★ NO. 1 ★★★★★	
1	1	23	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD
			7 weeks at No. 1	
2	2	24	GREATEST HITS EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	7	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
4	4	2	THE ALLIGATOR RECORDS 25TH ANNIVERSARY COL. ALLIGATOR 11011	VARIOUS ARTISTS
5	6	2	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
6	5	35	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	10	35	KEB' MO' OKEH 57863/EPIC	KEB' MO'
8	7	35	BLUES MCA 11060	JIMI HENDRIX
9	8	3	BLUES FOR GREENY CHARISMA 40507/VIRGIN	GARY MOORE
10	11	4	GRATEFUL HEART: BLUES & BALLADS BULLSEYE BLUES 9565/ROUNDER	RONNIE EARL & THE BROADCASTERS
11	14	35	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
12	9	35	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
13	13	2	HOT BISCUITS-HOUSE OF BLUES SAMPLER HOUSE OF BLUES 87008	VARIOUS ARTISTS
14	15	33	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
15	RE-ENTRY		ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP

TOP REGGAE ALBUMS™

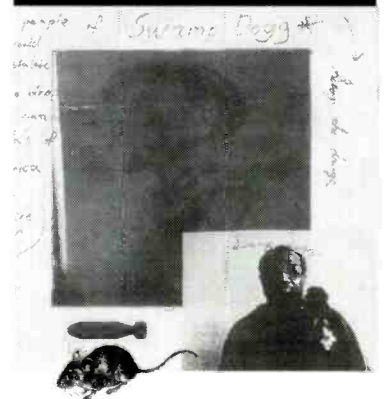
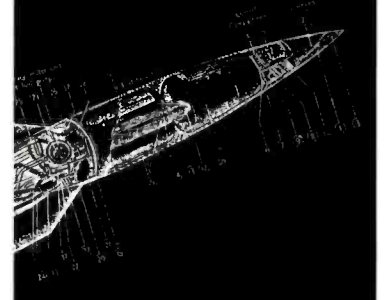
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★★ NO. 1 ★★★★★	
1	1	40	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
			40 weeks at No. 1	
2	2	47	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
3	3	39	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
4	4	23	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
5	5	22	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
6	6	35	SCENT OF ATTRACTION 550 MUSIC 67094* HS	PATRA
7	7	23	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND HS	CAPLETON
8	8	11	RESISTANCE GIANT 24633/WARNER BROS. HS	BIG MOUNTAIN
9	9	117	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
10	10	43	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA HS	DIANA KING
11	11	40	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
12	14	35	REAL TING WEEDED 2006*/NERVOUS HS	MAD LION
13	RE-ENTRY		HERE COMES THE HOTSTEPPER COLUMBIA 67056* HS	INI KAMOZE
14	RE-ENTRY		PROMISES & LIES ▲ VIRGIN 88229	UB40
15	13	17	BLESSED ISLAND JAMAICA 539950*/ISLAND	BEENIE MAN

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

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Songwriters & Publishers

ARTISTS & MUSIC

Hit & Run Strikes With Its Covers Songs Placed Throughout Europe, Southeast Asia

BY NIGEL HUNTER

LONDON—Difficulty in getting covers for songs has been a frequent complaint heard from some music publishers. Artists write (and often publish) their own songs and exclude outside material.

But that situation has improved considerably, according to Dave Massey, creative and international manager of Hit & Run Music. "It's

changed over the last three years," he says. "People realize that a great song can break a whole album and that artists can't always come up with one themselves. There's a lot of song-hungry A&R people and managers out there."

Hit & Run Music is 15 years old, and its genesis was the songs of Genesis and then the solo works of band members Phil Collins and

Mike Rutherford, among others. Headquartered in London, Hit & Run has an office in New York and is subpublished by Warner/Chappell for the rest of the world.

"We're getting covers throughout Europe and Southeast Asia," reports Massey. "It's right across the board—pop, dance, R&B, soul, ballads, and country. The best results are in Scandinavia, Germany, and the Benelux countries. The toughest territories to crack are Italy and Spain, which is partly a language reason coupled with strong national markets."

The Hit & Run writing roster includes three women, a situation still somewhat rare in songwriting, with obvious exceptions like Diane Warren. Hit & Run's Marie Claire D'Ubaldo is Argentine-born and multilingual. Her debut international album was mostly co-written, including three songs with

Rick Nowels and Billy Steinberg. One of the three, "Falling Into You," impressed Celine Dion, who chose it for her current album and a single release.

Shelly Peiken is an American writer who recently relocated from New York to Los Angeles. Signed by Hit & Run in 1990, she has had single covers of her songs by Celine Dion, Curtis Stigers, Jennifer Brown, and Axelle Red. Her co-writers include Roch Voisine, Meredith Brooks, Ivan Matias, Albert Hammond, and Tommy Lee Jones.

Pam Sheyne, from New Zealand and now U.K.-based like D'Ubaldo, scored 27 cuts during 1995 with artists ranging from Sheena Easton to MN8. Her collaboration with Boy Meets Girl has resulted in songs being covered by EMI's Polish star Edyta. Sheyne's international success list includes covers by Vicky Sampson (South Africa), Dara Rollins (Germany), Blue People (Japan), BB Queen (Holland), and Lisa Edwards (Australia).

"The majority of artists looking for songs are women," Massey says, "so it makes sense to have a woman on a writing team. They can bring some-

thing to songs that other women will respond to, whether they're artists or record buyers." Generally, he finds that artist managers and A&R people are accessible and amenable when songs are pitched.

Massey regularly attends MIDEM as a central point for meeting people from the more distant territories and to maximize the chance-encounter factor. While he finds frequent confirmation that music is the international cultural currency, with songs as the catalyst, "language is still a problem in some cases," he says.

"But artists working in strongly nationalistic markets are increasingly recording in English as well, because they want to internationalize their scope and appeal," he notes.

Massey rates Anglo-American song collaboration as "the lifeblood of the industry" and a mutually beneficial learning tool that shapes and reflects trends in popular music. Co-writing and the resultant split in publishing credits and receipts don't discourage him.

"I'd rather have 33 1/3 of a hit than 100% of nothing," he says.



PEIKEN



D'UBALDO



A Break In The Tour. Genghis Angus dropped by the New York offices of BMI recently to meet with the performing right group's president/CEO, Frances Preston. The act's current album is "Echo Park" on the Midnight Fantasy label. Shown, from left, are Midnight Fantasy president/CEO Norman Veit, Allen Kitsetman of Genghis Angus, publicist Mike Millius, Preston, band members Mike Jewell and Clayton Adams, and band manager Brad Fineman.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"FREE RIDE"

Written By Daniel Hartman
Published By Silversteed
Music/Multi-Level Music

"Free Ride" is one of those classic anthems familiar to most lovers of rock, and many bands have performed it live at one time or another. The song first became a hit for the Edgar Winter Group in 1973, when it peaked at No. 14 on the Hot 100 Singles chart. Tavares charted with the song in 1975-76, and it peaked at No. 52. Most recently "Free Ride" was recorded by Audio Adrenaline on its current album, "Bloom."

Audio Adrenaline consists of guitarist Barry Blair, bassist Will McGinniss, keyboardist Bob Herdman, and lead vocalist Mark Stuart. Herdman credits his wife, Jeannette, with suggesting that the band record "Free Ride."

"We wanted to cover 'Put Your Hand In The Hand,' and we played it five or six times, but we thought it sounded too countryish," Herdman says. "Jeannette kept saying, 'Honey, you just have to do this song called 'Free Ride'...' I showed it to everyone. They liked it, and that's how

it came along."

Asked how the band approached recording the song and what sound they were going for, Stuart says, "I think, if anything, it's a little heavier. It fits in well with our style of records because the song is mainly guitar-oriented, and that song is definitely from that era of guitar rock'n'roll music. So it kind of fit in without doing a lot of changes... I think the vocals are a little bit heavier, and the guitar seems to be a little bit heavier. Other than that, there aren't a lot of structural changes to the song."



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HOT LATIN TRACKS
EXPERIENCIA RELIGIOSA • Chein Garcia Alonso • Unimuica/ASCAP, Fonomusic/SECAS

A Blizzard Of New Interest In 'Wizard Of Oz's' Harold Arlen

THE WIZARD OF SONG: Suddenly, Harold Arlen is getting around. The great theater/film composer, and one of the best interpreters of his own songs, is getting lots of long-overdue play these days.

Arlen is arguably a household name solely on the basis that he is the melody man (to the words of frequent collaborator E.Y. Harburg) of the score of "The Wizard Of Oz." Perhaps this legendary film musical saved him from total obscurity, for without his association with it, Arlen would surely not be recognized as the talent behind dozens of standards everyone knows (or should know), such as "Stormy Weather," "Get Happy," "It's Only A Paper Moon," "Blues In The Night," "The Man That Got Away," "Come Rain Or Come Shine," "Right As The Rain," "One For My Baby," "I Love A Parade," "Hooray For Love," "Let's Fall In Love," and "That Old Black Magic."

In recent months, Words & Music is happy to report, Arlen's works have been the sole program of several new albums. Three are from DRG Records, the two-CD "Over The Rainbow—S.T.A.G.E. Benefit For AIDS Healthcare Foundation," K.T. Sullivan's "Sing My Heart," and "Portrait Of Harold" by the Ralph Sharon Trio; also out are Philips Classics' "Come Rain Or Come Shine" with Sylvia McNair and Andre Previn, Sterling's "Out Of This World" by Maureen McGovern, and a reissue of Painted Smiles' compilation "Harold Arlen Revisited."

MPL Communications, in conjunction with S.A. Music Co., a publishing operation headed by Arlen's son, Sam, has compiled a two-CD compilation, "Harold Arlen—Rediscovered," which, while not intended at this point for commercial release, is meant to showcase Arlen's art to radio stations and other trade sources.

It features 41 Arlen songs as performed by top-flight performers over

the years, including 10 performances by Arlen, the Buffalo, N.Y.-born son of a cantor. The compilation's title is also the name of a new 39-song, 200-page Arlen folio just published by Hal Leonard Corp.

MPL's VP of promotion and new product development Bill Porricelli says of the CD set and folio, "It was important that we focus on a good number of the lesser-known compositions that have not received much attention in the past. However, we found it impossible not to include a number of classics. We are not ruling out the possibility of a consumer release in the not-too-distant future."

Some of the rarities on the album include lyrics by singer Peggy Lee and "Annie" lyricist Martin Charnin. Besides Harburg, Arlen's most productive lyricist teammates

included Johnny Mercer, Ira Gershwin, Leo Robin, Truman Capote, and Ted Koehler.

Arlen's melodies are housed in MPL's E.H. Morris &

Co. and Harwin Music, S.A. Music, and Warner Bros. Music. In some instances, song rights are split among them.

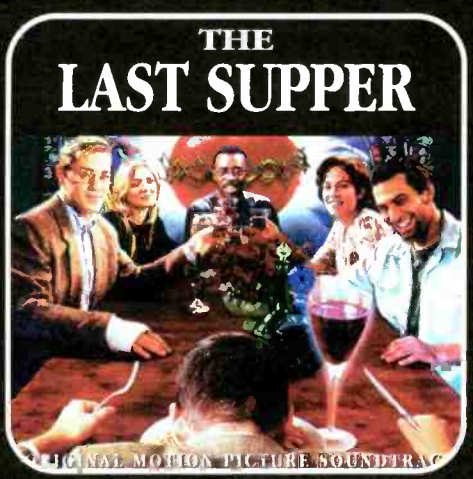
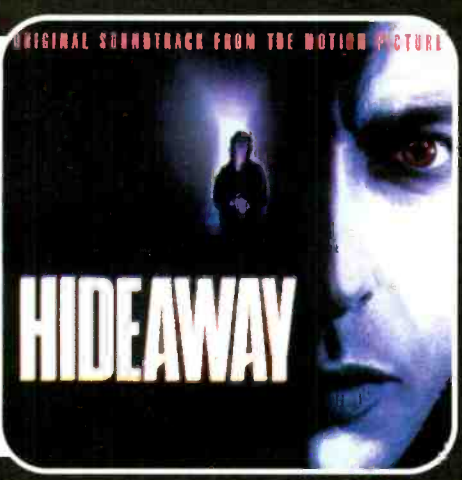
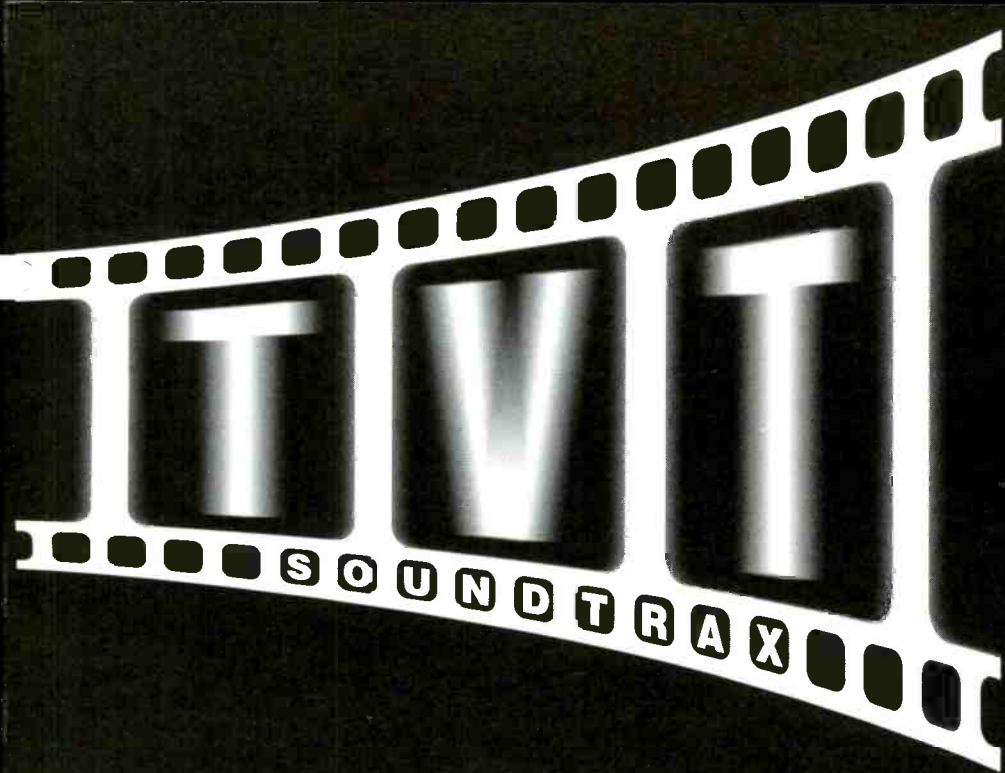
Arlen died in 1986 at the age of 83. As a final note, Porricelli says that Arlen's son is in "the process of negotiating a deal to bring the story of his father to the big screen or TV. A script has been developed, and Sam Arlen is currently meeting with various studio executives regarding the rights to produce the project." It will certainly have a great score.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. The Dave Matthews Band, "Under The Table And Dreaming."
2. Jekyll & Hyde, Vocal Selections.
3. John Tesh, "The John Tesh Collection."
4. Fates Warning, "Best Of Fates Warning."
5. Tesla, "Time's Makin' Changes."



by Irv Lichtman



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SOUNDTRACKS

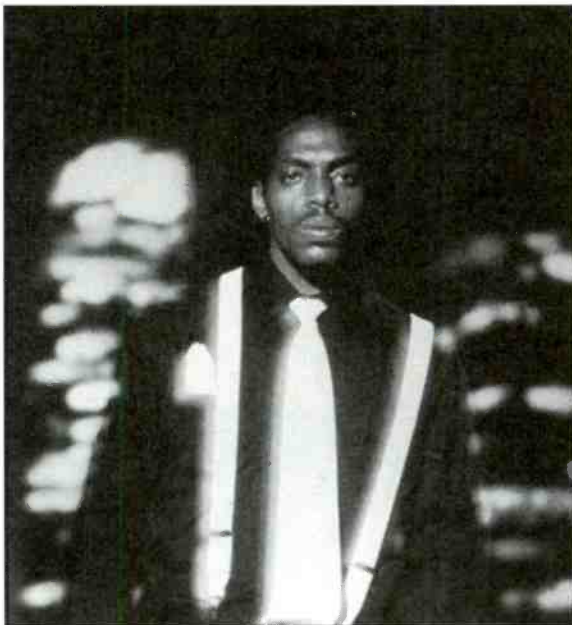
One look at The Billboard 200 is all it takes to reveal how healthy the soundtrack market is at the end of the first third of 1996. "Forrest Gump" is quintuple platinum, "Waiting To Exhale" is platinum four times over, "Dangerous Minds" and "Pocahontas" are triple platinum, "Pulp Fiction" is double platinum, and more recent films—many of them Oscar-nominated—have also filled the chart: "Mr. Holland's Opus," "Leaving Las Vegas" and "Dead Man Walking."

The glowing complexion of the soundtrack market is also in evidence on the Hot 100, where three singles from Arista's "Waiting To Exhale" have dominated the two top positions this year. Whitney Houston's "Exhale (Shoop Shoop)" hit No. 1 and then set a record by remaining No. 2 for 11 weeks, while Brandy's "Sittin' Up In My Room" and Mary J. Blige's "Not Gon' Cry" both peaked at No. 2. And approaching its 40th week on the chart is one of the biggest singles of the '90s: it's certified triple platinum, it was No. 1 for three weeks and was the top single of 1995. But it's the label that is one of the most interesting features of Coolio's megahit "Gangsta's Paradise." The track from "Dangerous Minds" appears on the MCA Soundtracks imprint, designed especially for soundtrack albums released by the Universal City, Calif.-based company.

It's not the first single to appear on the Hot 100 on a soundtracks-specific label. In 1994, General Public's reworking of the Staple Singers' "I'll Take You There" from the "Threesome" soundtrack was released

'Track Meet: This Year's Film-Music Market Is Already Off To The Races

BY FRED BRONSON



"Paradise" Found: Coolio's track helped make "Dangerous Minds" a hit.



Eat & Kill: Shonen Knife's music is featured in "Last Supper."

under the Epic Soundtrax banner. But it does portend the growing trend to record-company divisions devoted specifically to music from motion pictures.

It's not a surprising trend, given the success Epic Soundtrax has had with albums like "Forrest Gump" and "Sleepless In Seattle." New York-based TVT Records, which scored a leftfield success in 1995 with the "Mortal Kombat" soundtrack, has formed a TVT Soundtrax subsidiary, which will soon issue its first two releases, according to CEO/President Steve Gottlieb. "The Last Supper" and "Heavy" are both independent films that were screened at the Sundance Film Festival. Since the announcement of the new cinematic division, the label has been offered a number of film projects each week. "We really pick and choose what we want to work on," says Gottlieb. "We look for a director with a really strong sense of music. Soundtracks are most interesting when they give the consumer an excuse to explore an area of music they wouldn't otherwise explore. We're not looking to do an all-hit, alternative soundtrack with multi-platinum alternative artists that are selling to the same alternative kids. I don't think that's what we do best. We're more interested in exposing new music or new attitudes or something that isn't mainstream yet to a bigger public."

"The Last Supper," about graduate students who invite right-wing conservatives to dinner and kill them, features a score by Devo's Mark Mothersbaugh (who also composed the music for the current "Bottle Rocket"), as well as hits by KC &

Continued on page 52

Disney's THE HUNCHBACK OF NOTRE DAME

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All-4-One appears courtesy of Blitz/Atlantic Records. Walter Afanasieff appears courtesy of Sony Music. Bette Midler appears courtesy of Warner Bros. Records, Inc.





In France, THE MARKET SOUNDS OFF With Big Figures And "A Lot Of ROOM FOR ACTION"

BY EMMANUEL LEGRAND

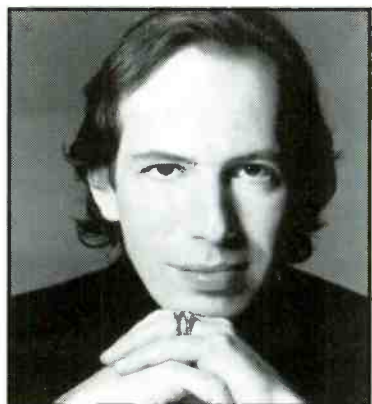
PARIS—The centenary in 1995 of the first public cinema presentation by the brothers Lumiere was a milestone widely celebrated in France. Although Thomas Edison in America invented the Kinetoscope one year earlier, last year's celebration came as reminder that France has a long cinema tradition, with Europe's largest indigenous film industry producing more than 100 movies each year.

In recent years, some scores for French films have become major successes, such as Eric Serra's "The Big Blue" (Virgin), which sold more than 1 million units in

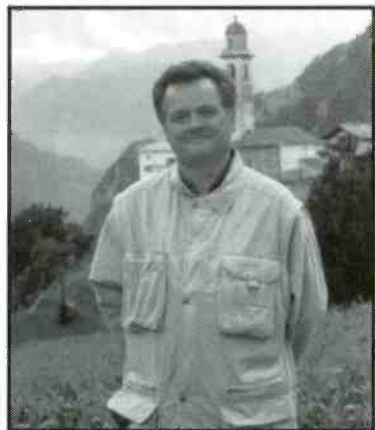


industry and public taste for local films has had a direct effect on the development of original soundtracks in France. Labels have set up specialized divisions dealing with the production of soundtracks and have stopped treating the albums as one-offs.

One key local player is French indie Auvidis, which in 1993 launched a new imprint—Travelling—to develop original soundtracks in the wake of the success of the baroque soundtrack of "Tous Les Matins Du Monde," which sold more



Hans Zimmer scored "Broken Arrow."



Milan CEO Emmanuel Chamboredon



Auvidis invested in "Farnelli" film.

than 600,000 units worldwide. Soundtracks now account for some 20% of the label's total revenues.

Auvidis president Louis Bricard says his goal is to establish links with film-produc-

tion companies and offer a full service, including investing money in the production of the soundtracks, as it did for "Farnelli," contributing some 1.5 million French francs (\$300,000).

"We are going to broaden our activities to soundtracks not only related to classical music but also to world music," says Travelling manager Paul Lavergne. Auvidis is also diversifying into soundtracks for animation products, with the release of "Le Monde Est Un Grand Chelm," with a score composed by Michel Legrand, and into TV scores.

Another global player is Paris-based Milan, which has a network of offices around the world and a distribution deal with BMG. Emmanuel Chamboredon, president/CEO of Milan, views soundtracks as a niche market that can often deliver big figures on albums—such as the music for the films "Diva" or "Ghosts."

Chamboredon is proud that Milan has been recognized by Hollywood as a reliable partner for soundtracks. The label's releases for 1996 include "Broken Arrow," starring John Travolta, composed by Hans Zimmer; Christopher Young's

soundtrack for "Copy Cat" and "Bed Of Roses," by Michael Convertino, with a song by Scarler. PolyGram Music Publishing has also set up its own unit, PolyGram Music For Films, handled by Mercury Records. Among its signings is composer Goran Bregovic, who has recently delivered the music of "Underground," winner of the Palm D'Or at the Cannes Film Festival in 1995.

A newcomer is La Bande Son, an affiliate of pay-channel Canal Plus, which has, among other things, co-produced the soundtracks of "Pulp Fiction" with MCA. Managed by Olivier Bloch-Laine, this unit will work closely with the channel's projects. "We are involved in movies from upcoming filmmakers as well as more commercially oriented projects," says general manager Jacques-Olivier Broner.

For production companies, the value of soundtracks is important in that the investments can be recouped on a wider basis than domestic music albums, as the soundtracks are released with the movies in different territories. "Over 50% of our business is made via exports," reveals Travelling's Lavergne. "It offers a lot of room for action." ■

THE WORLD OF Milan
SPINS INTO
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MILLENNIUM

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 MEXICO CITY
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 RIO DE JANEIRO
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GETTYSBURG
 GHOST
 NINE MONTHS
 STARGATE

Milan

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GLOBAL SOUNDTRACK PULSE

MILAN—The art of soundtrack composition is being recognized by the cinema industry's newest award, Premio Rota, which was presented for the first time last October in Rome. The award presentation is co-sponsored by the Rome-based soundtrack specialists CAM and a trade newspaper, and the prize is named for Nino Rota, who was best-known for his work with Federico Fellini, from the director's earliest films



Italy's new Premio Rota award celebrates the art of soundtrack composition.

until Rota's death in 1979. The composer of scores for Fellini classics including "La Dolce Vita," "8 1/2" and "La Strada," Rota also composed film music for King Vidor ("War And Peace"), Luciano Visconti ("The Leopard"), Franco Zeffirelli ("The Taming Of The Shrew") and Francis Ford Coppola's masterpieces, "The

International

Godfather" and "The Godfather Part II." Ennio Morricone was the recipient of the first Premio Rota, at a ceremony whose attendees included directors

Giuseppe Tornatore and Dario Argento (whose latest thriller, "The Stendahl Syndrome," was scored by Morricone). The maestro's prize was presented by Rota's cousin Paola Silvia Rota-Blanchaert, CAM president Francesca Campi and Peter Cowie, international publishing director of *Variety*.

Morricone, universally known for his theme for "The Good, The Bad & The Ugly" and other atmospheric soundtracks to Sergio Leone's legendary spaghetti westerns, conducted the Ensemble Roma Sintonietta in a performance of his new chamber-music pieces, while Andrea Morricone, who has collaborated with his father on the "Nuovo Cinema Paradiso" soundtrack, conducted the

ensemble, performing works including excerpts from "Mission" and "Sacco & Vanzetti."

Planning for this October's event is under way, and CAM spokeswoman Alessandra Balzano says emerging talent will also be recognized. "This year we will be internationalizing the Premio Rota, and we are looking at venues outside of Italy," says Balzano.

"We have invited international conservatories to nominate their best graduates specializing in film music for a special jury award recognizing young talent," says Balzano, who adds that the Premio Rota's principle prize differs from others—such as the American Academy Award—in that, instead of rewarding the composition for one particular film, it recognizes the lifetime achievements of a composer who has demonstrated dedication to cinema with particular constancy, commitment and success.

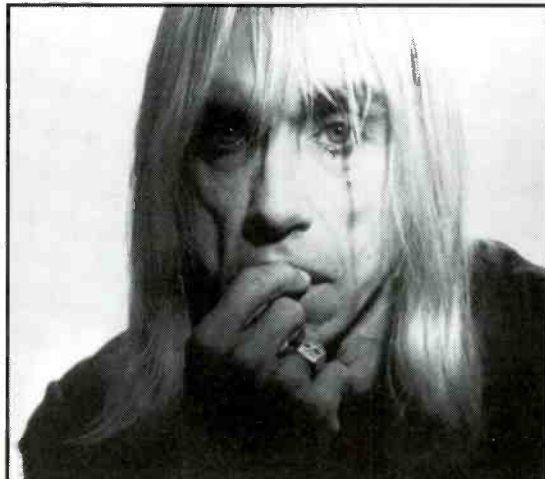
—MARK DEZZANI

LONDON—The soundtrack of what's already been hailed as "the best British film of the year" is heading for the U.S. in June.

"Trainspotting," the bestselling drug-culture novel by Scottish writer Irvine Welsh, became an immediate hit at the British box office in February in the film version directed by Danny Boyle, and in turn spawned a U.K. hit for the accompanying album.

The 14-song soundtrack, released in Britain on the EMI Premier label, features an attractive selection of modern rock both old and new: Iggy Pop's "Lust For Life" and Lou Reed's "Perfect Day" share space with new tracks by such hot U.K. acts as Pulp, Elastica and Damon Albarn of Blur. Also included is "A Final Hit" by Leftfield, the experimental British dance group that had a big hand in the EMI soundtrack of Boyle's previous picture, "Shallow Grave."

The "Trainspotting" album sold some 85,000 copies in the U.K. in the first three weeks of its release, according to EMI A&R director Tris Penna, who adds that the U.S. release of the album on Capitol Records will coincide with the film's American release in June.



"Trainspotting" Pop: Iggy's "Lust For Life" shares space with music by Pulp, Leftfield and Elastica on the soundtrack to "the best British film of the year," which hits the U.S. in June.

"These things normally follow the release of the film, but this record's got a life of its own as well," Penna says, also noting the pan-European release of the album in recent months. EMI Premier does not have rights to release singles from "Trainspotting," although Pulp's "Mile End" is included on the band's current U.K. single for Island, "Something Changed."

Penna is optimistic about the soundtrack's—and the film's—chances in the U.S. "The American market does seem to receive soundtrack albums better," he says, "because they tend to look upon film as being a national institution."

—PAUL SEXTON

MELBOURNE—Things have been going Abba-olutely Fab for PolyGram Australia. The inclusion of Abba tracks on soundtracks to the Aussie movies "Muriel's Wedding" and "Priscilla Queen Of The Desert" coincided with a major '70s kitsch revival in local clubs here.

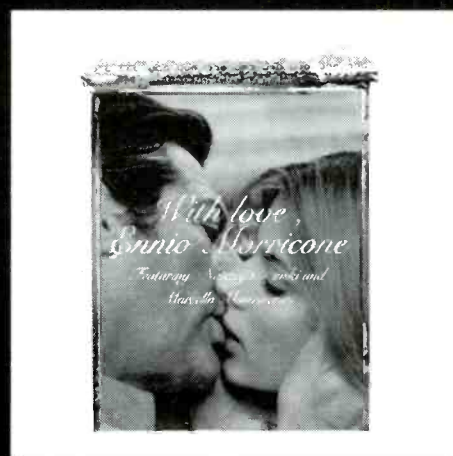
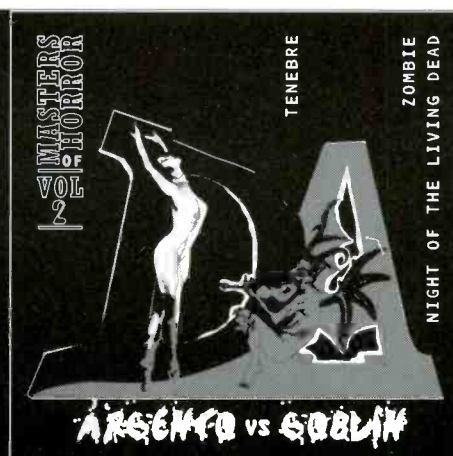
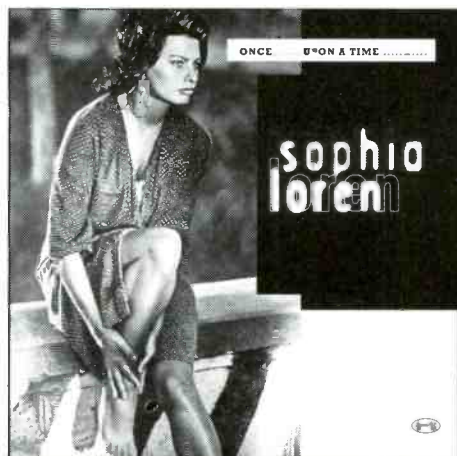
Abba's inclusion in the soundtracks came about in different ways. "Priscilla" director Stefan Elliott worked with PolyGram Music Publishing professional manager Kim Green for six months before shooting began, with a specific brief: "Original recordings and female voices, from that period," says Green. In the case of "Muriel," writer/director P.J. Hogan was an Abba fan who wove the band's music into the script. He then approached film-music supervisors Mana Music to gain license clearance.

"He felt their songs captured the character's aspirations," says Chris Gough, general manager of Mana, who tapped PolyGram to issue the soundtrack.

The albums were marketed here primarily through TV. "The biggest soundtracks are usually music-driven films," observes Tim Prescott, PolyGram's commercial manager. "Both these movies were highly visual and entertaining, with memorable scenes we could incorporate into the ads."

Aided by airplay for its '70s disco-orientated tracks, "Priscilla" has sold more

Continued on page 54



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original
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NEELIE HOOPER

The Truth About
CATS and DOGS
Suzanne Vega
Sting
Squeeze
&
MANY OTHERS

GREAT
HYPE
WHITE
with D.J. U-Neek
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Aveso



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SOUNDTRACKS

'TRACK MEET

Continued from page 47

The Sunshine Band, Ten Years After and Shonen Knife. "Heavy" stars Evan Dando, Deborah Harry and Shelley Winters, while the soundtrack sports music from Dando as well as Freely Johnston and TVT's the Connells, an American group that scored a hit single in Europe last summer with "74-75." That's the track included in "Heavy."

EXHUMED TRACK MADE THE ALBUM A HIT

It isn't just labels like Epic Soundtrax, MCA Soundtracks and TVT Soundtrax that are having success. The strong activity of soundtracks is underlined by the success of labels that were created to release motion-picture scores.

The Milan label, founded over 15 years ago in Europe by music publisher Emmanuel Chamboredon, has made its mark in America with scores from films like "Stargate," "Diva" and "Benny And Joon." The latter experienced sales of 400,000, thanks to the track "I'm Gonna Be," which turned into a Top 5 hit for the twin brothers from Scotland known as the Proclaimers.

"Radio picked up on the Proclaimers, and we reacted very quickly," says Milan COO Tobias Pieniek. "We spent a lot of money promoting it. The result: the 5-

year-old track was a hit single on Chrysalis and benefited both Milan's soundtrack disc and the re-release of the Proclaimers' album on Chrysalis.

Not all soundtracks produce a hit single, and Milan has enjoyed success with score-based albums, such as the current "Broken Arrow," featuring music by Oscar-winner Hans Zimmer. First-week sales were very impressive for the action film, according to Milan's marketing director, John Hudson. "The box office drove people into the stores," he explains of the album that didn't enjoy the benefit of airplay.

"We like to think of soundtracks as the re-living of the celluloid dream," Pieniek says. "People walk out of the movie having been moved, and having been moved, they want to re-live and extend that emotional experience. The only way they can do that is with the soundtrack album."

Chamboredon concurs and predicts that new technology will not change that experience: "People say, 'With digital video, what will happen to soundtrack albums?' They're two very different devices. To watch a movie is one thing; to listen to the music is a completely separate thing. One doesn't hurt the other."

Hudson backs up this idea, based on the impact of home-video releases on album sales. Milan's "Bed Of Roses" soundtrack, still selling well after the film's disappointing box-office performance, is expected to enjoy a sales spike following the release of the home video in June.

Milan's latest release is the soundtrack to "Primal Fear," featuring a James Newton Howard score for the Richard Gere film. The label also has the soundtrack to a film that Jodie Foster has been touting, "Hate." And between now and summer, the label will release Nusrat Fateh Ali Khan's score to the much-anticipated movie out of India, "The Bandit Queen."



TVT scored a leftfield smash with "Mortal Kombat" soundtrack.



Celine Dion: perfect timing

FROM "PARADISE" TO BURBANK

One label executive who has experience with soundtrack-specific labels from more than one vantage point is Kathy Nelson. When she was heading up MCA Soundtracks, Nelson was responsible for matching up Coolio with the project, resulting in the international best-seller "Gangsta's Paradise." Last January, she departed Universal City to become president of music for the Disney Motion Picture Group. Her music department serves all of the studios under the Disney banner, including Touchstone, Hollywood, Walt Disney and Caravan. Nelson

also works closely with the Disney-distributed Miramax logo.

"The advantage of not being affiliated with one label and serving the picture first means I can go where I need to go to get the artists I need," says Nelson. That's exactly what she did for the film "Up Close And Personal," starring Robert Redford and Michelle Pfeiffer. The music department commissioned a few songwriters to write for the film, including hit-maker Diane Warren, who penned "Because You Loved Me." Nelson explains, "It was a matter of casting the song with the right artist in regard to who would do a great job...you [also] have to pick an artist who has a window of time where the song can come out as a single on a specific date. If the timing is off, it's never going to work."

The magic Nelson created with Coolio's "Gangsta's Paradise" was repeated when

the Disney exec found an artist who could deliver the song and release it as a single. Celine Dion filled the bill perfectly. "It happened that she had not finished her album," explains Nelson. "She loved the song, and we made arrangements for it to appear on her album." Another track had already been chosen as Dion's first single off the "Falling Into You" disc. Her label agreed to coordinate the release of "Because You Loved Me" with the timing of the film's release, according to Nelson. The result: Dion's fastest-rising single ever. The 550 Music release debuted at

Continued on page 54

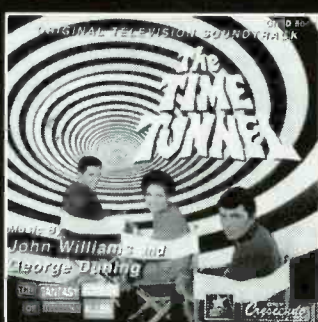
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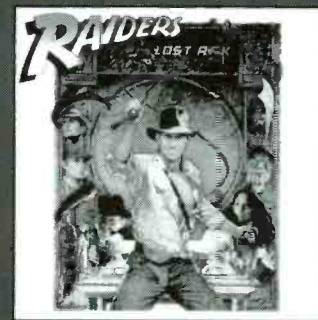
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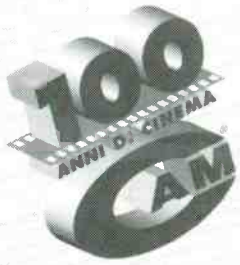
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SOUNDTRACKS

'TRACK MEET
Continued from page 52

No. 36 on the Hot 100, catapulted to No. 5 the following week, and in its third week of release hit No. 1.

Next, Nelson hopes to complete a triple-play by working with Coolio once more. The multiplatinum artist is remaking Lakeside's "It's All The Way Live" and teaming up with that group for the new version, which will grace the soundtrack of "Eddie," a new Whoopi Goldberg film scheduled for release May 31.

PIGS, PARTIES AND FILM PRESERVATION

Another well-respected soundtracks-specific label is Studio City, Calif.-based



Rhino boxed up Mickey Rooney and Judy Garland's MGM musicals.

Varese Sarabande. The label keeps up a steady release of scores from current films, like the surprise hit "Babe" and the gay-themed "It's My Party," featuring music by Basil Poledouris and a closing-credits song from Olivia Newton-John. But Varese's soundtrack releases are not confined to current motion pictures. One of the label's most unusual releases is "Star Wars: Shadows Of The Empire," in stores this week (23). It's not the soundtrack to the fourth installment of George Lucas' famed series, but the original score for a new book that takes place between "The Empire Strikes Back" and "Return Of The Jedi." The enhanced CD features 40 minutes of original music by Joel McNeely and images from the Nintendo video game for "Shadows Of The Empire."

Varese Sarabande is also placing a heavy emphasis on preserving scores from classic films. Coinciding with the restoration and upgrade of Alfred Hitchcock's 1958 masterpiece "Vertigo," Varese has re-recorded Bernard Hermann's score, featuring McNeely with the Royal Scottish National Orchestra. The album features 30



"Benny And Joon" album sold 400,000 units for Milan.

minutes of previously unavailable music. Varese also has released Jerry Goldsmith's new recording of the Alex North score to Tennessee Williams' "A Streetcar Named Desire."

Varese is not alone in its preservation tactics. Since teaming with Turner Classic Movies, the Rhino Movie Music logo has appeared on classic soundtracks of MGM musicals like "Gigi" and "The Harvey Girls," as well as a boxed set devoted to the songs of Mickey Rooney and Judy Garland and the six-CD boxed set of "That's Entertainment!" featuring the best songs from MGM's bountiful library of movie musicals.

Whether they are saving the past, recording the present or preparing for the future, the soundtrack-specific labels share two important properties: an abiding love for the motion-picture industry and a heartfelt commitment to preserve the rich heritage of movie music on disc for today's consumers as well as tomorrow's. ■

Top Soundtrack Albums

(YEAR TO DATE)

This Spotlight's Top Soundtracks chart is based on SoundScan units registered during each week that a title appeared on The Billboard 200 since the start of the chart year, which began with the Dec. 2 issue, through the March 30 Billboard. It was compiled by Michael Cusson and Geoff Mayfield and serves as a progress report on which titles might appear in the Top Soundtrack chart in December's Year In Music issue.



- | | |
|------------------------------------------|------------------------------|
| 1. WAITING TO EXHALE | Arista |
| 2. DANGEROUS MINDS | MCA Soundtracks |
| 3. PULP FICTION | MCA |
| 4. FRIENDS | Reprise |
| 5. MORTAL KOMBAT | TVT |
| 6. POCAHONTAS | Walt Disney |
| 7. DON'T BE A MENACE TO SOUTH CENTRAL... | Island |
| 8. FORREST GUMP | Epic Soundtrax |
| 9. FRIDAY | Priority |
| 10. BATMAN FOREVER | Atlantic |
| 11. DEAD PRESIDENTS | Underworld |
| 12. THE LION KING | Walt Disney |
| 13. MR. HOLLAND'S OPUS | Polydor |
| 14. TOY STORY | Walt Disney |
| 15. DEAD MAN WALKING | Columbia |
| 16. CLUELESS | Capitol |
| 17. THE SHOW | Def Jam/RAL |
| 18. A THIN LINE BETWEEN LOVE & HATE | Jac-Mac |
| 19. NOW AND THEN | Columbia |
| 20. FROM DUSK TILL DAWN | Los Hooligans/Epic Soundtrax |
| 21. BED OF ROSES | Milan |
| 22. LEAVING LAS VEGAS | Pangaea |
| 23. BEAUTIFUL GIRLS | Elektra |
| 24. DESPERADO | Epic Soundtrax |
| 25. GOLDENEYE | Virgin Movie Music |

GLOBAL SOUNDTRACK PULSE

Continued from page 50

than 350,000 copies in Australia (almost five-times platinum in the market) and "Muriel" has come close to gold, with sales of nearly 35,000 units. These are impressive figures for a territory where many soundtracks generally shift just a few thousand. The effect was obvious, notes Prescott, when the label's "Abba Gold" compilation went Top 10 and sold more than 100,000 copies.

The overseas film success of "Priscilla" has propelled worldwide sales of the soundtrack to more than 1 million units, including roughly 500,000 units

through Island Records in the U.S. Polydor reports that U.S. sales for "Muriel's Wedding" have reached 100,000 units.

PolyGram Australia increased its commitment to soundtracks last September with a new film division. One of its first projects is Nadia Tass' "My Entire Life," with a soundtrack set in the late '60s. PolyGram Music Publishing is also involved with the independently made "Shine," which was acclaimed at Robert Redford's Sundance Film Festival this past February. PolyGram supplied two songs, and one of its writers, David Hirschfelder, composed the score.

—CHRISTIE ELIEZER ■

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ARTISTS & MUSIC

Tribe Revamps Producer Division

L.A.-Based Firm Cuts Its Fees From 15% To 10%

■ BY PAUL VERNA

A handful of lucky producers, engineers, and mixers have just received the kind of news they always dream about: Starting immediately, the fee they pay for representation of their services is reduced to 10% of their earnings, from the previous rate of 15%.

That is because Bob Raylove, an industry veteran who operates the producer division of Los Angeles-based

entertainment services group Tribe, has decided to restructure his company as a talent agency rather than a personal management operation.

Accordingly, his new fee reflects the standard among talent agents, instead of the 15%-25% that personal managers typically charge.

Raylove—whose clients include Al Schmitt, Brooks Arthur, Bernard Edwards, and Jim Gaines—says he realized that his services were more in line

with procurement of employment and networking than personal management.

"Producers don't need to be babysat," says Raylove. "Working with them is more about procuring employment and negotiating contracts, as opposed to developing careers. It's hard for me to convince myself that it's worth a 15% commission."

He adds, "We're not a management company, we're an agency. We should be charging agency fees."

Although Tribe will be charging less, its service will not be diminished in any way, according to Raylove.

"We will offer the same exact service we always have: procurement of employment, networking for producer/engineers, negotiating deals, and doing most of the contractual work."

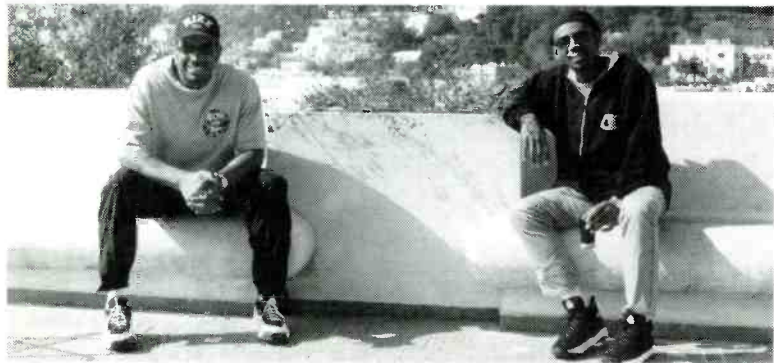
Raylove says he hopes to make up the immediate shortfall in revenues with the addition of new clients.

"Producers, engineers, and mixers are going to appreciate it," he says of the fee reduction. "We're being honest with them and representing them as an agency."

However, Raylove says, his competitors are not likely to welcome the change.

"It's something I don't think the other producer managers are going to

(Continued on next page)



Tribe clients and Power Station members Tony Thompson, left, and Bernard Edwards take a break from recording their upcoming album at Capri Digital Studios on the Italian island of Capri. Edwards is producing the record, which also features Robert Palmer and John Taylor.

Independent Greg Rike Productions Is A Testament To Perseverance

■ BY DAN DALEY

ALTAMONTE SPRINGS, Fla.—Greg Rike is like most independent studio owners: near-obsessive about every detail of his facility and staff, divorced, ready to put in 16-hour days, outspoken about equipment choices, and convinced that he knows his market better than competitors. And, like many other studio owners in a business plagued by tough competition and static rates, he has persevered through financial hard times that might have persuaded some entrepreneurs to shuck the headaches of ownership and take a staff gig at a corporate facility.

But what sets Rike apart from his cohorts is that he has built a thriving recording and audio-video post-production business from a wheelchair for the last nine years, after a spinal-cord injury in June 1987 rendered him a quadriplegic, paralyzed below the chest. And in doing so, Rike has perhaps singlehandedly set a new benchmark for what defines dedication in an independent studio owner.

"If I kick you, it's a miracle," he quips as he parallel parks his wheelchair at a table in an Altamonte Springs restaurant at midnight, with one long day in the studio almost

behind him and another ready to start in eight hours. The 44-year-old Dayton, Ohio, native came to De Land, a suburb of Daytona Beach, Fla., in 1971 to recover from a bout of hepatitis. He played in bands as guitarist and keyboardist but began working in construction contracting during Central Florida's building boom of the mid-'70s, getting married and looking at a more conventional career.

But when that industry began to slow a few years later, Rike started playing part time in local club and party bands, simultaneously experimenting with the then nascent art of home recording with a Teac 4-track deck. Before long, his cabinet shop was taken over by recording equipment and he was doing jingles for regional advertising agencies.

"The first one was for Big Bob's Amoco station, which I traded for a rebuild of my Volvo's engine," Rike says, laughing. His studio hosted Waylon Jennings' voice-overs for the "The Dukes Of Hazzard" TV show, which furthered his reputation, as the studio, then called Morning Sun Productions, grew from 4 to 8 to 16, and, finally, 24 tracks.

When he and his wife and partner, Nancy, divorced in 1986 after 12 years of marriage, she sold her half of the studio to Rike's new partner, and the studio seemed to prosper for the next six months. But Rike's passion for music was never completely subsumed by the business of recording. He was playing guitar with a local band at a

graduation party and joined the partygoers in jumping off a trampoline into a small pond on the host's property. The first head-first jump went fine, prompting Rike to clasp his hands behind his back for the second. Pushing off the trampoline mat for the dive was the last time he would use his legs.

"I knew I had slipped coming off and hit the edge of the pond head-first, though it didn't feel like I had hit very hard at all," he recalls. "There was just this electric jolt, like you feel when you hit your funny bone. In fact, at first I joked to myself that I had shorted out when I hit the water. I could hear people talking. They thought I was joking, just floating there. But then I realized what had happened. I was holding my breath three feet under the surface, and I knew what was coming. There was no sense of panic. I just thought, 'It's funny, I never thought it would end like this.' I was ready to let go."

But Rike was pulled from the water just in time and airlifted to a local hospital, where he spent the next four months in intensive rehabilitation. During that difficult time, the studio's fortunes declined as precipitously as his own; Rike asserts that during his absence, his erstwhile partner took cash from the business and kept client deposits while never completing the work. Adding insult to injury, Rike learned that the studio's health-insurance premiums had not been paid, leaving him responsible for the mountain of medical bills incurred by his

(Continued on next page)

newsline...

DIGITAL AUDIO PRODUCTION COMPANY 52ND STREET DIGITAL will offer technical workshops to industry professionals on analog mixdown, CD-R technology, digital editing, and the mastering process. The sessions, scheduled for Tuesday (23) and Thursday (25), will be conducted by Kris Solem, the facility's VP of production and engineering.

CONSOLE GIANT SOLID STATE LOGIC has opened an office in Singapore, to be headed by Chang Kheng Wah, a seasoned professional in the Asian pro audio industry who previously served as managing director of Studer Revox in Singapore. SSL Asia will directly service pro audio markets in Singapore, Malaysia, Indonesia, and the Philippines and will support distributors in Hong Kong, China, Korea, and Thailand, according to an SSL statement.

"Solid State Logic's strength in Asia has grown dramatically in recent years, with production systems and console sales to leading facilities, including China Central Television, Seoul Recording Studios in Korea, Star TV in Hong Kong, 4MC in Singapore, Worship Music in Indonesia, and Platinum Studios in Taiwan," says the SSL statement.

In addition to the new Asian office, Oxford, England-based SSL has subsidiaries in France, Italy, Japan, and the U.S.

In other SSL news, the company announced sales of its top-of-the-line 9000 J series consoles to Larrabee North in Los Angeles (two boards) and Quad Recording in New York. Also, SSL sold an SL 4000 G Plus board with Ultimatum to Recording Arts in Nashville.

KNOWLEDGE INDUSTRIES PUBLICATIONS, in preparation for the market debut of DVD later this year, will present a seminar titled "DVD Briefing: Implications & Applications," scheduled for June 2-4 at the Red Lion Hotel in San Jose, Calif. Timed to precede this year's U.S. Replitech show, scheduled for June 4-6 at the San Jose Convention Center, the symposium will cover all aspects of DVD content development. The organizers hope to attract 1,000 attendees from the fields of production, post-production, film, replication, software development, mastering, marketing, multimedia, compression, and research and development.

The event is sponsored by Philips, Nimbus, and MDME, as well as 3M, Sanyo Verbatim, Optical Disc Corp., Pioneer, and the Optical Video Disc Assn.

THE SOCIETY OF PROFESSIONAL AUDIO RECORDING SERVICES will hold its annual business conference May 17-19 at the Beverly Garland Holiday Inn in North Hollywood, Calif. The event, titled "Surviving The Chaos—Develop A 21st Century Business," will cover topics of concern to studio owners. Featured speakers include attorney Barbara Frantz, consultant Ole Carlson, Progressive Networks CEO Rob Glazer, journalist Allan Varela, industry veteran Mel Lambert, facility designer Russ Berger, and pro audio pioneer Rupert Neve.

The conference is sponsored by Amek, AMS/Neve, Avid/Digidesign, Euphonix/Spectral, EdNet, Fairlight, Musicam Express, Sascom, Solid State Logic, Sony, and Soundmaster.

3M WILL DISCONTINUE its longstanding Visionary Award, which honors innovative audio projects. The company's Audio Video Products Division says that qualifying albums that chart on or before June 30, 1996, will have until Aug. 31 to submit request forms for the award. 3M recently exited the tape business. Interested parties may contact 3M's Visionary Award headquarters at 800-548-5585.

AWARD-WINNING STUDIO ARCHITECT JOHN STORYK of Walters-Storyk Design Group has embarked on several new projects in various territories. Storyk recently worked on a 700-seat performance arts center in Kuala Lumpur, Malaysia; the \$12 million Synchronsound Studios, also in Kuala Lumpur; a home studio for Grammy-winning mix engineer Mick Guzauski; Full Sail Center for the Recording Arts in Orlando, Fla.; audio commercial production company Credence and the Radon Tapes facility, both in Bombay, India; Moody Broadcasting and Steve Shafer Music, both in Chicago; Mexican facilities Cydsa and Cemex; and several New York projects, including the expansion of the Howard Schwartz Recording complex, Studio 1212 for artist Alex Kyriazis, Sound Over Soho for composer/guitarist Ned Eben, and advertising agency Chiat Day's new media post-production center.

TW PRODUCTIONS IN NASHVILLE has announced a piano brokerage service for Music City's thriving studio industry. "Many buyers and sellers of pianos are unsure of worth," says TW Productions president Scott Whitehead. "We take care of that angle. We locate the proper piano for a business or customer that is buying, and we find buyers for those with pianos to sell without the buyer or seller ever having to do anything other than place a call to us."

GREG RIKE PRODUCTIONS: A TESTAMENT TO PERSEVERANCE

(Continued from preceding page)

accident. By the time he was released from the hospital that autumn, both Rike and the studio were virtually insolvent.

"Whatever I had built in the last 12 years was gone," he says, with the characteristic wide smile that never seems to leave his face beneath his thatch of auburn hair. That smile is a clue to what got Rike through this period.

"He always believes there's a solution to everything," says Doree Rice, now Rike's studio manager and then a friend who helped him go through the books, a process that revealed the extent of his financial problems. "I can vouch for the fact that he never panics, even when his wheelchair tips over," she adds, confirming that Rike's buoyant nature is contagious. "I saw him go through every emotion on this, but he was always analyzing."

With every call to former clients and suppliers, Rike received new shocks—unpaid invoices, deposits taken for work never done. Then the IRS virtually cleaned out his remaining cash to cover unpaid payroll taxes. But Rike's self-sustaining optimism was infectious; Rice helped him dissolve the partnership; his ex-wife went with him to collect the 24-track deck that was one of the few assets that survived the financial disaster (Rike describes his modified hand-controlled Ford van with its electric wheelchair lift as "the perfect fit to haul around multitrack decks"); friends Jon and Kris Taylor remodeled their garage for wheelchair access to provide Rike with a place to live (including rolling him over at night to ward off bed sores); and Full Sail, the pro audio tech school in Orlando at which Rike was once a guest lab instructor, offered him space on its

campus to set up his remaining equipment, an offer he acted on to finish uncompleted projects for companies that had paid the studio deposits.

"Garry Jones was one of my first engineers," Rike says of one of Full Sail's current principals. "Full Sail even took up a Christmas collection that year for me. When you believe in people, it's amazing what they'll give you back."

That belief in people—including himself—combined with an incredible sense of humor and a reaffirmation of the Christian spiritualism that, he says, has always had a place in his life, enabled Rike to get through darker days than most studio owners encounter.

By mid-1988, Rike had re-established a core of loyal clients and, with a small financial settlement from the accident, bought an 8,000-square-foot building in Altamonte Springs in which to house a new facility. His cousin did the remodeling, and as projects came in, he bought used equipment.

In the eight years since he reopened as Greg Rike Productions, his business has grown to encompass music (records for Deep Purple, Foghat, Buzzecks, Seven Mary Three, and Vince Neil), video production and post-production, and audio-for-video using an Avid system, digital and analog video formats, and a 1,600-square-foot shooting stage, with clients including Disney, Mitsubishi, BMG, and Benson Records.

The studio's equipment list is varied: The main audio console is a 40-input customized vintage API; storage includes a pair of MCI JH-24 multitrack decks and a 4-track Pro Tools system.

More than the equipment, though, is the physical space of the studio itself, which, being designed by Rike, may

very well be the most handicapped-accessible facility in the world, far exceeding the specifications outlined in the already-stringent Americans With Disabilities Act.

One doesn't immediately notice the additional width of doorways built to accommodate wheelchairs because every doorway is wider than normal; wheelchair ramps, such as the one that winds its way around the front of the API console in the main control room, are cleverly and discretely built into each studio.

Rike is literally all over the place, a blur of motion as he wheels around the offices and studios guiding the business and directing the editing of music videos and commercials with the aid of chief engineer Darren Schneider, one of six other employees at the studio. And he still composes, having recently written the score to an upcoming hour-long cartoon feature. This gives him the creative input he says he needs to replace actually playing music.

"It's difficult being trapped by the injury," he says. "I'm kind of reduced

to being the owner, while what I really want to do is engineer and play. That's the biggest regret, but also the biggest irony—before the accident, I liked to do it all. Now I can't, and I'm finding that having to have people to help me has become a big plus. I get so much more done than I would have by myself." But Rike's outlook is anchored by an engaging, resilient personality and a sense of humor that never seems to quit. "Hey, if this doesn't work, maybe I can do stand-up comedy," he laughs.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 20, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
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)	NO NEWS Lonestar/ D. Cook, W. Wilson (BNA)	WOO-HAH! GOT YOU ALL IN CHECK Busta Rhymes/ R. Smith (Flipmode/Elektra)	IN THE MEANTIME Spacehog/ B. Goggin, Spacehog (Sire/Elektra)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	BATTERY/ SOUTH BEACH (Chicago/Miami) Stephen George/ Peter Mokran	SOUNDSHOP (Nashville) Mike Bradley	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire	BEARSVILLE (Bearsville, NY) Bryce Goggin
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./ SSL 4072	Trident Vector	SSL 4000	Neve BCM 10
RECORDER(S)	Sony 3348	Otari MTR 90 II/Studer A820	Sony 3348	Studer A800	Studer A800
MASTER TAPE	Ampex 456	3M 996, Ampex 499	Ampex 467	Ampex 467	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	CHICAGO RECORDING COMPANY/BATTERY (Chicago) Peter Mokran/ Stephen George	SOUNDSHOP (Nashville) Mike Bradley	MUSIC PALACE (Hempstead, NY) Rick St. Hilaire	RPM (New York) Bryce Goggin Spacehog
CONSOLE(S)	SSL 8096	Neve VR 72	SSL 4000E	SSL 4000	Neve 8068 with Flying Faders
RECORDER(S)	Sony 7010	Studer A827/ Mitsubishix-850	Studer A80	Studer A800	Studer A800
MASTER TAPE	Sony DAT	3M 996	Ampex 499	Ampex 467	Ampex 456
MASTERING Engineer	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	MASTERDISK Tony Dawsey	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	Sony	BMG	JVC/Sonopress	WEA	WEA

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

TRIBE REVAMPS PRODUCER DIVISION

(Continued from preceding page)

be real happy about," he says. "For me, it's a very personal decision. It's not like we're trying to change the industry."

Nevertheless, Raylove admits that significant change may come about as a result of the restructuring at Tribe. For example, he envisions a scenario in which the industrywide standard rate for engineers and mixers might shift to 10%, and the producer commissions would remain in the 15% range.

The obvious beneficiaries of Raylove's new rate schedule are the producers and engineers he handles.

"The clients that were already paying 15% that have been told we'll only

be charging them 10%—they're beside themselves with joy," says Raylove. "It's a gift to those clients."

Other studio professionals on the Tribe roster include Dana Jon Chapelle, Danny Diante, Bill Drescher, Andre Fischer, Jean-Marie Horvat, Brad Jones, Dave Ogilvie, Dave Rideau, Marc Tanner, Tony Thompson, Tom Werman, and Erik Zabler.

Besides producers and engineers, Tribe represents tour managers, production managers, live sound engineers, lighting designers, directors, and multimedia programmers and artists.



Kramer Mixes It Up. Producer Eddie Kramer, left, of Jimi Hendrix, Led Zepelin, and Kiss fame, has been mixing an album by guitar virtuoso Tim Donohue, center, at Hollywood's NRG Recording Services. At right is NRG assistant engineer John Ewing Jr. Donohue's album is scheduled for release later this year on Idea Entertainment.

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Asian Publishers' Group Formed Royalty, Copyright Issues On Its Agenda

■ BY GEOFF BURPEE

HONG KONG—Senior international music publishers are aiming to bolster an Asian "copyright culture" with the formation of a new trade group intended to address royalty and copyright issues in markets across the region.

The group is the Asia-Pacific Music Publishers' Assn., whose founding members include David Loiterton, regional director of BMG Music Publishing, Southeast Asia; Harry C. Hui, regional director of Warner-Chappell Music Hong Kong; Peter Hebbes, managing

director of MCA Music Publishing Australia; Matthew Donlevy, managing director of peermusic, Australia, and VP for the Southeast region; and Ang Kwee Tiang, regional director of CISAC Asia-Pacific.

There are no plans to headquarter, staff, or fund the association, says Loiterton. For the time being, the new body will "keep it simple," arranging open meetings around places and times convenient to members. The first meeting will be held in Hong Kong during MIDEEM Asia, the week of May 13-18.

Loiterton says that providing a forum via the APMPA for identifying common objectives will not only strengthen the position of publishing

companies; it will also help them work with local governments to evolve a culture of copyright that will ultimately benefit the whole music industry. "There are no precedents here in Asia," he says. "We're all trying to cut a path—publishers, record companies, songwriters. Some problems are best dealt with at a regional level, and that's where the APMPA can help."

Says Hebbes, "In the world's fastest-developing market, it's vital that publishers have a body like the APMPA to make their concerns known."

Adds Donlevy, "Now that new laws are coming on line, and now that songwriting artists have the opportunity to get paid, we can target and educate the territories that need the help most."

Peermusic, a leading independent publisher, has an international catalog with deep holdings in the country, contemporary, and Latin repertoire. In Asia, however, the company's success has had more to do with domestic songwriters, Donlevy says. These include Singapore's Tan Kah Beng (who has written for Eric Moo) and the "Shiong twins"—Lee Wei Shiong and Lee Shi Shiong—who have written hits for PolyGram's Jacky Cheung. Donlevy says that cultivating and

rewarding local songwriting talent is essential to the region's development.

"We've had great success with local repertoire, and it has shown us the importance of having it," he says. "We may have songs by David Foster, Whitney Houston, or Madonna—which do really well [in Asia]—but really, in most places, we're making the bulk of our money from local songwriters."

The APMPA grew out of an impromptu meeting last year at the first MIDEEM Asia. The result, one year later, is a body charged with pinpointing regional issues that affect publish-

(Continued on next page)

Scandinavia's Next Hot Dance Market: Finland

■ BY ANTTI ISOKANGAS

HELSINKI—For years, Finns have been envious of the international success that neighboring Sweden has enjoyed with such pop and dance acts as Abba, Roxette, and Ace Of Base.

So far, no Finnish act has even come close to achieving such acclaim. But now a host of young dance/pop talent has turned the Finnish music market upside down and is ready to set its sights on the international marketplace.

Traditionally, Finland's music



MOVETRON

charts have been dominated by international pop and rock acts and traditional Finnish music. Light, commercial pop has been frowned upon, and the domestic dance music scene has been virtually nonexistent.

But lately, everything has changed. Aikakone, Taikapeili, and Movetron have risen to the top of the charts by

Festival Honors Film Music Event Marked By Concerts, Lectures

■ BY NIGEL HUNTER

LONDON—Film music and some of its leading composers will be in the spotlight for the first time this year at the 11th annual International Composer Festival of Britain's Royal Academy of Music.

BMI's European office is co-sponsoring this part of the festival program, in collaboration with the National Film Theatre and the London Jewish Film Festival. The festival takes place June 16-23 at the NFT and other London venues.

British contributors to the genre of film music, such as Sir Malcolm Arnold, Richard Rodney Bennett, Ron Goodwin, and Michael Nyman, will be joined at the event by two prominent American practitioners, Michael Kamen and John Williams.

"To have so many eminent names from this medium under one roof represents an historic occasion for the Academy," states Royal Academy principal Curtis Price, who says



that the film-music program is an "exciting departure in our long tradition of International Composer Festivals."

Concerts will feature the Royal Academy Chamber Orchestra and the Philharmonic conducted by Williams, Kamen, and Goodwin. There will also be lectures by the composers and screenings of their work.

"It's very encouraging that the Royal Academy is highlighting film music," says BMG Music Publishing U.K. managing director Paul Curran. "Whether it's in the popular or classical vein, film music deserves a high profile, and this festival focusing on it will be inspiring for all composers." BMG recently acquired worldwide rights to Famous Music, a catalog noted for its film scores.

BMI VP of European writer/publisher relations Phil Graham says the rights organization is pleased to be the principal sponsor of the British and American film-music festival, which is consistent with BMI's "commitment to the support of the creators of music and to organizations . . . that promote and maintain this musical heritage."

EastWest Label Established In Brazil

LONDON—Warner Music International has extended its dual company policy with the establishment of its eighth EastWest label.

The formation of Continental EastWest in Brazil will complement WEA Music Brazil, which was founded last year.

Continental EastWest is based on 55-year-old Brazilian indie label Continental, which Warner acquired in 1993.

Warner Music International chairman/CEO Ramon Lopez says, "We

anticipate that the total number of companies within our EastWest group will continue to grow, covering the major music markets and operating alongside our WEA affiliates."

The latest EastWest company joins those in Australia, France, Germany, Italy, Japan, Spain, and the U.K.

Continental EastWest has a respected roster of Brazilian music; its acts include Leandro & Leonardo, Roberta Miranda, and Olodum.

JEFF CLARK-MEADS



making European-style dance music and giving it a recognizably Finnish flavor by singing in their native tongue.

The trend was started in 1994 by the female duo Taikapeili (Magic Mirror), whose WEA debut album, "Suuri Salaisuus" (The Big Secret), sold more than 90,000 copies, was certified double platinum, and became the year's top seller.

In 1995, the floodgates were opened for Finnish-language dance/pop, as the four-member outfit Aikakone (Time Machine) broke through with its slick and catchy album "Tähtikaaren Taa" (Behind The Arc Of Stars) on RCA. The album, released last September, has sold more than 150,000 copies, according to the label, making it the best-selling debut album in Finland's history. Other big hits last year included albums by such dance popsters as Movetron and Samuli Edelmann and singles by the Sound Of R.E.L.S. and Waldo.

"European dance music has for years been big in Finland, but its success has been limited to club play and sales of compilation albums," says

(Continued on page 62)



LOITERTON

Italian Pirate Sentenced In MIDEEM Case

PARIS—The president of an Italian record-distribution company has been given a three-month suspended prison sentence and has been fined 300,000 francs (\$60,000) by a French court for selling unlicensed recordings, including albums by Elvis Presley and Bruce Springsteen, at MIDEEM.

The prosecution of Augusto Guzzo, head of Naples-based company Canaria S.A.S., follows a raid carried out by French police during MIDEEM (Billboard, Feb. 3).

The case was heard in the southern French city of Grasse near Cannes, where MIDEEM is held. In addition to the fine, Guzzo was ordered to pay 300,000 francs (\$60,000) in damages. He spent 15 days in prison after the MIDEEM raid before being released on bail. Guzzo is appealing the conviction.

The case is being cited as evidence of France's renewed crackdown on piracy.

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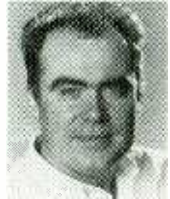
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Columbia U.K. Managing Dir. Named

LONDON—Ged Doherty, the British senior VP of Epic Records in the U.S., has been tapped as the new managing director of Columbia Records U.K. by Paul Burger, chairman/CEO of Sony Music U.K. He will return to the U.K. to assume his new post on June 1.

"The fact that he is an extremely well-rounded and successful music executive tipped the balance in his favor," says Burger.



DOHERTY

Doherty, 37, succeeds American Kip Kroner, who was managing director of Columbia U.K. from July 1993 until his recent resignation, which was due to

personal plans to repatriate to the U.S. (Billboard, Feb. 24).

Like Kroner, Doherty brings a background in artist management to his new job. Between 1982 and 1992, he ran the Renegade Management Co. in Britain and worked with performers like Paul Young and Alison Moyet, both Columbia artists, and Andrew Strong of the Commitments.

"Being a manager, you deal with every facet of the industry," says Doherty. "You get an all-around view of what's going on."

Doherty moved to the U.S. to join Epic Records in 1992 as VP international. In 1994, he was promoted to senior VP of Epic. Along with his involvement in international marketing, he was responsible for coordinating the label's daily activities. He has worked with Epic artists such as Michael Jackson, Gloria Estefan, Luther Vandross, Cyndi Lauper, and Babyface and has helped develop younger acts such as Rage Against The Machine, the Spin Doctors, and Oasis.

"Columbia Records is probably the U.K.'s most prestigious and premier label, and I am thrilled to be given the opportunity to run this great company," says Doherty.

In addition to the strong international repertoire from its affiliates in the U.S. and other territories handled by Columbia U.K., the label has its own lineup of established artists and an increasingly diverse roster of new acts, such as Leftfield, MN8, Whipping Boy, and others, which Burger offers as evidence of the company's future direction and potential.

"There is an established artist roster, and we want to continue to nurture that while we develop new acts," says Burger.

The early-career status of a number of new acts on the Columbia label also weighed in Doherty's favor over other candidates from outside Sony who may

have been considered for the post.

"He knows the machinery," says a longtime Sony Music executive in London. "With a number of second albums coming in the course of the year from a number of important acts, that's a particular advantage."

By all accounts, another major advantage is the scope of Doherty's international experience while working at Epic.

"There's no question that being a record executive in the U.K. today, you need to be a much more global record executive," says Burger. "There is a significant amount of music in the U.K. that has legs, and I'm talking international legs. Having said that, you can't beat the international experience that is part of Ged's resumé."

"He's also a great guy," adds Burger, noting that the value of personal compatibility in an executive appointment can often be underestimated. "There has to be a fit, and this fit works really well."

Expressing his enthusiasm for his return to Britain, Doherty notes that when he relocated to the U.S. four years ago, "the U.K. business was on a downward trend. The trend is now very much up. The signs are all there that there is a resurgence."

"The timing for my homecoming," he adds, "could not be better."

THOM DUFFY

newsline...

COPENHAGEN WILL host a new gathering for the music and entertainment industry this year. The Wild Cards Seminar will take place June 25-30. Supported by music industry organizations from across Scandinavia and spearheaded by Danish rock council ROSA, the seminar's aim is to discuss the possible state of music and entertainment in the year 2010. Specific panels will include "China Year 2110" and "The Future Of Africa."

CHRISTIAN MUSIC NETWORK, the U.S.-based gospel and urban contemporary music distributor, has merged with British record company Awake Records. Awake handles similar music in the U.K.

REDHEAD RECORDS is a new U.K. label set up by Dave Margerison, veteran of the U.K. music industry. The label has signed bands Zero Zero and Runway Picnic and will be distributed in the U.K. by Pinnacle. Margerison originally did A&R with CBS U.K., where he looked after U.K. releases of American product by Bob Dylan, Janis Joplin, and others. He later moved to A&M before setting up his own management company. More recently, he was named manager of Livingston Recording Studios in London.

MIAMI-BASED label Pandisc/Streetbeat has reached a Japanese license agreement with Avex D.D. Under the terms of the agreement, Avex will have exclusive exploitation rights to the Pandisc/Streetbeat catalog in Japan, and Pandisc will provide all materials to Avex prior to the company's U.S. release dates. Additionally, Pandisc's publishing wing, Whooping Crane Music, has signed a deal with Prime Direction Publishing, Avex's publishing affiliate.

COUNTRY MUSIC TELEVISION, the 24-hour country music video channel based in Nashville, has reached an agreement with Cable Plus, the largest cable-television operator in the Czech Republic, to broadcast to 100,000 subscribers throughout the Czech and Slovak republics. Cable Plus has been promoting CMT since last October, and Josef Vanek, director of Cable Plus International, states that country music is very popular in the two countries and that samples already broadcast have been very well received.

Giraffes Reach For Alternative Acts

BY PETERJON CRESSWELL

BUDAPEST—Underground acts swept the board at this year's Hungarian music awards, the Golden Giraffes.

The Giraffes have been awarded by Hungary's music publishers' association, MAHASZ, since 1993. They are so named because of the symbol MAHASZ uses on its holographic anti-piracy stickers.

The trophies are presented each spring according to two criteria: performance in the now weekly top 40 album chart and artistic merit as defined by a jury of seven. There are 12 awards in total.

After three years of mainstream bands walking away with the rather ungainly statuettes, all six awards voted for by the MAHASZ panel this year went to more alternative outfits.

Five-piece Sexepil, the first Hungarian band to make appreciable inroads in the international market, took three awards. One was for best album, last summer's "Sugar For The Soul."

Produced by Brian Anderson after the band's U.S. tour and mastered at New York's Masterdisk Studios, the album had Hungarian critics raving about a sound that can still only be dreamed of in Eastern Europe.

With lyrics in English, courtesy of Dutch singer Mick Ness, Sexepil is the only Hungarian band to be regularly featured on MTV Europe's alternative music shows.

The Giraffe Award for best newcomer went to Nyers, a band from the city of Szeged, whose friendly, loud grunge emerged with a debut album, "Elmultak A Buta Zenek," that was the highlight of last year's Hungarian-language releases. The band's second album is due for release in September.

The MAHASZ jury's selection of best foreign album had both an underground and Hungarian feel to it. French duo Deep Forest, whose debut, African-rooted album was an international hit, branched out to include the traditional music of Transylvania, a region straddling Hungary and Romania, in its 1995 release "Boheme."

The duo took Marta Sebestyen—regular singer with Muzsikás, Hungary's most famous exponent of traditional music—to France to experiment with renditions of age-old melodies. The surprising result, alongside the ethnic voices from Bulgaria, Belarus, and Taiwan, was "Boheme," which won a Grammy for best world music album.

A further collaboration between Deep Forest and Sebestyen, recorded during the duo's visit to Budapest to collect its Golden Giraffe, may appear on a third

album.

Last year's best newcomer, Kimnowak, took this year's Giraffe for best production for its second release, "Fekete Zaj."

Of the Giraffes given for chart performance, the jury's choice for 1994 was the consumers' one for 1995: Charlie Horvath's "Charlie," an album of Joe Cocker-style rock.

A further chart-based award went to Animal Cannibals, whose "Feheren Fekete, Feketen Feher" album of Hungarian-language rap won the band the honor for most successful breaking act.

Since MTV Europe disappeared from TV here last summer, local-language rap outfits have inundated the screens of Hungarian music television channels, singing of and from the poorer areas of Budapest.

Uwe Lencher Dead At 56

Edited German Music Magazine 23 Years

HAMBURG—Uwe Lencher, editor in chief of German music trade magazine Der Musikmarkt, died in Munich April 9 at the age of 56.

Born in Braunschweig, Germany, Lencher was editor in chief of trade magazine Musikinformation (which quickly folded after his departure) before switching to Der Musikmarkt. Over 23 years, Lencher built Der Musikmarkt up to a circulation of 12,000, making it the leading trade publication for the German entertainment business.

Lencher sought to remove barriers between retailers and record companies by initiating a series of meetings

between the two sectors. Always eager to improve cooperation, Lencher frequently acted as referee in conflicts within the industry, capable of pacifying all sides. He was a great supporter of the German Phono Academy. Additionally, his annual Christmas party in Munich became an industry institution, attended by more than 600 guests each year.

In his eulogy, Peter Keller, publisher of Der Musikmarkt, wrote, "In Uwe Lencher we have lost not only a superb journalist but also a good friend." With Lencher's death, the German music industry has lost a man with integrity, expertise, and high credibility.

WOLFGANG SPAHR

ASIAN PUBLISHERS' GROUP FORMED

(Continued from preceding page)

ers as a whole and transcend company lines. Major objectives on the agenda include the following:

- to further the interests of music publishers in the region;
- to help negotiate payment of all types of royalties through improved local-information technology and reporting procedures;
- to promote further understanding of publishing and copyright through education and promotion.

In the short term, however, there is a shared interest in "getting paid." Royalty and copyright auditing, where it does occur, is often at a primitive level, notes Loiterton and other executives. Publishers must prod record companies and radio stations to fax photocopies of playlists and new CD covers with song names and perhaps some writers' credits. "The major record companies have to learn to pay all writers, not just [do] the easy stuff," Loiterton says.

Says Hui, "It appears that the MOU [1994's "memorandum of understanding," which was signed by several major record companies and publishers and covers royalty payments in Asia] has progressed to the point where we have reached an agreement on a date of implementation. The real work begins now. The APMPA will be an excellent vehicle for implementing the points detailed in the MOU so we can start the accounting process and start getting paid."

Copyright culture aside, in a region as diverse, complex, and multifaceted as Asia, that means more advanced technology—not just at the publishing companies but also at retail, record companies, and in the media. As a result, bringing developing markets up to speed in terms of accounting of

mechanical royalties is difficult, costly, and slow.

Taiwan is the current model. In the last year or so, each major publishing company there has installed its own computer systems, and record companies as well have been slowly persuaded to install systems. Loiterton, a Hong Kong-based publishing activist who has headed BMG Music Publishing's operations here since March 1994 and was previously with independent Australian publisher MMA Music, says, "It's a difficult process. The first audit was probably about 50% accurate, but not a bad effort for a first go-round. The next one was more accurate and almost on time—maybe a week late. With each accounting that they do [every six months], they're getting better."

To include all those with vested interests in Asian publishing issues, the APMPA will actively seek membership from other companies and related parties. Loiterton says the association is already "pretty confident" that other leading publishers will be interested. Other multinational companies with regional publishing operations are Sony, PolyGram, and EMI.

"This is not major-company exercise," says Loiterton. "We want the APMPA to become a forum for discussion of these regional issues with anyone who wants to join us. We already get together on an informal basis, but this is taking it one step further, to formalize it."

Loiterton says that education about copyright is one area where publishers have not performed as well as the record industry. "We don't lobby governments or spend money on furthering the cause of copyright," he says.

(Continued on page 62)

HITS OF THE WORLD™

C O N T I N U E D

NETHERLANDS (Stichting Mega Top 50)					IRELAND (IFPI Ireland)				
THIS WEEK	LAST WEEK		SINGLES		THIS WEEK	LAST WEEK		SINGLES	
1	1	1	CAPTAIN JACK	CAPTAIN JACK	1	1	1	AON POCHAL EILE	RICHIE KAVANAGH
2	2	2	PER SPOOR	GUUS MEEUWIS & VAGANT	2	2	2	FIRESTARTER	PRODIGY XL RECORDINGS
3	3	3	YOUR SMILE	CHARLIE LOWNOISE & MENTAL	3	4	3	THE X-FILES THEME	MARK SNOW WARNER BROS
4	5	5	CHILDREN	ROBERT MILES	4	3	4	CHILDREN	ROBERT MILES DECONSTRUCTION
5	NEW	6	THE PROMISED LAND	DJ PAUL ELSTAK	5	5	5	X FILES	DJ DADO ZYX
6	4	7	ALLES OF NIETS	LINDA ROOS & JESSICA	6	6	6	HOW DEEP IS YOUR LOVE	TAKE THAT RCA
7	NEW	8	HAVA NAQUILA	PARTY ANIMALS	7	7	7	DON'T LOOK BACK IN ANGER	OASIS CREATION
8	NEW	9	CALIFORNIA LOVE	2PAC FEATURING DR. DRE	8	9	8	COMING HOME NOW	BOYZONE POLYDOR
9	6	10	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS	9	10	9	GIVE ME A LITTLE MORE TIME	GABRIELLE GO BEAT
10	7		ANYTHING	3T EPIC	10	NEW	10	ONE OF US	JOAN OSBORNE BLUE GORILLA/MERCURY
BELGIUM (Promuvi)					AUSTRIA (Austrian IFPI/Austrian Top 30)				
Z THIS WEEK	LAST WEEK		SINGLES		THIS WEEK	LAST WEEK		SINGLES	
2	2	1	CON TE PARTIRO	ANDREA BOCELLI	1	1	1	MACARENA	LOS DEL RIO
3	3	2	ONE OF US	JOAN OSBORNE	2	2	2	LEMON TREE	FOOL'S GARDEN
4	5	3	SOIREE DISCO	BORIS	3	3	3	CHILDREN	ROBERT MILES POLYGRAM
5	7	4	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS	4	4	4	ICH FIND DICH SCHEISSE	TIC TAC TOE
6	6	5	IL VOLO	ZUCCHERO	5	5	5	I'LL NEVER BREAK OUR HEART	BACKSTREET BOYS
7	4	6	SPACEMAN	BABYLON ZOO	6	7	6	MUTTER, DER MANN MIT DEM KOKS	T->> MA
8	10	7	HOW DEEP IS YOUR LOVE	TAKE THAT	7	6	7	WE'VE GOT IT GOIN' ON	BACKSTREET BOYS
9	NEW	8	DIEU M'A DONNE LA FOI	OPHELIE WINTER	8	8	8	HOW DEEP IS YOUR LOVE	TAKE THAT
10	NEW	9	DIET GET READY!	PLAY THAT BEAT	9	9	9	LET ME BE YOUR VALENTINE	SCOOTER
		10			10	NEW	10	DRILL INSTRUCTOR	CAPTAIN JACK
DENMARK (IFPI/Nielsen Marketing Research)					NORWAY (Verdens Gang Norway)				
THIS WEEK	LAST WEEK		SINGLES		THIS WEEK	LAST WEEK		SINGLES	
1	2	1	CHILDREN	ROBERT MILES	1	1	1	FIRESTARTER	PRODIGY MD
2	5	2	ONE OF US	JOAN OSBORNE	2	2	2	ONE OF US	JOAN OSBORNE
3	3	3	X FILES	DJ DADO	3	3	3	CHILDREN	ROBERT MILES
4	1	4	HOW DEEP IS YOUR LOVE	TAKE THAT	4	6	4	CALIFORNIA LOVE	2PAC FEATURING DR. DRE
5	4	5	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	5	8	5	ANYTHING	3T
6	6	6	SPACEMAN	BABYLON ZOO	6	4	6	BULLS ON PARADE	RAGE AGAINST THE MACHINE
7	7	7	CAPTAIN JACK	CAPTAIN JACK	7	5	7	VELVET SAVOY	WARNER
8	8	8	CALIFORNIA LOVE	2PAC FEATURING DR. DRE	8	7	8	I GOT 5 ON IT	LUNIZ VIRGIN
9	9	9	FIRESTARTER	PRODIGY	9	9	9	HOW DEEP IS YOUR LOVE	TAKE THAT
10	NEW	10	LEMON TREE	FOOL'S GARDEN	10	NEW	10	THEY DON'T CARE ABOUT US	MICHAEL JACKSON
PORTUGAL (Portugal/AFP)					HONG KONG (IFPI Hong Kong Group)				
THIS WEEK	LAST WEEK		ALBUMS		THIS WEEK	LAST WEEK		ALBUMS	
1	1	1	MAMONAS ASSASSINAS	MAMONAS ASSASSINAS	1	2	1	AARON KWOK	MEMORANDUM
2	4	2	DELFINOS	O CAMINHO DA FELICIDADE	2	1	2	CHEUNG CHI LAM	SUPER HERO—SUPER BEST
3	5	3	TAKE THAT	GREATEST HITS	3	3	3	NORMAN TAM	NORMAN 25
4	3	4	TINA TURNER	WILDEST DREAMS	4	4	4	SAMMI CHENG	DON'T WANT TO—GREATEST HITS
5	NEW	5	RAGE AGAINST THE MACHINE	EVIL EMPIRE	5	NEW	5	SOUNDTRACK	YOUNG & DANGEROUS
6	NEW	6	LUIS REPRESAS	CUMPLICIDADE	6	6	6	JEFF CHENG	DEEPLY IN LOVE
7	8	7	MIKE & THE MECHANICS	HITS	7	7	7	ANDY LAU	EMBRACE AGAIN
8	9	8	ADIEMUS	SONGS OF SANCTUARY	8	5	8	VARIOUS ARTISTS	TEARS OF A MAN
9	10	9	BEATLES	ANTHOLOGY 2	9	NEW	9	ANDY HUI	MOST PAINFUL OF A MAN
10	2	10	CELINE DION	FALLING INTO YOU	10	NEW	10	TATS LAU	NUMBNESS

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

THE U.K.: What is it about the town of Bristol on the southwest coast of England that makes its musicians either dub/reggae trailblazers, such as Massive Attack and artist/production duo Smith & Mighty, or eclectic fusioners, such as Tricky and Portishead? The latest contender to emerge from this hotbed of artistic ingenuity is the Federation, a seven-piece band whose downtempo sophomore album, "Earth Loop" (Bluefunkers/IndoChina), is a rare pleasure. Listening to it is like taking a gentle trip through musical genres and hybrids: soul, jazz, funk, rap, dub-bass, hip-hop, and drum & bass, all topped off by the sweet singing voice of multi-instrumentalist Si John and the occasional rap by Stepchild. Because the broad scope of the group's music makes even the genre-busting trip-hop tag seem limiting, the Feds' "Nocturne" EP will be released April 29 on IndoChina's drum & bass label, Freebase, while the release date of the group's "proper" single, the delicate and soulful "Paradise" on Bluefunkers, has been pushed back to the end of May. At the band's gig at London's Jazz Cafe, which kicked off a U.K. tour that runs until the end of April, there was a double-edged response to the band's eclecticism. While some observers were charmed by the variety, and none could fault the performance of each song, others found the lack of a pivotal style distracting. **KWAKU**

RUSSIA: There are few Russian jazz musicians of any note who have not passed through the ranks of the Oleg Lundstrem Big Band. The outfit was founded by Lundstrem in Harbin, China, in 1934 and was recognized by "The Guinness Book Of Records" in 1994 as the longest-lasting big band on the planet. At a party hosted by the Moscow Jazz Assn. April 2 to mark the indefatigable Lundstrem's 80th birthday, leading jazz and classical musicians joined government officials in honoring the incredible achievements of the patriarch of Russian jazz. The public celebrations included a series of concerts in which the maestro conducted his band playing his own compositions and jazz made famous in the cinema. Undaunted by his advancing years, Lundstrem remains active. He is compiling a six-album series, "Anthology Of World Jazz," and is rehearsing for a symphonic jazz show in which his band will collaborate with the Russian Kamerata Orchestra. "It's a tough program," he says, "But the classically trained musicians are beginning to get a feel for swing." **ERKIN TOUZMOHAMMED**



FRANCE/PORTUGAL: Fado, the distinctive musical tradition that was born in the bars of Lisbon in the 19th century, remains an important genre in Portugal. But it is also at the heart of the repertoire of a new Paris-based artist called Bevinda, whose second album, "Terra E Ar," has just been released on the small French independent label Celluloid/Melodie. Born in 1961 in Fundao in the northeast of Portugal close to the Serra da Estrela mountains, Bevinda moved to France at the age of 2, where she still lives. In the late '80s she sang a bizarre mixture of *chanson* and Sex Pistols songs in French, but then she discovered the beauty of singing in Portuguese, which, although it is the language of her birthplace, she had to learn in order to perform fluently. Recorded in Paris, "Terra E Ar" is an acoustic album that mixes fado with elements of saudade, bossa nova, and tango. Bevinda's pure, melancholy voice is backed by guitar, percussion, and violin, as well as more exotic instruments such as the Brazilian cavaquinho, the African cora, and the Arabic derbouka. **EMMANUEL LEGRAND**

POLAND: With a motto of "Stand up, move, sway—give yourself up to the magic of dance," singer/songwriter Nazar is not afraid of being branded a discotheque star. Indeed, accompanied by a supporting cast of singers and dancers, he is promoting his first solo album, "kata.LOG" (Zic Zac), with a series of colorful appearances at discos and dance clubs all over the country. But although Nazar's priority is to get his audiences on their feet, his album also proves that dance music can be shaped in an artistically fulfilling way. Heavily influenced by American R&B, the set features a cover of Kool & the Gang's "Celebration" and an extraordinary version of Grace Jones' "Strange" arranged as a pulsating mixture of tango and jungle. So far, the songs on the album most favored by Polish DJs are the house-flavored "Come With Me," "Life In Paris," "Nie Pozwól Mi" (Don't Allow Me), and "Love Or Sin." Nazar's solo album follows his huge success as the dominant half of the duo Nazar, which he founded in 1990 with keyboard player/songwriter Szymon Wysocki. Their second and last album, "Extazee," released in 1993, established the pair as the top Polish dance act, producing the hits "My Freedom," "Oni/My" (They/Us), the title song, and an intriguing cover of the Yazoo/Yaz song "Don't Go." **BEATA PRZEDPELSKA**



IRELAND: Heineken Green Energy is the first event of its kind in this country. Staged at various venues in Dublin, May 3-5, it will feature shows by 80 Irish artists, many of them unsigned, and 12 international acts, together with a music fair, in an effort to develop export opportunities for new Irish talent. HGE is the Irish arm of the European Music Tour, an association of festivals that is developing a European Union touring network and promoting European music in other territories. Among the Irish stars appearing at the event are Whipping Boy, Liquid Wheel, Mary Black, Niamh Kavanagh, Revelino, An Emotional Fish, Mundy, Open Kitchen, Niall Toner, Naimee Coleman, Don Baker, Juniper, Lir, Mary Coughlan, Aslan, and Dr. Miller, while rounding out the bill from abroad will be Halmakenreuther (Germany), Les Freres Brozeur (Belgium), Silmerils, Marousse (both from France), Cambalache (Spain), Buffalo Soldiers (U.K.), and American artists Lou Reed, Drill, and Hidden Persuaders. Green Energy educational seminars and debates will be presented in association with the industry advice and information center MusicBase at the Temple Bar. **KEN STEWART**



Awarded Gold. Following sales of more than 340,000 units, Frank Oberpichler, left, and Ulf Kruger, right, writers of Blümchen's German hit single "Herz An Herz," receive their award at a Hamburg party from Michael Bottcher of peermusic.

SCANDINAVIA'S NEXT HOT DANCE MARKET

(Continued from page 58)

PolyGram Finland product manager Aku Valtta, who signed Movetron. "If you make dance music that is both well-produced and sung in Finnish, you can reach both the young dance audience and the traditional pop fans."



WALDO

BMG Finland product manager Asko Kallonen also stresses the mixture of old and new: "Aikakone sounds modern, but the band also has a strong, likeable image, and its songs are basically very traditional Finnish pop songs." The traditional melodies and language have been instrumental in getting airplay for Aikakone, Move- tron, and Taikapeili.

The Sound Of R.E.L.S., which has been influenced by Italian house music, and the ragga-influenced singer Waldo have also had big radio hits, but their album sales have been much smaller—probably because they sing in English.

Naturally, the language is an issue as the acts get ready to break from the small domestic market into the international arena. Movetron has already rerecorded its hit "Romeo & Juliet" in English. The single will be out in all of Scandinavia in April and will be released in Germany and other European territories in May.

Waldo's single "Feels So Good" is already out in the GSA and Benelux territories. Warner Finland and the Sound Of R.E.L.S are also placing their hopes in central Europe, as the single "Raising My Family" gets priority release through PolyGram companies in Germany and Sweden.

In contrast to Finland-based acts, Finnish dance diva Miisa is signed directly to American label Ichiban Records. In March, she reached No. 9 on the Billboard Hot Dance Music Club Play chart with her second Ichiban single, "Set Me Free."

Aikakone has the most novel approach: BMG Sweden has released the single "Taas Lentäsaan" (I'm Flying Again) to radio in its original form in hopes that the exotic language might score points with Swedish listeners. The act is recording more English-language material this year.

"If the international reaction is promising, Aikakone will probably record in English," Kallonen says. "But right now we are concentrating on the domestic market."

Helsinki-based 3rd Nation has had only moderate airplay in Finland, but internationally, it has been the most successful act. Signed to Warner Music Sweden, 3rd Nation scored a top 10 hit on the Club Play chart last year with "I Believe," and this year, the single "Real Love" has been a club hit in the U.K. and Europe.

Kristian Maukonen, who has produced hits for Aikakone and Taikapeili, says that Finnish production values are still behind those of Sweden and other big European dance/pop markets. But Finns are quickly catching up, he says: "It might take a month, or it might take five years, but eventually, there will be an international dance hit produced in Finland."

Observers here agree that the success of home-grown dance/pop no longer revolves around production. It is more a question of finding the right song and the right singer. And, concludes Maukonen, "above all, it is a question of promotion."

ASIAN PUBLISHERS

(Continued from page 59)

"A classic example is Korea. There we need to speak with one voice so that the government can make informed decisions. To some extent, they are not acting because they are confused about what we want and how we can help them."

They are not the only ones. Loiterton admits that for all the best-laid plans of publishers, the royalty system—as opposed to flat fees paid to songwriters in exchange for all rights, still a common practice in Asia—is not universally embraced. This is true even for those whom publishers say they are trying to help the most.

"In some markets, we are getting feedback from writers resisting the royalty system," says Loiterton. "Writers can argue that they at least get some money up front—and what if the record doesn't sell?"

"If the songwriter is not participating in the success of the album, what's the incentive? Asian songwriters have not been given the incentive to develop their talent. There are some very good songwriters here, and successful songwriters are now finding they can actually make a living out of it."

"The downside, for some, is that if your songs don't sell, you won't make any money out of it. But ultimately this helps record companies, because they are only paying according to success. The upshot is that the music industry as a whole benefits."

Canadian Labels Pool Their Hits Compilations Follow Lead Of U.K. Series

■ BY LARRY LEBLANC

TORONTO—Two multilabel hit-single compilations hitting the market here with a major TV advertising push are modeled after the successful "Now That's What I Call Music!" series released jointly in the U.K. by EMI, Virgin, and PolyGram. The new releases are raising the profile of catalog product and changing the face of the traditionally indie-dominated compilation market here.

Following in the steps of the U.K. labels, two groups of Canadian-based multinationals have formed joint ventures, each with the intent of releasing two hit-driven albums a year.

The 17-track "Now!" compilation was issued March 26 via a joint venture between EMI Music Canada, MCA Music Entertainment Canada, and Warner Music Canada. The compilation, which features hit singles from Janet Jackson, Seal, and the Goo Goo Dolls, has a suggested list price of \$20.69 (Canadian) for CD and \$12.09 for cassette.

On Tuesday (23), the 17-track "Hit Zone" will be released via a joint venture between BMG Music Canada, PolyGram Group Canada, and Sony Entertainment (Canada), with a suggested list price of \$21.99 (Canadian) for CD and \$12.99 for cassette. The album will include hits from TLC, Oasis, and Joan Osborne.

Both ventures will undertake national and regional TV advertising campaigns, although neither plans to market its releases directly and the albums will not be available through the record clubs, Columbia House and BMG Direct Canada.

"Now That's What I Call Music!" began in 1983 and recently issued its 33rd volume.

ROTATING DISTRIBUTION

Both ventures plan to release two hit-single compilations annually, with distribution to be handled on a rotating basis. EMI will distribute the first "Now!" release, while Polytel, a division of PolyGram Group Canada, will handle the first "Hit Zone."

At No. 23 on The Record's retail album chart for the Monday (22) issue, "Now!" is being supported by a nine-week TV marketing campaign. The six-week campaign for "Hit Zone" began the first week of April. Industry sources predict sales of 400,000-500,000 units for each album. "Now!" has already reached platinum status (100,000 units), according to Randy Lennox, VP/GM of MCA Music Entertainment Canada; "Hit Zone" will ship platinum, according to Art Young, president/GM of Polytel.

"The 'Now!' package is really selling," says Tim Baker, buyer with the 30-store, Toronto-based Sunrise Records chain. "It made our top 30 chart this week."

Jason Sniderman, VP of Toronto-based Roblan Distributors, which oper-

TO OUR READERS

Home and Abroad will return in two weeks.

ates the 90-store Sam the Record Man chain, says that "Now!" has not sold that much, "but it's only been out a couple of weeks."

While there have been previous major-label joint ventures, they have all been one-off deals. In March, MCA and Warner jointly released the "Absolute 90s" compilation, which has sold 50,000 units, according to Lennox.

In the '60s and '70s, such companies as K-tel International, Tee-Vee, and Silver Eagle spearheaded the TV marketing of hit, oldies, and party compilations in Canada. Today, all of the major labels here operate TV marketing divisions. The acknowledged TV market leaders are Polytel and Quality Special Products, an independent label that descended from K-tel, which is no longer based in Canada. Indie record companies that regularly release compilations include Attic Records and such dance-styled labels as Popular, Pirate, SPG Music Ltd., Hi-Bias, and NuMuzik.

MAJORS PROTECT TURF

Since 1990, major labels have been aggressively working their catalogs and tightening their licensing policies. Quality and Polytel were forced to move away from pop and country releases toward dance, rap, and hip-hop. In the last six months, it has grown even more difficult to license pop product, as the majors have begun withholding more repertoire in anticipation of the new joint ventures.

"Everybody's been holding back masters," says Gerry Lacoursiere, chairman of PolyGram Group Canada. "Everybody's been protecting their turf."

"Starting with the success of Quality's 'Dance Mix' series [in 1990], it became more difficult to get tracks," says Dawna Daniell, label manager of Toronto-based Popular. "Major labels became more possessive of their product, saying, 'Why should we give it to you when we can do it ourselves?'"

Daniell adds that majors are now asking indies for repertoire in return. MCA's Lennox says, "Virtually all [our] compilations will come from EMI, Warner, and ourselves. However, we will continue to share repertoire with all labels and ask for their music in return for our own compilations."

"The independents who don't have any tracks to trade are going to feel it the most," says one major-label source. "Quality, Popular, SPG, and Attic won't be able to do pop compilations, and they'll even have problems with their dance samplers."

"Fortunately," says Quality president Ed LaBuick, "the majors don't control all the major tracks." According to LaBuick, each of DJ Chris Sheppard's "Pirate Radio" packages released by Quality has sold more than 100,000 units, and the label's "Dance Mix" series has been very successful, with "Dance Mix '95" selling 945,000 units. "It's the biggest yet," says LaBuick. "We control half of the tracks on the 'Dance Mix '96' album, which will come out in July."

The "Now!" and "Hit Zone" albums are being targeted at single buyers, and several industry figures say that the compilations will fill a void here that exists due to the lack of commercial availability of some charted singles. It's

also anticipated that the compilations will broaden the audience for some artists.

"Compilations are the singles business in this country," says Paul Alofs, president of BMG Music Canada. "They are a way of exposing artists and stimulating [album] sales for certain types of artists."

Several Canadian retailers, however, say the marketplace is saturated with compilations. On The Record's Monday (22) retail chart, 19 of the 75 positions are occupied by compilations.

"Fifteen years ago, if you had one artist compilation racked, it was likely a soundtrack or a K-tel album," says Sunrise's Baker. "Now you walk into the dance section in any store, and there's 60 various-artist compilations."

Leonard Kennedy, president of Toronto-based Saturn Distributing Inc., which handles rack servicing for 400 outlets, including the Bay and Zeller's store chains, says, "I've instructed our people to focus on who's advertising. The companies who aren't advertising pull out. If [a label] says they're going to spend \$100,000 on TV, that's a blink. A two-week campaign doesn't mean anything."

LaBuick adds, "If you drive it with advertising, there's still a big market out there for compilations."

The majors are optimistic about the impact of the compilations on their business. "These compilations position us to better meet the needs of the marketplace," says Rick Camilleri, president of Sony Music Entertainment (Canada). "[Industry partnerships] allow us to make stronger packages."

PolyGram's Lacoursiere says that by working together, the labels are "trying to make compilations more current," while PolyGram is "trying to build a brand name over and above what we do with Polytel. With three partners, there's greater access to current material. [Hit] compilations in the past have always been when [tracks] are off the charts."

Billboard Drops Canadian Chart

TORONTO—With The Record's introduction of a singles chart based solely on radio airplay, Billboard has discontinued publication of a Canadian singles listing in its Hits Of The World charts (see page 60).

All of the national charts now featured in Hits Of The World are based on retail sales.

Billboard has also expanded the Eurochart Hot 100 albums and singles lists in Hits Of The World from 10 to 20 positions each.

In its April 15 issue, Canadian trade weekly The Record unveiled a new singles chart called Hit Parade, based only on radio airplay.

"The retail chart had been ridiculous for the past two years," says Paul Tuch, chart editor for The Record. "So many [retail] reporters stopped reporting that we couldn't come up with a legitimate chart."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Indie Sector Nears Top With 1st-Quarter Market Share Gain

BY ED CHRISTMAN

NEW YORK—The independent distribution sector continued its climb to become king of the mountain as it finished the first quarter of this year less than one percentage point behind perennial leader WEA.

Independent distributors collectively garnered 21.6%, a gain of three percentage points over the 18.6% with which they finished the first quarter of 1995. But despite that surge, the indie sector fell .7% short of the 22.3% that WEA posted in the first three months of 1996.

WEA's performance represented a slight increase from the 22% the company generated in the same period last year. In addition to finishing as the top U.S. distributor in total market share for the first quarter, WEA won the top distributor spot for country albums, posting a 20% share.

For R&B albums, BMG, which had a whopping 25.9% market share, was the

top distributor in the first quarter.

The market-share rankings are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects figures for the entire U.S. retail market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. The totals are for the period beginning Jan. 1 and ending March 31.

Market-share data is presented in comparison form, showing first-quarter performance for 1995 and 1996. But country and R&B album market share is presented for this year only, because last year's first-quarter data for those

genres were not comprehensive.

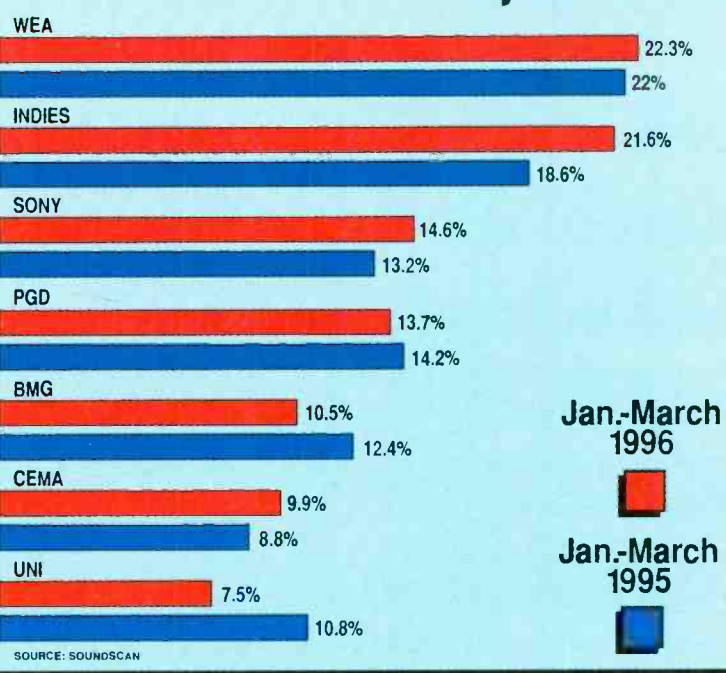
WEA maintained its hold as top U.S. distributor by placing 14 albums among the year's top 50 best-selling titles, including "Jagged Little Pill" by Alanis Morissette (the best-selling title in the first quarter, with sales of about 2.2 million units), "Cracked Rear View" by Hootie & the Blowfish, "Sixteen Stone" by Bush, "The Memory Of Trees" by Enya, and "Tigerlily" by Natalie Merchant.

The company also had strong showings in alternative and hard rock albums and "current" total market share, which tracks only those titles issued in the last 15 months.

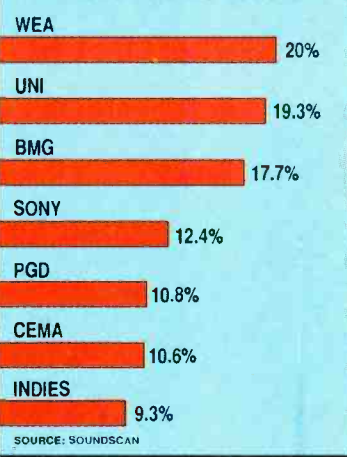
Now that WEA has sold Interscope and will no longer benefit from that label's market share, industry observers are watching closely to see if

(Continued on page 69)

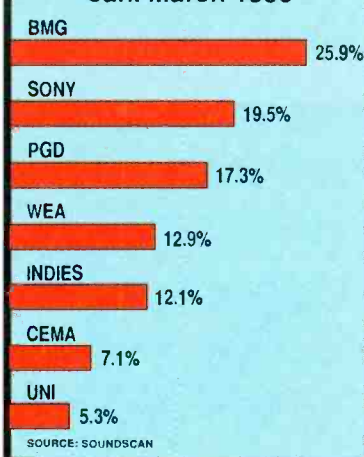
Total U.S. Market Share By Distributor



U.S. Market Share By Distributor: Country Albums Jan.-March 1996



U.S. Market Share By Distributor: R&B Albums Jan.-March 1996



Cable, Vid Fields Unite On Piracy 'Black Boxes' Eat PPV, Rental Revenue

BY EILEEN FITZPATRICK

The cable industry and the home video industry are natural adversaries, especially when it comes to the length of pay-per-view windows for major movies. But on the issue of cable theft, the two businesses have found common ground: The bottom line is that it costs both sides a sizable amount of lost revenue.

Whether it's black-box converters, which descramble cable signals, or consumers splicing cable wires directly into their TVs, the National Cable Television Assn. estimates that cable piracy accounts for \$4.7 billion in unrealized revenue annually.

Compared to the rate of video piracy, the cable industry is not only losing the battle, it is becoming

overrun by it.

According to the Motion Picture Assn. of America, annual worldwide video piracy amounted to \$3 billion in lost revenues to its member companies, the Hollywood studios. Of

'Customers are telling us they have a black box'

that figure, domestic revenue losses amount to \$250 million-\$300 million per year.

Although the cable industry is clearly taking a bigger hit than the video industry, retailers say black-box signal theft increasingly threatens their business because if con-

sumers are stealing cable movies, they aren't renting or buying them.

"It is very obvious to us, because our customers are telling us they have a black box and are watching the movies for free," says Palmer Video co-president Pete Balner. "In certain markets, we can see a 10%-15% loss in rental revenues on a title." In an effort to combat those losses, the video industry successfully lobbied for longer pay-per-view windows, much to the chagrin of PPV operators. However, fewer video titles receive the maximum 90-day PPV window, and more than likely, the window has been shortened to 30 or 45 days.

"PPV operators advertise well in advance, and consumers with black boxes know they only have to wait a

(Continued on page 67)

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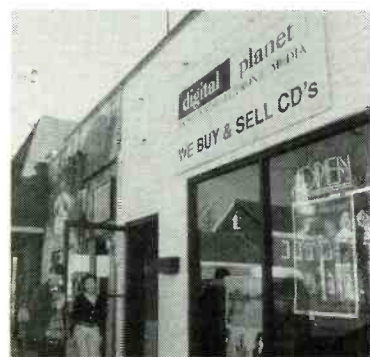
Digital Planet Spins With A Multimedia Revolution And A Tilt Toward The Past

BY PATRICIA BATES

MURFREESBORO, Tenn.—The world is starting to revolve around multimedia technology, so that has become the axis for the two digital planet stores here near Nashville.

"We let our customers sell us on what we needed to buy," says Michael Morrison, who, with his wife, Jennifer, owns both stores. "We started three years ago with about 400 used CDs, but people kept bringing in movies, video games, laserdiscs, software, and audio books. So, that's what we thought we should carry, too."

The Morrisons opened the first dig-



There are two digital planet stores, which sell music, multimedia, and video, located in Murfreesboro, Tenn., near Nashville. (Photo: Patricia Bates)

ital planet in July 1993 and the second in Sept. 1995. Each store has three listening stations, about 7,000 CDs, and 3,000 tapes. Between them, they have an estimated 10,000 LPs—some of which are in storage. The first digital planet is set up and decorated like a '60s- and '70s-style record store, while the other is more active in video, games, computer software, and movies.

"We've increased our sales receipts by 100% each year," says Morrison. "We knew we had to be profitable from the start, so we look at our cash flow daily. We're totally self-financed, and we've never had to take out a loan. We've reinvested in our inventory."

Many of the customers at digital planet No. 1 are young professionals



and the 17,000 students and instructors attending Middle Tennessee State University in Murfreesboro.

At 750 square feet, the No. 1 shop is narrow, with two long racks against the wall and a double bin in the middle. The store's interior is decorated with an airbrushed mural; the exterior is painted white. The store is in a historic district, beside new age and second-hand clothing boutiques.

"I had never operated a register until 1993," says Morrison. "We began with a lock box and \$200 in the till. We laid all our CDs face up on the table so it looked like there were more. The first day we made about \$20, and we thought we were in business." Six months later, the Morrisons were stocking 5,000 used CDs.

Families like digital planet No. 2 because of its easy access off I-24 and its proximity to two malls and a Wal-Mart supercenter. Next door to the store is a pizza parlor, and a Mexican restaurant is within walking distance. The Morrisons see a lot of browsers in this 1,000-square-foot suburban site, especially around lunch and dinner.

That store carries approximately 600 videos, 300 electronic games for 8- to 32-bit systems, 200 collectible music titles, 200 8-track tapes, 200 45s, 100 audiobooks, 100 import posters (to which about 200 more will be added soon), 50 CD-ROMs, and 20 CD boxed sets.

In late March, some of digital planet's most requested CDs were by Smashing Pumpkins, Tori Amos, the Beatles, the Tony Rich Project, John Lee Hooker, Windham Hill artists (i.e., the compilation "A Winter's Solstice"), George Strait, Dwight Yoakam, and Reba McEntire.

"We're committed to the community," says Morrison, who graduated from MTSU in 1986 with a degree in social work. "We believe it will take about five years in all to develop this market, and then we'd like to fran-

chise. We'd like to have one large multimedia store and a smaller satellite one. We've been looking at real estate in Murfreesboro." The Morrisons also want to install another computer system so they can do direct mailings.

The Morrisons kept their day jobs during a start-up period for the first shop, and they worked nights and Sundays toward opening the second. Michael left Waldenbooks in October 1994 after five years, where he had been promoted from customer service representative to supervisor in the tele-ordering department. Jennifer resigned from the IRS this year.

While Michael knew merchandising, Jennifer had been trained in



Jennifer and Michael Morrison are the owners of digital planet. They are pictured at store No. 2. (Photo: Patricia Bates)

accounting and bookkeeping. They met at MTSU, where she earned her diploma in business administration and finance. They married in 1992.

"I'd thought of digital planet back in 1991," says Morrison of the stores' name. "Digital recording changed everything, [especially] the fidelity. It's a very different world than what it used to be years ago. With this title, we kept it open to all kinds of media." Morrison originally came from West Palm Beach, Fla., in the '70s to compose music in Nashville.

Although the stores carry a lot of new media products, Morrison still sees an "emotional attachment" to LPs. "People just like to look at them," he says, "because it gives them a connection to the past." But, he adds, "we have 8-track tapes, and they laugh at them. I'm of the age that is too young" (Continued on page 67)

newsline...

NAVARRE, a distributor of music and interactive multimedia, reports net profits of \$1.3 million on sales of \$158.3 million in the fiscal year that ended March 31, compared with a profit of \$1.6 million on sales of \$119.5 million the year before. The Minneapolis-based company says that the overall gross profit margin declined



because of a "shift in sales toward lower-margin products." But Navarre says that sales from its music products division rebounded, and the gross margin increased. Company cash flow (earnings before interest, taxes, depreciation, and amortization) increased 21.8% to \$5 million.

SALES AT MUSICLAND STORES open at least one year rose 4.2% in the five weeks that ended April 6. Overall company sales increased 18.5% to \$163.1 million from the same period the year before. Chairman Jack Eugster says, "Throughout the month, CD sales were strong, and in the last three weeks, especially the Easter week, video sales have excelled." Same-store sales for superstores Media Play and On Cue rose 4.5%; for mall concept stores Sam Goody, Musicland, and Suncoast, they increased 4%.

DOVE AUDIO, an audiobook publisher, reports a net profit of \$91,000 on \$11.1 million in revenues for 1995, compared with net income of \$138,000 on \$12.3 million in revenues the year before. Revenues were lower because in 1994, Dove earned \$4 million in sales from the printed and audio versions of the book "Nicole Brown Simpson—The Private Diary Of A Life Interrupted" by Faye Resnick, and there was no comparable blockbuster in 1995. It is estimated that 65% of Dove's revenues come from audiobooks. The company says it has agreed to acquire Four Point Entertainment, an independent television production company, for cash and stock valued at \$9.5 million. Four Point produces such shows as "MTV Sandblast" and "American Gladiators." Its revenues for the fiscal year that ended Jan. 31 were \$23 million.



CINERGI PICTURES ENTERTAINMENT, a movie production company, reports that revenues jumped to \$192.9 million last year from \$109 million the year before. The increase resulted primarily from the theatrical and home video releases "Die Hard With A Vengeance" and "Judge Dredd." But because of lower-than-expected box-office results for "Dredd," "The Scarlet Letter," and "Nixon," Cinergi reports a net loss of \$16 million for the year, compared with a profit of \$2.9 million the year before. The company says it is "reviewing our goals, principal strategies, and business plan, which had called for the annual production of three to five event motion pictures." Cinergi's 1996 slate includes "Evita," which stars Madonna.

ATLANTIC RECORDS has extended its distribution deal with Curb Records through the year 2000. Nashville-based Curb has on its roster such artists as Tim McGraw, Junior Brown, Sawyer Brown, and Smokin' Armadillos. The label says it has established a full regional pop promotion staff that will work with the country promotion department to increase radio exposure over various formats. Curb began its affiliation with Atlantic and its WEA distribution network in 1995.



BMG INDEPENDENTS, a division of BMG Video that specializes in product for the rental market, will release the video version of the critically acclaimed documentary "Heidi Fleiss: Hollywood Madam" by Nicholas Broomfield July 2. BMG Independents released the film to theaters Feb. 9. The list price of the 106-minute video is \$89.99 (or \$159.99 for a two-pack). The marketing plan for the product includes an Internet World Wide Web site and radio promotions.

READER'S DIGEST ASSN., a direct marketer of music, video, and multimedia, says its board of directors has increased the quarterly dividend by 13% to 45 cents per share. The Pleasantville, N.Y.-based company had revenues of \$3.07 billion last year.

THE GOOD GUYS!, a consumer electronics retailer based in San Francisco, says that second-quarter sales rose 8% to \$210.4 million from \$195.7 million but that sales for stores open at least one year fell 5%. The company operates 71 stores, including its joint venture with Tower Records, Wow!, in Las Vegas.

EXECUTIVE TURNTABLE

DISTRIBUTION: Ken Antonelli is appointed senior VP/GM of RED Distribution in New York. He was president of GTS Records.

HOME VIDEO: Cabin Fever Entertainment in Greenwich, Conn., names Kristine G. Larson senior VP of marketing and promotes Richard A. Margolis to senior VP of sales. They were, respectively, manager of her own company, Silver Screen Legends, and VP of field sales.

Pioneer Entertainment in Long Beach, Calif., appoints Jim McGowan VP, business development; Rick Buehler VP, sales and marketing; and Ann Mosher sales and marketing manager. They were, respectively, executive director of business development for the merchandising



ANTONELLI



LARSON



MARGOLIS



LaPADULA-SCARDINO

and licensing division of Paramount Pictures, director of sales and marketing for Pioneer, and marketing and public relations manager for Frieda's.

Kathy Barton is promoted to marketing manager for 20th Century Fox Home Entertainment in Beverly Hills, Calif. She was assistant manager.

RELATED FIELDS: Kimberly LaPadu-

la-Scardino is appointed senior VP of worldwide licensing and merchandising for Sony Signatures in Los Angeles. She was VP of licensing and merchandising for Saban Children's Entertainment Group.

Jennie Born is named executive director of sales and marketing for Barbara Watts & Associates. She was director of promotions at Universal Studios Hollywood.

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- 8/14/58 1st stereo LP
- 5/4/59 1st Grammy awards
- 11/59 Payola scandal breaks
- 6/6/62 Chris Blackwell starts Island
- 9/62 Dickie Lee's *Patches* on Smash
- 11/62 Herb Alpert & the Tijuana Brass's *Lonely Bull* on A&M
- 8/63 The Angels' *My Boyfriend's Back* on Smash
- 3/64 Dick Clark moves American Bandstand to LA
- 6/64 Roger Miller's *Dang Me* on Smash
- 6/64 Millie Small's *My Boy Lollipop* on Island
- 8/64 Rolling Stones' *Tell Me* on London
- 10/64 The Zombies' *She's Not There* on Parrot
- 10/64 Nashville Teens' *Tobacco Road* on London
- 11/64 Rolling Stones' *True Is On My Side* on London
- 12/64 Marianne Faithfull's *As Tears Go By* on London
- 3/65 The Zombies' *Tell Her No* on Parrot
- 6/65 Rolling Stones' *Satisfaction* on London
- 7/65 Tom Jones's *What's New Pussycat* on Parrot
- 10/65 Jonathan King's *Everyone's Gone to the Moon* on Parrot
- 10/65 Rolling Stones' *Get Off My Cloud* on London
- 3/66 Cassette introduced commercially
- 8/66 Sandpipers' *Guantanamara* on A&M
- 10/66 Left Banke's *Walk Away Renee* on Smash
- 11/66 New Vaudeville's *Winchester Cathedral* on Fontana
- 1/67 Tom Jones's *Green Green Grass of Home* on Parrot
- 4/67 Engelbert Humperdinck's *Release Me (And Let Me Love Again)* on Parrot
- 6/67 Janis Joplin's *Society's Child* on Verve
- 7/67 FRODOLOTT's *A Whiter Shade of Pale* on Deram
- 11/9/67 1st issue of Rolling Stone Magazine
- 8/69 Rolling Stones' *Ponky Tonk Women* on London
- 8/15/69 Woodstock
- 1/70 Jimmy Cliff's *Wonderful World, Beautiful People* on A&M
- 4/70 Joe Cocker's *The Letter* on A&M
- 9/70 The Carpenters' *We've Only Just Begun* on A&M
- 10/70 Joe Cocker's *Cry Me a River* on A&M
- 2/71 Tom Jones's *She's a Lady* on Parrot
- 2/71 Cat Stevens' *Wild World* on A&M
- 3/71 Engelbert Humperdinck's *When There's No You* on Parrot
- 5/71 Carpenters' *Rainy Days & Mondays* on A&M
- 6/71 Cat Stevens' *Mc on Shadow* on A&M
- 9/71 Carpenters' *Superstar* on A&M
- 9/71 Cat Stevens' *Peace Train* on A&M
- 9/71 Humble Pie's *I Don't Need No Doctor* on A&M
- 4/72 Cat Stevens' *Morning Has Broken* on A&M
- 4/72 Billy Preston's *Outa Space* on A&M
- 8/72 Moody Blues' *Nights in White Satin* on Deram
- 9/72 Joe Cocker's *Midnight Rider* on A&M
- 6/73 Carpenters' *Yesterday Once More* on A&M
- 9/73 Billy Preston's *Space Race* on A&M
- 10/73 Carpenters' *Top of the World* on A&M
- 12/74 Captain & Tennille win Grammy for *Love Will Keep Us Together*
- 12/75 Nazareth's *Love Hurts* on A&M
- 2/76 Peter Frampton's *Show Me the Way* on A&M
- 2/76 Carpenters' *There's Kind of a Hush* on A&M
- 12/76 Frampton's *Come Alive* one of biggest albums of the year
- 3/81 Sony introduces the Walkman
- 9/81 MTV has its first broadcast
- 8/82 Sony & Philips develop the CD
- 9/5/87 American Bandstand's last broadcast
- 6/89 LPs stop being released by labels
- 9/2/95 Universal's 40th anniversary

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Trans World Shows Its Appreciation; NARM Alters Membership Structure

AND THE ENVELOPE PLEASE: Trans World Entertainment held its annual vendor-appreciation dinner in the Rainbow Room in New York March 27. Bob Higgins, chairman/CEO for the Albany, N.Y.-based chain, opened the proceedings by giving a brief overview of the music retail environment. He opened his comments by saying, "A year ago [at this dinner], I said it would be a difficult year for all of retail. I am sorry it came true."

He added that 1996 will be a better year for Trans World. "We closed about 180 stores but are still doing the same volume," he noted. "We will close more stores, but the major problem ones are behind us."

In discussing the marketplace, Higgins noted that "the malls aren't dying, but they are changing. Mall traffic is up this year, while business in the free-standing stores is down this year. There is still a viable mall business."

Going forward, he said, "the real key [for Trans World] is to get better performance in our existing stores."

Higgins thanked vendors for their support. "As we go through difficult times, our key to success is our vendors," he stated. "I believe you know it is the core business that breaks product and puts in place the right programs to do that. We need your support. We want to break your product."

At the dinner, the company presented employee and vendor awards. Larry Paul, regional manager for the metro New York/mid-Atlantic region, was named regional manager of the year; Bill Joyner, district manager for the Carolinas, was named district manager of the year; Randy Ellingsworth, district manager for Chicago, turned in the best sales performance; Kathy Scofield, district manager in Chicago, won for best personnel management; and David Lilkas, district manager in the greater Albany, N.Y., area, had the best loss-prevention results. Lance Smith, district manager for Washington, D.C., was named rookie of the year. In addition, Ellingsworth came in first in the holiday sales contest, while Ron Hallock, regional manager for Chicago, won the regional manager award in that contest.

For vendor awards, PGD was named vendor of the year, and Atlantic was named label of the year. John Nicholas of Cema was named music salesperson of the year, while Maureen Howlett of MCA/Universal Home Video was named video salesperson of the year. Royal Insurance won the award for service vendor of the year, and John Murray of Rose & Kiernan won service salesperson of the year.

WITH ALL THE hoopla surrounding record clubs nowadays, Retail Track hears that both the new *Hootie & the Blowfish* album, "Fairweather Johnson," and Stone Temple Pilots' "Tiny Music . . . Songs From The Vatican Gift Shop" are being withheld from the clubs for at least one year.

NARM NEWS: A little-noticed announcement made by the National Assn. of Recording Merchandisers at the organization's annual convention marked a change in membership structure. "Regular members" will now be called "general members." Although manufacturers will still be called "associate members," for the first time, the six major distribution companies will become "general members," with all the rights associated with that membership, including the ability to sit on the organization's board of directors or to become one of its officers. That change should provide a whole new dynamic for those of us who follow NARM politics.

UPDATE: Warehouse Entertainment, which has been operating under the protection of Chapter 11 since last summer, has until April 29 to file a

reorganization plan. Of the options outlined here April 6, look for the company to file a stand-alone plan, whereby the debt it owed creditors is con-

verted into equity. But just because Warehouse is likely to file a plan, the other options cannot be ruled out. In fact, the filing of a plan may serve as a catalyst, forcing the other players to either get their acts together and make a firm bid for the company or take their acts on the road and make the picture less muddled.

As already reported, the other players are Blockbuster Music and National Record Mart. The Fort Lauderdale, Fla.-based Blockbuster has yet to make a bid but continues to ask for (and receive) information about Warehouse.

Meanwhile, NRM has detailed its financing for an acquisition but has yet to firm up commitments on the funds. NRM, you remember, has offered to pay \$70 million in cash and \$10 million in notes and to assume \$13 million in Warehouse liabilities. Financing for that offer will come from a foreign-equity fund, which will pony up \$10 million-\$15 million.

The bulk of the funds to finance the NRM deal would come from General Electric Credit Corp., which would provide a revolving loan facility to NRM that would be secured by Warehouse's inventory, which is valued at about \$100 million.

As part of NRM's deal, Alliance Entertainment Corp. is slated to provide fulfillment services to Warehouse stores. In exchange for picking up that business, Alliance would provide a credit-enhancement vehicle for NRM, which would enlarge the amount of funds that GE Credit Corp. would be willing to make available to the Pittsburgh-based chain.

MAKING TRACKS: Glen Firstenberg, formerly an Eastern regional sales director for Warner Audio Video Entertainment, has left the company and is seeking opportunities. He can be reached at 212-874-6063.

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by Ed Christman



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DIGITAL PLANET SPINS WITH A MULTIMEDIA REVOLUTION AND A TILT TOWARD THE PAST

(Continued from page 64)

for Woodstock, but old enough to have seen the start of CDs. We don't want to serve the needs of any one particular group."

Collectors travel from a 50-mile radius to digital planet, which has a mix of about 50% rock, 25% country, and 25% other music, such as jazz, R&B, folk, bluegrass, rap, and world beat.

Jim Laughlin, a sales associate who has been with the store since 1993, took Morrison to his first record convention. Today, because of that mentoring, Morrison stocks such premium pieces as "Garage Days Revisited" by Metallica for \$75.

Morrison, who says that he pays top dollar for merchandise, seeks items of the best quality. "We don't filter what comes in," he says. "If we don't have it, we think of it as a candidate for pur-



Sales associate Jim Laughlin is pictured at a listening station at the second digital planet store. He and the owners scout record conventions for product. (Photo: Patricia Bates)

chase. We're liberal on returns, too. There's only a few incidences where

that's been misused." He spends an average \$3-\$5 for CDs and \$10 for double CDs; he marks them up to \$8-\$10 and \$16-\$20, respectively. Videos are bought for \$3-\$5 each and are sold for \$6-\$8.

Both digital planet stores "make an impression with our selection," says Morrison. "The Christmas season for us is just like it is for anybody else. It's more of an exchange for us—acquiring what they didn't want and trading it for what they do." The store issues Buyer's Club Cards, which entitle a customer to one free CD with every 12 bought.

Both digital planets support about a dozen live bands, by taking in CDs and tapes for a minimal 50 cents each (for handling) on consignment and allowing them to bring in posters for upcoming shows.

"Some people assume that used-CD stores aren't into new talent," says Morrison. "But we are, even though we don't do concert promotion ourselves."

While digital planet has advertised on radio and TV, its present campaign utilizes fliers, which often get posted on bulletin boards at offices and manufacturing plants.

And there's widespread word-of-mouth, which began when digital planet No. 1 was in operation just a few months. Garth Brooks was taking issue with resold product, and Morrison was interviewed about the controversy in the local newspaper.

"Some fans didn't know used CD stores existed then," he says. "It brought a lot of attention to us all." He maintains that recycling is necessary for the planet—and not just the digital planet.

VID PIRACY

(Continued from page 67)

month to see the movie for free," says Balner. "It's too short a time for the video to look more appealing, even though it's in our store sooner."

The problem is not as obvious with premium channels, such as HBO or Showtime, because they don't air hit movies until a year after their release on video.

Other dealers say they also have lost customers who have become black-box owners. This is supported by a recent survey of more than 5,000 consumers by Brooklyn, N.Y.-based distributor Flash Electronics.

In the survey, 86% of the respondents who admitted to having a black box said they no longer rent movies from their local video store. In addition, 35% said they didn't think owning a black box was illegal.

In fact, it's not technically illegal to buy a black-box cable decoder. However, it is illegal for customers to hook one up without the knowledge of their local cable operator. But in many cases, consumers have the attitude that they are "beating the system" and don't think they are breaking the law.

"We've seen active customers just stop renting. When we've called them to find out why, nine times out of 10, it's because they have a black box," says Home Video Plus owner Rich Thorward. "They think they're being clever."

Numerous ads for black boxes or articles on how to build them appear in consumer electronics magazines, in hi-tech product catalogs, and on the Internet.

Each ad comes with a disclaimer in small print that says it is illegal to use the box without authorization from local cable operators. Prices range from \$300 to \$500.

"It's a big thrill putting something over the system," says NCTA senior director of public affairs Rich D'Amato. "These people are like computer hackers; they think they're playing, not stealing something."

Dealers and the Video Software Dealers Assn. have faulted the NCTA for not putting enough effort into curtailing black-box piracy, but D'Amato says the trade group is up against tremendous obstacles.

He notes that the group's biggest

(Continued on page 69)

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Abbey Road's Inspiring Altruism

DIG DEEPER: Every year for the last 15 years, **Sam Ginsburg**, Los Angeles branch manager for Santa Fe Springs, Calif.-based Abbey Road Distributors, has celebrated Black Music Month each June by giving something back to the community.

This year, Ginsburg will continue that tradition June 2, when Abbey Road in L.A. mounts its annual Black Music Day at its facility at 2430 E. 11th St.

The yearly meet brings together Abbey Road's staff, local dealers, and a cornucopia of black music talent, who sign autographs and greet their retail constituents.

The event has a larger objective, since attendees are asked to open their checkbooks and make a charitable contribution. Over the last five years, the function has raised more than \$63,000 for a scholarship in the name of late music exec **Hank Wylie** for the United Negro College Fund.

This year, Ginsburg and Abbey Road are seeking money for a specific purpose. Funds will be distributed to the music program at Washington Preparatory High School, a top school in South Central L.A., where a fire destroyed the music room, along with instruments, uniforms, and arrangements.

"They have quite a jazz ensemble," Ginsburg says. "They're doing the Playboy Jazz Festival this year."

As always, Ginsburg is soliciting the participation of groups and labels for Black Music Day. He may be contacted at Abbey Road's offices in L.A. (213-629-5901, extension 106) or Santa Fe Springs (310-802-2011, extension 223). The firm will also accept donations for the high school's music program. The contributions will be made in Wylie's name.

"I was excited to do it," Ginsburg says of this year's commitment. "I love to give back to the kids."

We've always found Ginsburg's efforts, which began in his days at City-1-Stop in L.A., to be an inspiring example of altruism. Ginsburg has never tooted his own horn, so we'll do it for him here. We hope you'll donate your time or money to this cause in the spirit of Black Music Month.

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by Chris Morris

QUICK HITS: Pandisc/Streetbeat Records in Miami has signed an exclusive distribution pact with RED. The label, operated by **Bo Crane**, is one of the major forces in the city's bass music scene. Pandisc has also inked an exclusive arrangement with Avex D.D. Inc. in Japan to exploit the company's product there . . . Boulevard Entertainment in San Rafael, Calif., has announced the launch of Gallery Records. The label's first releases will be from pianist/composer **Jim Chappell** and keyboard/percussion duo **Elemental**. Gallery is headed by former Real Music execs **Gary Chappell** and **Rick Jeffery**.

Ichiban Records in Atlanta has reached an international distribution arrangement with GoldWax Records. The R&B firm, noted for its classic '60s sides by **James Carr**, will issue new sets this summer by **Gwen McCrae** of "Rocking Chair" fame and bluesman **Elvin Spencer**. GoldWax, which will soon relocate from Nashville to Atlanta, was brought into the Ichiban fold with the help of soul giant and Ichiban artist **William Bell** . . . Bean Bag Entertainment in Monterey, Calif., has issued "Cool Cat Blues," a new solo release from keyboardist **Georgie Fame**. Produced by pianist **Ben Sidran**, the set features vocal guest shots by **Van Morrison**, **Boz Scaggs**, and **Jon Hendricks**. Bean Bag is exclusively distributed by Independent National Distributors Inc.

FLAG WAVING: And you thought **Man Or Astroman?** was just an instrumental band from Alabama. Take note, "X-Files" fans: What we're dealing with here is . . . aliens from deep space.

"As far as the space/time continu-

um goes, we arrived here in 1992 A.D., in March," explains drummer **Birdstuff**, who is joined in the band by guitarist **Starcrunch** and bassist **Coco The Electronic Monkey Wizard**. "This was in the underground alien network of Auburn, Ala. That's when we decided that a rock band would be a vehicle proper to finding all the parts for our spaceship."

As Birdstuff tells it, the members of the band are, uh, not-quite-human natives of intergalactic grid sector 23-61-B. "We're a gaseous form from outer space, and to see us, it would have to be a cartoon adaptation," he says.

They may be gaseous, but "Experiment Zero," their full-length debut for Chicago-based Touch and Go Records, is certainly a gas. The predominantly instro record combines surf sounds, heavy **Link Wray** damage, and covers of songs by **David Byrne** and the **Bunnies** with some out-of-this-world samples from old sci-fi movies and TV shows.

Of the campy dialog, Birdstuff says, "Man Or Astroman? is a multimedia creative task force. Things like 'The Outer Limits,' 'The Invaders,' 'Tom Corbett,' 'Star Trek'—we thought they were actual depictions of what Earth and other orbiting communities were like."

Birdstuff says the "band" may be forced to stick around on Earth for a while, given the fussiness of the alien android in charge of spaceship repairs: "Coco is a very aesthetic monkey wizard. We've got everything we need to get off the planet, but Coco cannot find the damn cigarette lighter to the ship, and there's a couple of knobs missing on the air conditioner."

As long as they're earthbound, the members of **Man Or Astroman?**, who are joined on the road by bassist/guitarist **Dexter X**, will be taking their intergalactic instro to Earthlings around the globe. After a 2½-week tour of the U.S., the group, which is now based in Atlanta, will appear in Europe during May and June.

Birdstuff adds, "Then we'll be on the West Coast in July, just before California drops into the ocean . . . oops, I let something out of the bag."

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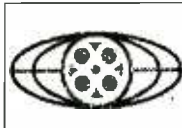
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WEEKS ON CHART
1	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND 35 WAYS TO NO. 1	244
2	2	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	175
3	17	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98/16.98) [ES]	RAGE AGAINST THE MACHINE	5
4	1	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	255
5	4	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	74
6	11	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	132
7	5	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	21
8	7	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	230
9	10	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	251
10	23	SOUNDTRACK WALT DISNEY 60890 (10.98/16.98)	OLIVER & COMPANY	2
11	6	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	135
12	12	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	258
13	9	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	101
14	18	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	250
15	24	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	202
16	15	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	43
17	16	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	253
18	21	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	70
19	8	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	67
20	25	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	238
21	20	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	47
22	14	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	247
23	13	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	54
24	31	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	3
25	27	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	237
26	29	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	157
27	30	BOYZ II MEN ▲ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	72
28	36	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	87
29	32	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	145
30	19	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	49
31	26	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	36
32	35	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	2
33	33	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	251
34	46	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	226
35	22	THE BEATLES ▲ CAPITOL 46440* (10.98/15.98)	RUBBER SOUL	24
36	40	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	52
37	—	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	201
38	44	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	145
39	39	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	5
40	—	BEAVIS & BUTT-HEAD ▲ Geffen Goldline 24613/GEFFEN (3.98/6.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	1
41	50	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	222
42	42	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	247
43	48	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	238
44	—	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	38
45	41	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	240
46	28	THE BEATLES ▲ CAPITOL 46441* (10.98/15.98)	REVOLVER	21
47	49	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	206
48	—	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
49	34	THE BEATLES ▲ CAPITOL 48062* (9.98/15.98)	MAGICAL MYSTERY TOUR	20
50	—	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	20

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 sales indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [ES] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

VIDEO PIRACY

(Continued from page 67)

problem is the inability to determine who is using the boxes illegally. "When we can have more of an interface that gives us two-way communication with our customers, then we'll know more," says D'Amato. "When the cable industry goes digital, we'll have more control over our services."



D'Amato says that the cable business' piracy problems could be largely curtailed if the industry operated like a phone company. "Every time you make a call, the phone company knows exactly what you're doing. We need to be able to know what consumers are doing every time they turn on their television to watch cable."

Until then, the NCTA has stepped up its efforts to bust black-box operations, and member companies are obtaining police warrants to seize records to track down illegal purchasers. In one recent case, D'Amato says, Time Warner proved that black-box operations fall under copyright infringement and was able to seize the records of the alleged pirate, which had never been done before.

The trade group has formed a partnership with the MPAA and the Business Software Alliance, an overseas trade group, to combat cable-signal theft.

The FBI also has recognized that black-box operations are becoming a big business and has heightened its seizure efforts, D'Amato says.

The VSDA is repeating a black-box study conducted by Chilton Research two years ago that found rampant use of the devices. By holding the survey again, VSDA expects to determine if any of the study's recommendations have been effective. Most of the suggestions dealt with advertising to convince consumers that the devices are illegal.

But VSDA spokesman Bob Finlayson isn't optimistic. "Our suspi-

cion is that the black-box problem hasn't gotten any better and probably is worse than ever."

The results of the study will be revealed at the trade group's convention in Los Angeles July 14-17.

Other video companies are combating the problem on their own. For example, Owensboro, Ky.-based distributor WaxWorks/VideoWorks will initiate a trade advertising campaign alerting consumers to the illegal implications of black boxes.

WEA Bows CD Single Package Warner Labels To Use 'Single-Pak'

BY JEFFREY L. PERLAH

Warner Media Services, the sales and marketing unit of WEA Inc., has unveiled a new packaging case for CD singles.

Called the "single-pak," it was designed with the dimensions of a jewel box but is made up of a cardboard sleeve, known as an "o-card," which houses a sliding plastic tray that holds the CD. All of the packaging's printed information is on the o-card, which has two spines. "It establishes a new look for [CD] singles," says Rick Dixon, senior VP of entertainment sales at Warner Media Services. "We hope that this creates a whole new market for [singles]."

The single-pak was developed as an alternative to the "baby-pak," which resembles a miniature album jacket. The o-card got its name because it can be squeezed at its spines to form a circle.

When CD singles were packaged in jewel boxes, Dixon says, consumers could not always determine which titles were singles, although the releases were displayed spine outward. Baby-paks cannot be displayed with their spines outward but are more easily recognizable as singles than jewel boxes were. The single-pak has the advantages of the two older packaging designs, Dixon says.

Warner Media Services comprises the WEA-owned packaging giant Ivy Hill Corp., WEA Manufacturing, and WEA Distribution.

The company will place ads in its in-store consumer magazine, VideoWorks, that will inform customers that taping movies from an unauthorized cable-decoder device is a federal offense and sets a bad example to youth.

The publication is circulated to more than 2,000 video stores. The distributor will encourage its accounts to also place the ads at checkout counters.



The new packaging is being offered to the recording industry on a royalty-free basis, according to Dixon. So far, Warner Group labels are the only companies to announce that they will use the single-pak.

Warner Media Services has manufactured more than 1.5 million single-paks for a number of titles that have been released over the past two months, according to Dixon. Among the new singles to use the single-pak are Silk's "Don't Rush" (Elektra), Madonna's "Love Don't Live Here Anymore" (Maverick/Warner Bros.), and Tracy Chapman's "Give Me One Reason" (Elektra). "We're starting to get some exciting feedback from retailers," Dixon adds, including claims that the new packaging is "easy to rack."

Paul Uterano, national sales manager at Elektra Entertainment, says, "Almost 99.9% of [Elektra's] new singles, from this point forward, will be in the new packaging, unless they are maxi-singles." Until now, Elektra has released CD singles in baby-paks and will use that packaging for a few more titles for which artwork has already been created.

INDIE SECTOR NEARS TOP WITH 1ST-QUARTER MARKET SHARE GAIN

(Continued from page 63)

the independent sector can overtake WEA by year's end.

Indie distributors, which have enjoyed market-share increases in practically every year since SoundScan became the basis of Billboard's charts, saw their market share boosted in the first quarter by the success of Coolio's "Gangsta's Paradise," Eazy-E's "Str8 Off Tha Streetz Of Muthaphu**in Compton," and Bone Thugs-N-Harmony's "E. 1999 Eternal."

Indie distributors also benefited from their dominance of Billboard's Heatseekers Album Chart, as well as the classical, jazz, and rap genres, for which they are the leading album distributors.

Sony Music bounced back into third place with 14.6%, after posting a fourth-place 13.2% for the same period last year. Sony's big sellers in the first quarter of 1996 included Mariah Carey, Oasis, the Fugees, the Presidents Of The United States Of Amer-

ica, and Celine Dion.

PGD switched places with Sony, dropping back to fourth with a 13.7% market share, after enjoying a 14.2% share in the first three months of last year. PGD's market-share strength is in rap and classical; it is the No. 2 album distributor in both categories.

BMG garnered a 10.5% share, down almost two percentage points from the 12.4% it generated in the first quarter last year. But despite the market-share erosion, the company, which is the leading R&B album distributor, came in fifth.

Cema and Uni swapped places, with Cema gaining slightly more than one percentage point to finish as the No. 6 distributor at 9.9%, and Uni dropping more than three percentage points to 7.5%, to finish last among U.S. distributors.

In the first quarter of last year, Uni was in sixth place with a 10.8% share, while Cema was last with 8.8%.

In R&B music, BMG outpaced its closest competitor, Sony, by more than six percentage points. The company posted a 25.9% share in the first quarter, while Sony was No. 2 with 19.5%. BMG's big R&B sellers in the first quarter were the "Waiting To Exhale" soundtrack, R. Kelly's self-titled album, and TLC's "CrazySexyCool."

PGD came in third with a 17.3% share, while WEA's 12.9% placed it in distant fourth. The independent sector was right behind WEA with 12.1%; Cema at 7.1% and Uni at 5.3% were sixth and seventh, respectively.

In the country album sector, WEA earned the top spot with 20%, Uni came in second with 19.3%, and BMG was third with 17.7%. The No. 4 spot went to Sony, which had 12.4%, followed by PGD at 10.8%, Cema at 10.6%, and the independent distributors, which came in last with 9.3%.

Navarre Leaps Online With Net.radio

BY DOUGLAS REECE

LOS ANGELES—Minneapolis-based Navarre Corp., best known as a leading independent CD-ROM/music distributor, has made its initial move toward gaining an online presence by acquiring 50% of Internet music programmer Net.radio, which is also based in Minneapolis.

The deal includes an option for Navarre to purchase an additional 20% of Net.radio after two years.

Net.radio programs music on four online stations, each of which features a different music genre: vintage rock, classical, country, and emerging artists.

Eric Paulson, CEO of Navarre, says that he expects the site to expand to 12 stations by July, with additional formats, such as R&B, jazz, and talk, plus health- and business-themed programming.

Both Paulson and Scott Bourne, co-founder/president of Net.radio, see Navarre's purchase of the company as a means for it to increase its stake in the content business. Navarre publishes CD-ROMs under its Digital Entertainment banner.

"If you look at Navarre's last two quarter reports, they had a 2,000% increase in revenue in digital entertainment on the content side," says Bourne. "Most of us in the Internet business know that the real issue is content. If you are just distribution, you get to handle a lot of money, but you don't get to keep most of it. But if you own content, or a piece thereof, then you put yourself in a position where you keep

much of that revenue and it becomes earnings."

Paulson says that the initial synergy between the two companies will focus on the promotion of music.

"Net.radio is the beginning of Navarre's strategy to use the Internet as a marketing tool," says Paulson. "We can market product across the Internet to drive people into stores to buy our products."

"Net.radio gets in excess of 8 million hits a month," he adds, "and we want to allow all of those people to access any products that are being advertised, or are about to be advertised, or any [artist] on Net.radio's playlist."

According to Paulson, Navarre will accomplish this by offering coupons for albums that can be downloaded by users who are interested in a particular artist.

These coupons will be redeemable only at participating local stores; however, specific retailers and dates for coupon offerings have not been determined at press time.

Deals between advertisers and Net.radio may also include airplay, says Paulson.

"People are going to be advertising product that they want promoted on the station, and Net.radio will be promoting those products via regular airplay and advertising," he says.

Bourne says Net.radio was courted by several companies and venture capitalists but held out until it was approached by Navarre. The deal, in addition to Navarre's considerable influence within the music industry, provides

stability for the online company, he says.

"Navarre is a well-known, publicly traded company with eight years of survivability and \$150 million annual revenue," he says. "We come from a world that people are not sure they believe in, [so] it's nice to be [associated] with something people do believe in."

Navarre also plans to create consumer products with Net.radio via Digital Entertainment.

The first joint project will be a program that allows users to personalize Internet content, says Bourne.

"Rather than being based on the old-style search motif where you have to go looking for something," he says, "this will offer a reversed process by which you are going to be able to have [items] delivered to you."

Bourne says the product will bow at the April 29 Internet World convention in San Jose, Calif., and will be offered as a Netscape plug-in, as well as stand-alone software.

Bourne also hints at the possibility of releasing music culled from artists featured in Net.radio's Emerging Artists section.

"There are some very interesting opportunities not only for these musicians to gain exposure, but for us to bring new products to the market," he says.

Though this is Navarre's first Internet venture, Paulson says, a Navarre World Wide Web site that is linked to Net.radio is being developed and will be launched in the next 90 days.



NetRadio NETWORK

DVD-ROM Software Sparse Content Needed For Format Introduction

BY STEVE TRAIMAN

NEW YORK—As hardware companies prepare production of the first generation of DVD-ROM devices, it is still unclear what sort of software titles will be developed for the new digital format.

A spokesman for Toshiba, which is preparing to market its first DVD-ROM drive in the fall, says that some of the first DVD-ROM software releases will be direct translations of current multi-disc CD-ROM games rather than original titles.

When DVD-ROM drives debut, many consumers may be hard pressed to find software titles that take advantage of the format and its capacity for high-density digital storage.

Toshiba marketing VP Scott Smith says that such games as Origin's "Wing Commander IV" and Tsunami's "Silent Steel," which contain lengthy full-motion-video content that fills multiple CD-ROM discs, could benefit from the compressed DVD-ROM technology, which would allow them to be pressed on a single DVD-ROM disc.

However, a spokeswoman for Origin says that although the company is closely watching developments in DVD-ROM, it has no firm plans to convert any of its current multidisc titles to the forthcoming format. In addition, some industry critics point out that the manufacturing cost of each CD-ROM is only pennies per disc, so there is no strong economic incentive to convert catalog CD-ROM titles to DVD-ROM.

Condensing multidisc games onto single discs, though, would benefit consumers by eliminating the awkward procedure of swapping discs in the middle of gameplay.

It is expected that eventually, more complex, graphically rich games will be

developed to take advantage of the higher storage capacity of the forthcoming DVD-ROM discs.

Acknowledging that new software content is the key to market expansion, Smith emphasizes that the new DVD-ROM drives are fully backward-compatible for all current CD-ROM programs.

"There will be enough content in the fourth quarter to make it compelling enough for both consumers and businesses to buy a DVD-ROM drive," says Smith. "This is based on current

talks with education consumer publishers and business catalog, reference, and training program developers. For the future, however, the real attraction for DVD-ROM is the music and game-enhancing capability of MPEG-2 video and Dolby AC-3 surround-sound audio."

Toshiba will ship its first DVD-ROM drive, as well as two DVD video players, "by the mid- to late fourth quarter," says Smith.

"We expect that at least 50,000, and up to 100,000, DVD-ROM drives will be sold in the U.S. by us and others," says Smith. "A year from now [by fourth-quarter 1997], we're forecasting an installed base worldwide of about 1 million."

For the end-user, the price of the DVD-ROM drive, offered either as part of a new multimedia computer system or as an add-on internal or external peripheral, will initially be \$500-\$600. This price is due to the need for a separate MPEG-2 video card. With Intel's ability to offer an advanced microprocessor incorporating MPEG-2 sometime in 1997, Smith anticipates that Toshiba's DVD-ROM price will drop significantly, "as fast as technology allows this to happen."



INDIAN RESERVATIONS BETTING ON WEB SITES

(Continued from preceding page)

a larger prize that is awarded to only one player per game; and a high-value prize that is only won occasionally.

The company is also readying a MegaCash game, which will run twice a week. Up to \$100,000 can be won in this Internet game.

MegaBingo is played twice per day and costs \$5.50 for three cards, with a maximum prize of \$1 million. MegaCash is played twice per week at \$2.20 per card, with a maximum prize of \$100,000.

The site is set to formally debut April 30 and allows bingo cards to be purchased on Indian reservations by a person acting on the player's behalf. To accommodate the many users likely to participate, each on-site player will typically play up to 200 cards simultaneously on behalf of the Internet gamers.

This Internet gaming enterprise is "perfectly legal" and meets all tribal, federal, and state regulations, according to Dan Sarnoff, president of American Gaming Network, a joint venture company of Multimedia Games.

"We've spent a lot of time and money to ensure that this is legal," says Gordon Graves, CEO of Multimedia Games. "The Indian Gaming Regulatory Act allows us to run 'class two' games, like bingo, on the Internet. We want it to be clear that we are not trying to establish full-fledged gambling."

Sarnoff says that all transactions are secure on the site and that the company is taking precautions to ensure that the computer-delivered gaming experience is not tampered with.

Multimedia Games provides the marketing and technical service for the gaming venture and is under hire by a group of federally recognized tribal governments working within the Indian Gaming Regulatory Act and under the regulation of the National Indian Gaming Commission.

The majority of revenues generated by the online game will be used to build schools, roads, and other community support services in the participating reservations.

To play, a user must establish a debit account with the AGN Players Club. All winnings and deductions are automatically processed to the account, which limits losses to \$100 per week. However, some qualified players will be allowed to extend their weekly credit to \$500.

Participants must be at least 18 to play any of the games on the site.

A series of MegaBingo commercials, including television, radio, and magazine spots, will advertise the new Web site in the coming weeks.

Full-fledged "class three" gambling sites on the Internet, such as Monte Carlo-based Internet Casinos Inc., have been online since 1995. These sites have no connection to U.S. Indian tribes and are therefore not legally accessible to prospective U.S. players. However, many people are using anonymous electronic cash and offshore banking accounts to bypass the Interstate Wire Act.

To enable direct participation from U.S. gamers, Internet Casinos Inc. is preparing to establish gaming on an Indian reservation in the coming weeks.

While these sites offer real gaming for real cash, several others, such as Virtual Vegas (<http://www.virtualvegas.com>), aim merely to simulate the casino environment.

NEWSLINE

(Continued from preceding page)

music site (<http://www.sonicnet.com>).

BROADWAY OPENING ONLINE: The musical stage production "Bring In Da Noise, Bring In Da Funk," which opens on Broadway Thursday (25), will have a cybercast premiere party the same day at <http://www.publictheater.org>.

Produced by K2 Design, the event will use RealAudio, Java, and live Web camera shots to extend the New York premiere to a global Internet audience. "It has been a challenge to get this to

happen, but it is all coming together," says K2 president Matt de Ganon. "We couldn't have picked a better show to do this with. This show is filled with young, energetic talent and dynamic music."

However, de Ganon acknowledges that the project ran into "some union problems" when K2 expressed interest in photographing the Broadway theater so that it could create a virtual-reality markup language (VRML) 3D rendition of its interior for the site.

Winton/duPont Films will assist in

the video production for the site, which will be hosted by Pipeline in New York.

FREE VDOPHONE: VDOnet, which recently began to offer real-time video streaming on the Internet, is quietly beta-testing VDOPhone, a new full-color video telephone software, at its Web site (<http://www.vdolive.com>).

VDOPhone, which is available for free download at the site, works with modem connections at speeds of 14.4 kbps and higher.

However, users at 14.4 kbps can expect only about one frame of video per second, while 28.8-kbps users may receive anywhere from three to eight frames per second, according to VDOnet director of marketing Tony Zuccarino.

Another video teleconferencing technology, CU-SeeMe, recently upgraded its software to include color transmissions. VDOPhone, however, will target person-to-person communication transmissions, rather than multiple-party conference calls.

A retail version of VDOPhone will be made available eventually, according to Zuccarino.

TRAFFIC IS JAMMING ON THE INTERNET

(Continued from preceding page)

content.

As a result of the collaboration, Traffic will aim to bring cutting-edge "event" content, such as live music cybercasts, to enhance interest in corporate Web sites.

For example, prior to the announcement of the new venture, the three companies partnered to create a cybercast concert featuring U.K. modern rockers Supergrass within a commercial Web site sponsored by Vladivar vodka. Schiller says many other high-profile

music collaborations will be announced in the near future.

At launch, Traffic's client roster includes British Telecom, Holsten Pils, Vladivar, and Pizza Hut.

The headquarters for the new venture will be located on trendy Oxford Street in London. The venture represents the first physical U.K. presence for House of Blues, which has established several music-themed restaurant/night clubs in the U.S.

Home Video

MERCHANTS & MARKETING

Vid Sales Boosted By Burgeoning Packaged-Good Tie-Ins

BY STEVE TRAIMAN

NEW YORK—It pays to cross-promote. In a crowded fourth quarter, partners merchandising direct-to-sell-through movies and packaged goods found that their messages broke through the clutter. Sales of hit flicks more than held up their end of the bargain, driving sales of such items as Bumblebee tuna and Baskin-Robbins ice cream.

Buena Vista Home Video promotions VP Max Goldberg, focusing on retail opportunities to sell the studio's Masterpiece Collection releases, offered a \$5 rebate for "Cinderella" and live-action family titles, linked to \$5 off "The Santa Clause." Mixed prepacks, tied to each featured title, were ordered by more accounts in 1995 than during the previ-

ous holiday season, says marketing VP Rick Rhodes, adding that eye-catching displays helped.

"With the current seven-week promotion through May 16 with McDonald's, we're taking the Masterpiece Collection to another level," Goldberg says. "The four-week 'Trivia Challenge,' with 300 million prizes topped by a \$1 million winner, was launched with an \$4 million FSI [free-standing insert] drop in Sunday papers March 31. This will be followed by a Happy Meal Disney collectible, and both should drive a lot of consumers to their video stores."

For Disney's "Cinderella," Kodak wanted an instant rebate of \$1-\$5 based on film buys, says Pete Palermo, marketing manager of consumer imaging. "The largest response was for \$5 off with

the purchase of a 'three plus one' value pack, and the overall success prompted us to sign up for a similar offer for 'Toy Story' this October." Palermo considers "Cinderella" a worthwhile experience for Kodak and retailers, who benefited from 58 million FSIs delivered between Oct. 6 and Dec. 3 of last year.

General Mills also played a prominent role in promoting both Disney releases, according to Goldberg. "Their 'Salute to Savings' [promotion] offered a \$5 rebate for 'Cinderella' with the purchase of any five products from 11 brands, including cereals, baking mixes, and Pop Secret popcorn."

"The Santa Clause' had a different combination of cereals and dessert mixes," he says. "Not only will General Mills be a major partner for 'Toy Story,'

but [the offer] will be a simplified [one], requiring only two cereals and one baking product for a \$5 rebate."

General Mills is also offering \$5 off "The Aristocats," which arrives in April, with any three cereals, and a similar deal for Disney's direct-to-video "Aladdin & The Prince Of Thieves," with Robin Williams, due in August.

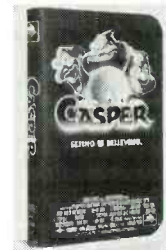
Warner Home Video marketing VP Tom Lesinski cites the \$5 Bumblebee rebate on "Free Willy 2" as the key to increased sales for the Family Entertainment collection, partic-

ularly in supermarkets. "The line is only 3 years old, with the original 'Free Willy' the second title, after 'Dennis The Menace,'" he notes. "The mixed 48-unit prepacks with 'Willy 2' did very well, giving us vital sell-through in the fourth quarter."

Warner had a similar campaign for "The Amazing Panda Adventure," released Feb. 3, and will have another for "It Takes Two" in May.

John Trierweiler, managing director of marketing for Bumblebee, says the successful tie-ins with the original "Free Willy" movie and video led to the repeat promotion. "The volume on the targeted rebate items was up a significant 8% during the promotion period, vs. a year ago," he notes.

(Continued on page 76)



Warner Media, Clear-Vu Play The DVD-Packaging Waiting Game

HOLLYWOOD IN A BOX: The success or failure of the DVD packages developed by Warner Media Services and Clear-Vu Products will be determined by the arbiters of so much of pop culture—the studios.

Each company thinks it has the answer; as noted here last week, but in typical Hollywood fashion, the majors won't commit to anything until they have extracted considerable time and money from participants in the quest. Selling Hollywood takes deep pockets and saintly patience.

So Michael Lax of Clear-Vu and the Warner Media staff, led by Arthur Kern, are leading bicoastal lives these days, bouncing from presentations in L.A. to strategizing in New York and back again. Lax made his first trip to Los Angeles a few months ago to "build a consensus."

He's hoping for some sideline cheerleading from an acquaintance, Video Software Dealers Assn. president Jeffrey Eves. VSDA, of course, can't endorse these or any DVD packages, but knowing someone who knows the players can't hurt, especially given Warner Media's stature. "They're a fairly formidable competitor," Lax acknowledges.

Nonetheless, Warner Media's corporate ties to Warner Home Video could work against it. Other studios might "wholeheartedly object" to buying from a rival, Lax says, adding, "I'm presenting the studios with another option." What bothers him more than playing David to Warner Media's Goliath is the lack of players in studio offices to sample test pressings. "Why aren't they there?" Lax asks.

That's easy: DVD manufacturers are still plugging integrated circuits into preproduction models; demo units are scarcer than hen's teeth. Partly as a result, Lax believes, DVD movies will get off to a slower start than DVD-ROMs and won't catch up for five years. "They've got a lot of homework to do," says Lax, "but that kind of helps me out. It spreads my cash flow."

Cash flow is less of a concern for Warner Media, which has been busy testing the waters in California and at trade shows, such as the recent National Assn. of Recording Merchandisers convention in Washington, D.C. Executive VP Kern and sales VP of advanced media Frank LoVerme have had a round of what Kern calls "informational-type" meetings with the studios' home video marketing and creative staffs.

The next round, being conducted this spring, will be directed at decision-makers who can deal with "more specific pricing issues," says Kern. Warner Media's pricing for a "fully loaded" DVD package, including printed material, will be competitive with that of a complete CD package, according to Kern. Warner Media already knows the importance of price, because most DVD margins will be tight. "We're look-

ing at this as a sell-through product line," he adds.

Kern thinks Warner Media, which just signed WHV as a customer, has opened other doors in Hollywood. "A number of companies are very, very close [to signing]." And why not? Kern is confident that his company's DVD box "is so dominant, it will be the de facto standard; the size is right. We think we're in the right place."

By midsummer, Kern expects to have the equipment in place to assemble the box components at WEA Manufacturing's Olyphant, Pa., plant. According to Kern, 80% of all DVD discs made thus far have been manufactured at the plant.

FEVER PITCH: For Cabin Fever Entertainment, "The Streets Of Laredo" should be paved with gold. President Jonathan Nelson counts on shipping more than 500,000 copies of the sell-through-priced sequel to

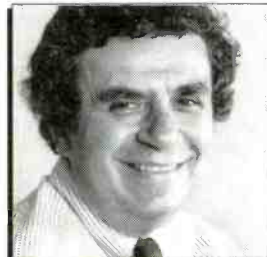
"Lonesome Dove." And another "Dove" spinoff, "Dead Man's Walk," will follow after it airs on ABC during the May sweeps.

A few hundred thousand copies here, a few hundred thousand there, and Cabin Fever's volume begins to add up. Nelson and his team estimate that "Laredo" will pull through another 200,000 copies of "Dove." Meanwhile, Cabin Fever keeps cranking out "Little Rascals" cassettes—3 million copies of the first 12 episodes and 1 million of episodes 13-21. The spigot won't be turned off for a while, even though producer Robert Halmi's output has been diverted to a new licensee, Hallmark Entertainment.

According to Nelson, Cabin Fever will continue to receive new Halmi titles through the end of the year and will maintain rights to those in its catalog for many years. Included in the agreement are colorized versions of the black-and-white "Little Rascals." Nelson says, "We feel that's a completely new market." Sell-through still vies with rental for attention. Subtract "Streets Of Laredo," and the current release schedule is "significantly heavier in rental," Nelson adds.

The eventual loss of Halmi has prompted Cabin Fever to undertake an aggressive acquisition schedule that, Nelson hopes, will allow the company to plan 18 months ahead. "The word is getting out to independent producers that we're a financially stable partner," he adds. "We don't take a back seat to anyone." Cabin Fever wants the gamut of releases: theatrical features (e.g., "The Low Life," "The Search For Jimmy One-Eye"), direct-to-video, kid vid, and more TV output.

Nelson is aware of the "is rental dead?" debate rattling around the trade. "We have learned you can't put out a title with the same cookie-cutter every time," he says, which is a 'B' movie affliction. One way or another, though, Cabin Fever wants that "last open-to-buy dollar."



by Seth Goldstein

'MST3K' Arms Rhino Video For A Cinematic Turkey Shoot

BY DREW WHEELER

"Mystery Science Theater 3000" came from outer space to put movies in their place, and now it's coming to video retailers. Three episodes of the cult comedy that makes mincemeat of cheesy cinema will be available from Rhino Home Video April 30. Each title will retail for \$19.95.

"Mystery Science Theater 3000" (shortened by fans to "MST3K") combines giddy heckling of low-budget movies with offbeat television sketch comedy. Rhino seemed a likely home. "There are certain things that people look at and say, 'That's Rhino,'" says Arny Schorr, VP of Rhino Home Video. "MST3K is a Rhino kind of product."

Jim Mallon, "MST3K" series produc-

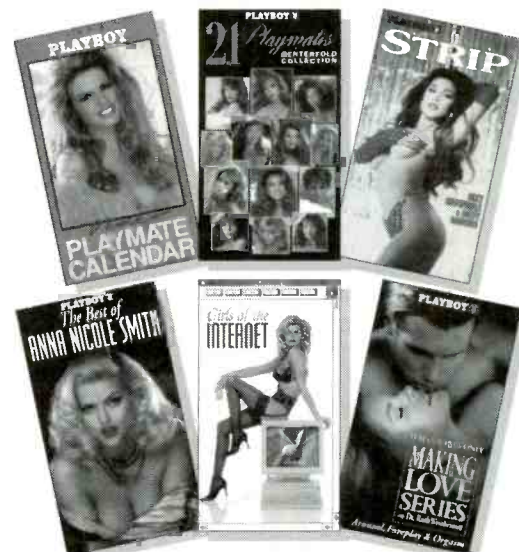
er and president of its production company, Best Brains, agrees. "I think that's a good match. They seem to get it and understand it. Usually, when we work with somebody new for the first time, everyone's first instinct is, 'Well, it's a great show, but *do this!*' Rhino wasn't that way. They accept the show as it is."

The "MST3K" episodes were selected for release by Best Brains and were drawn from the second through fifth seasons of the seven-season show. Cable network Comedy Central, which has carried the show since 1989, recently canceled new episodes. Best Brains has no plans to produce more programs until a new home can be found.

The basic premise of "MST3K" is the

(Continued on page 75)

SPRING FLING.



Put some zing in your customers' spring with the season's hottest line, exclusively from *Playboy Home Video*. Sexy Specials, Celebrity Showcases, For Couples Only, and the Most Beautiful Women in the World. Stock up now on these chart-toppers and watch your sales spring into action!



PLAYBOY HOME VIDEO

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Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS		
			*** No. 1 ***		
1	1	5	BRAVEHEART (R)	Paramount Home Video 33118	Mei Gibson Sopnie Mepreau
2	2	4	BABE (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
3	9	2	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
4	3	4	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
5	5	9	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
6	4	4	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
7	6	7	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
8	7	9	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
9	8	5	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
10	36	2	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
11	NEW		STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
12	10	7	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
13	NEW		HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
14	11	10	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
15	15	4	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bil Hunter
16	14	4	CLOCKERS (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro
17	16	4	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
18	21	3	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
19	12	14	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
20	22	4	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
21	20	5	THE BROTHERS McMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
22	19	9	VIRTUOSITY (R)	Paramount Home Video 33144	Denzel Washington
23	17	11	DESPERADO (R)	Columbia TriStar Home Video 11653	Antonio Banderas
24	13	5	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
25	18	12	WATERWORLD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper
26	28	2	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
27	23	11	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
28	NEW		PERSUASION (PG)	Columbia TriStar Home Video 80073	Amanda Root Ciaran Hinds
29	25	2	MALLRATS (R)	MCA/Universal Home Video Uni Dist. Corp. 82619	Shannen Doherty Jeremy London
30	27	16	CLUELESS (PG-13)	Paramount Home Video 33215	Alicia Silverstone
31	NEW		BALTO (G)	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated
32	24	15	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
33	26	13	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
34	35	3	THE TIE THAT BINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 4713	Daryl Hannah Keith Carradine
35	30	6	POCAHONTAS (G)	Walt Disney Home Video Buena Vista Home Video 5174	Animated
36	31	2	DELTA OF VENUS (NR)	New Line Home Video Turner Home Entertainment 3003	Costas Mandylor Audie England
37	38	7	UNZIPPED (R)	Miramax Home Entertainment Buena Vista Home Video 5941	Isaac Mizrahi Cindy Crawford
38	37	10	KIDS (NR)	Vidmark Entertainment 6311	Not Listed
39	39	7	HACKERS (PG-13)	MGM/UA Home Video 105190	Jonny Lee Miller Angelina Jolie
40	33	12	JADE (R)	Paramount Home Video 32968	David Caruso Linda Fiorentino

◆ 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

Watching New Video Builds Character

WHATTA CHARACTER: When it comes to teaching kids about character, who better to do the job than, uh, characters? That's the concept behind a new longform music video distributed by Lyrick Studios ("Barney & Friends," "Wishbone") called "Kids For Character." Produced by the nonprofit Character Counts! Coalition, it features host Tom Selleck with a plethora of children's characters, including Barney, Lamb Chop, Babar, and stars of "Scholastic's The Magic School Bus," "Gullah Gullah Island," and "The Puzzle Place." Other characters include the Flintstones, Garfield, the Cat in the Hat, Thomas the Tank Engine, and Madeline.

Michael Josephson, president and founder of the Marina del Rey, Calif.-based Character Counts! Coalition, says the program's goal is "to teach kids fundamental values in a way that's educational and entertaining." It all culminates with a finale featuring nearly 30 characters. Selleck, a spokesman for the Character Counts! Coalition, serves as anchor for the various skits and songs that make up "Kids For Character," interacting easily with a group of on-camera children.

In the Barney segment, the purple dino and friends talk about respect, while in "The Puzzle Place" section, the show's multiracial puppets illustrate trustworthiness. The animated cast of "The Magic School Bus" journeys through the concept of fairness, and the human (and puppet) inhabitants of "Gullah Gullah Island" talk about caring for one another. Babar the elephant demonstrates good citizenship before the whole gang gets together for a parade to sing the "Kids For Character" theme song.

"Every character donated services," says Josephson, adding that the coalition paid traveling expenses for the participants. "Universal Studios Florida kicked in more than \$100,000 in production costs; sound was provided by Soundelux, which won the Oscar this year for sound, for 'Braveheart.' Everything was first-cabin." Dan Merrell, marketing manager for Lyrick Studios, says that pre-orders went well. "We've had great response from Wal-Mart, Blockbuster, Musicland—we're getting orders now from distributors and grocery chains," he says.

Merrell says that the Monday (22) debut and a second push in the fourth quarter were planned to correspond with National Character Counts! Week in October.

"We reasonably expect to sell 1 million tapes," says Josephson. "There's a huge marketplace out there of day-care centers, YMCAs, schools, and so on for whom the program is ideal. It can be shown segment by segment."

Another attractive element of "Kids For Character," says Merrell, is its \$14.95 price for 60 minutes. He notes, "A very large print campaign in major parenting publications has been launched. Nine to 10 million moms will see the ads three to four times, for a total of 30 million impressions. We're doing a sampling campaign, putting brochures and possibly coupons in KinderCare day-care centers, pediatricians' offices, etc. We're also sponsoring [the in-store] 'Radio Time' at Toys 'R' Us, and we're also sponsoring in-store storytelling at Macy's." Trailers are running on all new Barney home video releases, beginning with "Barney's Talent Show."

"Kids For Character" has in-store premieres at almost 2,000 sites Tuesday (23)-Saturday (27), according to Merrell, and will play to more than 50,000 kids aged



by Moira McCormick

2-10. On Saturday (27), he adds, there will be a special screening in Washington, D.C., for children and grandchildren of members of Congress, "at the invitation of five Democratic and Republican senators." For now, contractual complications prevent a telecast.

Merrell says a Spanish version will be released, in which the music, 32-page

booklet, and cover were all redone. "Tom Selleck even redid his intro in Spanish," he notes.

Josephson stresses that the Character Counts! Coalition is nonaligned; its board includes liberal Marian Wright Edelman and conservative William Bennett. The coalition is made up of "almost 100 educational and youth-serving organizations who are concerned about the decline of character in society," Josephson says. "We need to be concerned about the next generation."

SEE THE LIGHT (YEAR): Lightyear Entertainment has repackaged its animated, celebrity-narrated video series "Stories To Remember." The 10 titles feature bold images taken directly from (Continued on page 75)

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		
			*** No. 1 ***		
1	1	5	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
2	19	3	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1995	26.99
3	3	15	THE LAND BEFORE TIME III ◊ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
4	2	59	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
5	NEW		BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
6	4	191	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
7	5	171	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
8	15	3	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
9	6	7	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
10	11	35	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
11	RE-ENTRY		ALICE IN WONDERLAND ◊ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
12	8	7	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
13	9	31	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
14	16	31	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
15	RE-ENTRY		DUMBO ◊ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
16	10	11	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
17	7	15	GUMBY: THE MOVIE Kidvision/WarnerVision Entertainment 53700-3	1995	19.95
18	20	35	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
19	12	127	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
20	13	5	THE BEST OF ROGER RABBIT Walt Disney Home Video/Buena Vista Home Video 6835	1996	12.99
21	21	5	BABYBUGS! MVP Home Entertainment 14001	1995	9.95
22	17	67	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
23	RE-ENTRY		ROBIN HOOD ◊ Walt Disney Home Video/Buena Vista Home Video 228	1973	24.99
24	14	51	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
25	NEW		JONNY QUEST VS. THE CYBER INSECTS Cartoon Network Video/Turner Home Entertainment H1120V	1996	14.98

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CHILD'S PLAY*(Continued from preceding page)*

each program, emphasizing a "line" look to help consumers recognize the series more easily.

The four preschool titles and the six that cater to the 4-12 age group are airing regularly on the Disney Channel under an exclusive long-term broadcast licensing agreement. They include "Singing Time" and "Bedtime," narrated by **Judy Collins**, and "Noah's Ark," narrated by **James Earl Jones**.

KIDBITS: Sony Wonder and the "Sesame Street" gang are releasing two new tapes June 11 (order cutoff May 23): workout tape "Elmocize" and sports-oriented "Slimey's World Games." Being rereleased are "Play Along Games & Songs" and "Bounce Along With Big Bird." All are part of the Sesame Street Games brand initiative, which includes nationwide mall outreach events, videos, books, magazines, CD-ROMs, music, and other licensed product . . . MGM/UA Home Entertainment unleashes four animal-themed cassettes, including "A Zebra In The Kitchen" and the original "Flipper." Each is \$14.95.

Paramount Home Video releases the sixth and final full-length chapter from Moonbeam Entertainment's original live-action fantasy series "Josh Kirby . . . Time Warrior!" "Last Battle For The Universe" streets May 21. Paramount is offering a two-unit prepack with an 11% discount and a three-unit prepack with an 18% discount . . . The Coalition for Quality Children's Media of Santa Fe, N.M., has announced 66 newly endorsed videos and CD-ROMs in its award-winning Kids First! Collection. This latest list includes 17 "all-stars," of which 13 are videos, including Lightyear Entertainment's astonishing "People" and "Babe."

MST3K*(Continued from page 73)*

tale of janitor Joel Robinson (played by Joel Hodgson), jettisoned to an orbiting satellite by resident villains Dr. Clayton Forrester and his sidekick, Frank. By remote control, the evil duo forces Joel to watch bad movies as a kind of sadistic experiment. To keep himself company, Joel builds four robot friends: the gumball-machine-like Tom Servo, the spoon-billed Crow, the docile Gypsy, and the seldom-seen Cambot, the robot that records the adventures for viewing. Anarchic comedy bits starring people and puppets bookend the show's commercial breaks and are included in the video versions.

The real innovation of "MST3K" is the featuring of B- to Z-grade films, which are heckled mercilessly by Joel, Tom, and Crow. The gang's mocking interjections skewer the films' acting, scripts, music, and much more. The celluloid abuse comes in a nonstop stream of references to the flotsam and jetsam of American pop culture—the more obscure, the better.

In the first set of Rhino "MST3K" titles, the objects of scorn are "Mitchell," an inept *policier* starring a slovenly Joe Don Baker; "The Amazing Colossal Man," a '50s radiation-mutation yarn; and "Cave Dwellers," a meandering fantasy feature.

The Rhino titles are timed to follow the April 19 theatrical release of Gramercy Pictures' "Mystery Science Theater 3000: The Movie." It is centered around movie-within-a-movie "This Island Earth," a 1955 technical-or space epic.

When the home video release of
(Continued on page 77)

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Thanks to Barney, kids have a thorough understanding of words like "Please" and "Thank you".

Not to mention "Play" and "Rewind".



Pre-order: April 23, '96
Street date: May 21, '96
SRP: \$14.95 #2011

Pre-order: July 9, '96
Street date: Aug. 6, '96
SRP: \$14.95 #2012

No one has sold more children's products than Barney. More than 35 million videos sold. 7 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."

VID SALES BOOSTED

(Continued from page 73)

Bumblebee garnered a big response for a "Free Willy 2" activity coloring book and minipack of four Crayola crayons offered in a 30 million FSI drop on Feb. 4, strengthening the Warner relationship. "It's a good match-up with our target audience of families with kids," Trierweiler notes.

The Long John Silver seafood chain tie-in was also important, Lesinski says. "We try to bring in partners that complement each other, and the added exposure from the sea-theme chain's 1,450 locations was exceptional," he says. "They dropped nearly 12 million \$10 Holiday Coupon booklets, which featured a 'Free Willy 2' discount on the back cover with the purchase of another Family Entertainment title."

Timing was the key for MCA/Universal Home Video. "Our release timing on 'Casper' for Oct. 11 not only allowed retailers to capitalize on Halloween sales, but also helped them get a jump on the holiday season," says marketing VP Craig Relyea. The media effort started in October but took a hiatus in November, when Pepsi picked up advertising for its free 12-pack offer with the purchase of "Casper" and any of six other titles.

MCA went back on TV through the holidays, providing new point-of-purchase materials to keep displays up into early '96. Baskin-Robbins, meanwhile, launched its own campaign, as did game manufacturer Interplay for "Ghoul School Sweepstakes." The combination helped "Casper" achieve a 90% sell-off

rate, says Relyea, which fostered purchases of other titles.

"It went really well," says Baskin-Robbins promotions manager Judy Karlin. "After we dropped our 48 million FSI on Oct. 22, we had many customers asking for the special Red, White & Boo flavor of the month and for Casper's Polar Pizza. It was our first major promotion with home video, turning out to be a very low-cost and positive experience. We expect to work with MCA again."

As the first major title on the MCA Cyberwalk Internet home page, "Casper" produced a lot of hits," Relyea notes, "especially for the CompuServe trivia contest. We're still feeling our way on the World Wide Web site as an advertising and promotional tool." MCA has a more extensive site for "Babe," which features a sheep-herding game and a pig trivia contest.

Turner Home Entertainment marketing VP Richard Pinson and promotions director Steve Langston say that "The Swan Princess" exceeded all expectations in sales and sell-off rates, producing a return worthy of the company's \$20 million campaign, Turner's biggest.

"The Pillsbury tie-in was huge," Pinson says, "with two key testimonials. August sales of the promoted dessert brands for the \$5 rebate were the best ever for that month, attributed to grocery displays as well." In March, Pillsbury returned with a Green Giant/"Johnny Quest" cross-promotion, offering \$2 and \$3 rebates on four different titles.

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	4	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
2	2	6	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
3	5	3	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1995	G	26.99
4	3	7	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
5	4	5	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
6	NEW ▶		BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
7	7	2	THE X-FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1996	NR	14.98
8	6	7	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
9	9	7	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
10	8	7	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
11	10	2	THE X-FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1996	NR	14.98
12	11	5	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
13	15	4	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
14	17	4	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
15	14	2	THE X-FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1996	NR	14.98
16	12	20	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
17	16	13	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
18	19	4	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
19	13	10	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
20	18	158	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	26.99
21	23	80	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
22	28	44	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
23	22	6	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
24	29	2	BARNEY'S TALENT SHOW	Barney Home Video The Lyons Group 2010	Various Artists	1996	NR	14.95
25	33	20	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
26	27	42	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
27	20	3	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
28	31	8	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
29	36	8	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98
30	NEW ▶		THE WAY OF THE WIZARD	Mystic Fire Video 76360	Deepak Chopra	1996	NR	19.95
31	NEW ▶		HEAVYWEIGHTS	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller	1995	PG	14.99
32	32	10	THE BIG GREEN	Walt Disney Home Video Buena Vista Home Video 6693	Steve Guttenberg Olivia d'Abo	1995	PG	19.99
33	25	16	THE LAND BEFORE TIME III ◇	MCA/Universal Home Video Uni Dist. Corp. 82413	Animated	1995	NR	19.98
34	NEW ▶		BASKETBALL FEVER: THE ANIMATED MOVIE	New Family Movies Simitar Ent. Inc. 6104	Animated	1996	NR	14.95
35	RE-ENTRY		DUMBO ◆	Walt Disney Home Video Buena Vista Home Video 24	Animated	1947	G	24.99
36	35	4	THE REAL WORLD REUNION: INSIDE OUT	MTV Music Television Sony Music Video 49812	Various Artists	1996	NR	12.98
37	24	4	NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95
38	26	58	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
39	40	62	THE LAND BEFORE TIME	MCA/Universal Home Video Uni Dist. Corp. 80864	Animated	1988	G	19.98
40	RE-ENTRY		ALICE IN WONDERLAND ◆	Walt Disney Home Video Buena Vista Home Video 36	Animated	1951	G	24.99

● 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.

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
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'MST3K' ARMS RHINO VIDEO

(Continued from page 75)

"MST3K: The Movie" is announced, Rhino will issue two more "MST3K" titles. The company plans to release no less than 20 titles on a regular basis.

"MST3K" dates back to the late '80s, when it made its first appearance on Minneapolis indie UHF station KTMA. The series has since won a Peabody Award and has built a fan club of more than 67,000 members. "MST3K" conventions are well-attended and have featured live stage versions of the show.

In 1993, Hodgson was replaced by series writer Mike Nelson as the robots' human companion. Despite the enjoyably cheap sets and nutty sketch comedy on "MST3K," Hodgson's deadpan demeanor was oddly poignant for the robots' creator, teacher, and playmate. When he left the show, some fans were displeased. "The first three are Joel, and during the course of the releases, there will be Mike Nelson ones as well," says Schorr. "It just happened that the first three we're putting out are all Joel."

Rhino plans to purchase trade and consumer ads for the series.

Mallon feels that "MST3K" is a good bet for home video. "The fans of 'Mystery



Shown, from left, is the cast of "Mystery Science Theater 3000": Tom Servo, Joel Hodgson, Gypsy, and Crow.

Science' are avid collectors, the hardcore fans," he says. "Anything we put out, they snap up, so obviously, home video should suit them well. We've had requests, hundreds of them over the years: 'Are tapes available to buy?'"

Mallon and his Best Brains cohorts have long been aware that "MST3K" fans circulate tapes of the show, and they used to encourage viewers in the practice. "Later, the lawyer made us take that off," says Mallon.

For fans' libraries, Bantam Books is publishing "Mystery Science Theater 3000: Amazing Colossal Episode Guide."

Best Brains is involved in scripting a movie for Universal Television and, according to Mallon, "is toying around with a new puppet-based show."

Like "MST3K," Rhino Home Video has always been attuned to the entertainment potential of bad movies. Previous Rhino series have included "Teenage Theatre," which consists of '50s juvenile-delinquent rock'n'roll exploitation films; "Elvira's Midnight Madness," a collection of low-budget favorites introduced by the vamping movie hostess; "The Ed Wood Collection," which documents the career of the awful auteur; and Rhino's "Value-Added Horror And Sci-Fi" titles (recorded in EP mode), which include "The Wasp Woman" and "Atom Age Vampire."

Some Rhino-released features have even come under attack on "MST3K." Mallon says, "A couple of the shows we've done we've licensed through Rhino, because they had the licenses."

In conclusion, Mallon portentously vows that "MST3K" will never abandon its quest for new turkeys to roast. "If the demand is there—hell, this is America—we'll fill it. As long as Hollywood is making bad movies, we'll be there to fix 'em!"

Billboard

FOR WEEK ENDING APRIL 27, 1996

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	11	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99	1	1	15	THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
2	3	47	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98	2	4	27	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
3	7	147	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	3	3	11	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
4	2	7	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95	4	5	13	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
5	4	316	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98	5	8	25	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
6	13	94	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	6	2	43	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
7	8	139	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	7	6	17	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	5	53	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98	8	10	31	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
9	6	69	LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153	19.95	9	7	73	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
10	10	21	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95	10	9	105	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
11	12	31	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95	11	11	69	JANE FONDA'S YOGA EXERCISE WORKOUT◆ WarnerVision Entertainment 55021-3	19.98
12	9	121	BAD GOLF MADE EASIER ABC Video 45003	19.98	12	17	3	VERSA TRAINING: STRETCH REEBOK PolyGram Video 8006306273	9.95
13	15	223	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	13	14	3	VERSA TRAINING: STRONG ARMS PolyGram Video 8006306253	9.95
14	16	3	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95	14	16	13	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
15	11	93	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	15	13	201	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
16	18	37	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	16	19	29	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
17	NEW		WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95	17	12	65	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
18	RE-ENTRY		MLB UNBELIEVABLE! Orion Home Video 95009	14.98	18	20	3	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.99
19	20	41	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98	19	15	13	CLAUDIA SCHIFFER: PERFECTLY FIT ARMS FoxVideo (CBS/Fox) 8243	14.98
20	NEW		NICK FALDO'S TIPS & DRILLS PolyGram Video 8006342893	19.95	20	18	17	THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT Paramount Home Video 82043	19.95

◆ IFA 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. ◇ IFA 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.

Video CD Now For Your PC;
Retail Sets Sites On Starweb

SECOND TIME AROUND: Although some would consider video CD an early casualty of the digital format wars, Philips Media, JVC, Panasonic, and Sony (all joint licensors of the video CD) aren't giving up on the technology.

Introduced in 1993, the video CD and its set-top player gained little consumer acceptance, except in certain Far East territories. But in an effort to gain more mainstream acceptance, the four companies will now position video CD as a computer software application. Previously, the format was primarily marketed as a movie playback machine.

Video CD features MPEG full-motion video capability, which is being installed in most new computers

equipped with CD-ROM drives. Philips estimates that about 5 million computers sold within the last six months have MPEG capabilities. But the 30 million computers sold before the end of 1995 would have to be upgraded with an MPEG card in order to play video CD programs.

Philips Media senior VP Emiel Petrone says the biggest advantage video CD has over other digital applications, such as DVD-ROM, is production cost.

"MPEG is an inexpensive technology," says Petrone, "and it's an opportunity for publishers that have sports or television programs to put them on video CD. A lot of publishers aren't educated about video CD, but when they are, they'll start making programs for the format."

The explosive growth of computer sales has lead video CD suppliers to shift their marketing away from set-top devices. Petrone says sales of computers equipped with MPEG are expected to reach 10 million units by the end of this year. Set-top video CD players, introduced three years ago, have a worldwide penetration level of 8 million units, according to Philips.

Although DVD-ROM will be backward compatible with video CD, Petrone doesn't think one will make the other obsolete.

"This is about choice," says Petrone. "The two formats will co-exist, with video CD being a less expensive technology than DVD-ROM."

In fact, Petrone says, Philips will begin a "pilot manufacturing program" to produce DVD-ROM drives for computers this fall.

Using the tagline "video CD for your PC," Philips and its marketing partners will attempt to raise awareness of video CDs among retailers and consumers.

No specific plans have been formulated, but Petrone says some Good Guys! stores are now merchandising video CD on spinner racks in the computer department.

STARGAZING: Video retailers eager to get on the Internet but not sure how to establish a World Wide

Web site can sign up with Starweb.

Created by fellow retailer Rich Thorward, Starweb includes information and graphics on the top 40 video releases of the month, links to studio sites, and a ratings area called "the CyberCritic."

Thorward, owner of Home Video Plus in Glen Rock, N.J., is also president of Entertainment, which publishes the monthly promotional Star Guide. The newsletter has been on the Internet since March and is linked to America Online.

Retailers supply Starweb with the information and graphics they want

SHELF TALK
by Eileen Fitzpatrick

included on their home page. The site is then designed by Starweb and updated for a fee of \$15 per month.

Web browsers will be able to

send E-mail directly to any retailer at Starweb sites. However, they will not be able to purchase products through the site.

"A lot of retailers are interested in the Internet," says Thorward, "but don't know how to set up a Web site or invest the money." Thorward put his store on Starweb in March.

Thorward describes the Internet as the "glorified Yellow Pages" of the '90s.

"There's a lot of information to shift through on the Internet," says Thorward, "but every dealer wants to be on the Internet, just like every retailer wants to be in the Yellow Pages."

In addition to providing retailers with another advertising vehicle, the service will enable consumers to locate Starweb retailers in their local area. Once at the site, consumers type in their ZIP code for a list of local dealers. Visitors are also linked to studio Web sites.

"A Web page can remind consumers of any special attribute a store may have," says Thorward. "It can also provide an impulse for consumers to pick up the phone and call a store or prompt a visit."

Since placing Star Guide on the Internet in March, Thorward says, the site has received 180,000 hits.

Retailers interested in checking out Starweb can preview Thorward's store site at <http://www.star-guideweb.com/homevideoplus>. For more information, Thorward can be contacted at 800-222-7710.

ELLE' DISCOUNT: Buena Vista Home Video is offering a \$5 rebate on "Your Personal Best Workout With Elle Macpherson" through April 15, 1996.

Consumers receive the mail-in rebate with purchase of the video plus the book "Voight Precision Training For Body And Mind."

The fitness book is by Karen Voight, who is Macpherson's trainer on the video. Voight has a series of tapes available from ABC Video.

The tape, first released in January 1995, has a suggested retail price of \$12.99. The Voight book is \$19.95.

Update

CALENDAR

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

APRIL

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

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

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

April 23, **Digital Audio Workshops**, 52nd Street Digital, Hollywood, Calif., 213-463-5252.

April 24, **Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles, 213-462-2351.

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

April 25, **Digital Audio Workshops**, 52nd Street Digital, Hollywood, Calif., 213-463-5252.

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

April 29, **Entertainment Law Panel**, presented by NARAS Chicago chapter and Columbia College, Chicago, 312-786-1121

April 29-May 1, **Billboard's Seventh 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 2, **Eighth Annual Tamika Reggae Awards Ceremony**, Paramount Theater, New York, 718-978-7494.

May 2, **Third Annual Downtown Comes Uptown Benefit**, benefitting the Irvington Institute, Wallace Hall, N.Y., 212-758-8250.

May 3-4, **Rap Sheet's Hip-Hop Caucus 2 1/2**, Capitol Hilton, Washington, D.C., 310-399-9000, ext. 175.

May 8, **World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco, 33-93-25-

4369.

May 8-10, **"Marketing With Country Music,"** Opryland Hotel, Nashville, 615-244-2840.

May 11, **"Music On The Internet From A Technological, Licensing, And Legislative Perspective,"** presented by the National Music Publishers' Forum, Helmsley Hotel, New York, 212-370-5330.

May 11-14, **100th AES Convention**, Bella Center, Copenhagen, 32-2-345-7971; fax 32-2-345-3419.

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

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

May 16-17, **Retailing Licensed Merchandise Conference**, Mall of America and Hotel Sofitel, Minneapolis, 212-941-0099.

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

May 20, **Steven J. Ross Humanitarian Award Dinner**, honoring Edgar Bronfman Jr., presented by the Entertainment and Music Industries Division of the UJA-Federation of New York, Waldorf Astoria, New York, 212-836-1126.

May 22-26, **NAIRD Convention**, Omni Inter-Harbor Hotel, Baltimore, 606-633-0946.

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

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

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

JUNE

June 3, **The American Jewish Committee's Music Video Division Human-Relations Award Dinner/Dance**, honoring Barney Cohen, Bridgewater, N.Y., 212-751-4000, extension 338.

June 4-7, **Broadcast Asia '96/Professional Audio Technology '96**, World Trade Center, Singapore, 65-338-4747; fax 65-339-9507.

June 13, **T.J. Martell Foundation For Leukemia, Cancer, and AIDS Research Human-**

itarian Award Gala, honoring Jimmy Jam & Terry Lewis, Avery Fisher Hall, New York, 212-245-1818.

June 17, **Mix L.A. Open**, Mix magazine and Mix Foundation for Excellence in Audio, Knollwood Country Club, Los Angeles, 510-939-6149.

June 18, **1996 Entertainment Industry Conference**, Century Plaza, Century City, Calif., 415-802-2571.

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

June 27-29, **14th Annual Rock 'N Charity Celebration**, presented by the T.J. Martell Foundation & Neil Bogart Memorial Fund, Los Angeles, 310-247-2980.

June 28-29, **4th Annual Kids' Entertainment Seminar**, Marriott Marquis, New York, 212-462-9344.

JULY

July 10-13, **Video Software Dealer's Assn. Annual Convention**, L.A. Convention Center, Los Angeles, 800-955-8732.

July 17-19, **Billboard's 3rd Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago, 212-536-5002.



Monumental Event. Columbia recording act the Presidents Of The United States Of America recently performed at Mount Rushmore in South Dakota. Following the performance, the band and executives from Columbia and MTV presented a \$5,000 check to the Mount Rushmore Preservation Fund. MTV aired the concert on Presidents Day. Pictured in the back row, from left, are Carol Donovan, VP, music specials, MTV; Patti Galuzzi, VP, music programming, MTV; Mike Pflaum, park ranger; Sharon Lee, president, Mount Rushmore Historical Society; Ed Paparo, VP, business management, MTV; band member Jason Finn; Staci Slater, manager, the Talent House; Gary Fisher, director, video promotion, Columbia Records; and Leah Reid, product manager, Columbia. In the front row, from left, are band members Dave Dederer and Chris Ballew.

LIFELINES

BIRTHS

Boy, Samuel Irving, to Nancy and Ed Arrow, April 2 in Los Angeles. Father is senior director, copyright, MCA Music Publishing.

Girl, Sofie Sinclair, to Debrah and Larry Khan, April 3 in New York. Father is VP of R&B promotions for Jive Records.

DEATHS

Michael William Manning, 30, of leukemia, March 4 in Washington, D.C. A publicist for the Discovery Channel's multimedia division, Manning's career included conducting a product demonstration for President Clinton and Vice President Gore. Manning is survived by his parents, step-parents, brothers, sisters, grandfather, nieces, and nephews.

In lieu of flowers, the family requests that donations be made to the Leukemia Society of America, Suite 419, Alexandria, Va., 22314 or the National Bone Marrow Donor Program, 3433 Broadway St., NE, Suite 500, Minneapolis, Minn., 55413.

Harold "Whiz Kid" McGuire, 33, March 25 in New York. The cause of death had not been determined at press time. Considered a pioneer in rap music, Tommy Boy artist Whiz Kid released "Play That Beat Mr. DJ" with Soulsonic Force member G.L.O.B.E. in 1983. The song inspired Double Dee & Steinski's sampling "The Payoff Mix." In 1985, Whiz Kid released "He's Got The Beat." He was the live bassist at the T-Connection in the South Bronx, N.Y. He is survived by his wife, Betty, and three children.

Roosevelt "Booba" Barnes, 59, of lung cancer, April 3 in Chicago. Born in Longwood, Miss., in 1936, Barnes was a blues singer/guitarist who operated his own juke joint, the Playboy Club, for many years in his hometown of Greenville, Miss. His rough-hewn style was showcased in French filmmaker Bertrand Tavernier's documentary "Mississippi Blues" (1983), in writer/producer Robert Palmer's feature "Deep Blues" (1992), and on the films' soundtrack albums. In 1990, Barnes and his group, the Playboys, cut the album "The Heartbroken Man" for Clarksdale, Miss.-based Rooster Blues Records. Barnes had lived and performed in Chicago since 1994.

Manuel A. "Manny" Greenhill, 80, of heart failure, April 14 in Los Angeles. Greenhill founded Folklore Productions, a Boston concert-promotion company, in

1958. Greenhill's early concert promotions included appearances by Josh White, Pete Seeger, Odetta, and Theodore Bikel. The range of artists with whom he worked expanded to include Flatt & Scruggs, Mahalia Jackson, Bob Dylan, Lightnin' Hopkins, and Joan Baez, whose career he managed from 1962 until 1976. By the mid-'60s, his management roster also included Doc Watson, Rev. Gary Davis, and Jesse "Lone Cat" Fuller, among others. With Baez, Greenhill was able to support his political concerns with his music-industry career. This included a contractual insistence upon racially integrated seating at Baez's concerts and marching with the singer at Selma, Ala. Folklore Productions relocated to Santa Monica, Calif., in 1976, when Greenhill's son Mitchell joined the business. Most recently, Manny Greenhill was working with John Fahey. He is survived by his son Mitchell, daughter Deborah, and two grandchildren, Matthew and Tejinder.

NEW COMPANIES

Marvin Katz has opened a New York-based law firm and will continue to represent clients in the music industry. He was a senior partner in the entertainment law firm of Mayer, Katz, Baker, Leibowitz & Roberts. Katz's law office is located at 1740 Broadway, New York, N.Y. 10019; phone 212-246-1170; fax 212-246-1612.

MB Management is a new company formed by John Boncimo of Full Circle Talent and Kevin Morrow, VP of talent and tours for House of Blues Entertainment. The company's clients include Keb 'Mo, CoCo Montoya, Charlie Musselwhite, and Clarence Fountain & the Blind Boys Of Alabama. MB Management will also handle the business affairs of the Albert Collins estate. The company is headquartered at 8439 Sunset Blvd., Suite 105, West Hollywood, Calif. 90069; phone 213-848-2529; fax 213-654-8852.

FOR THE RECORD

Jessie Daniell Bullens-Crewe, featured in Good Works April 20, was the daughter of Dan Crewe.

GOOD WORKS

GOOD 'AIRE' WORKS: The Sonoma, Calif.-based Extrordinaire Media label is donating a portion of the proceeds from Americana Series CDs to Earth Communications Office, an environmental organization. The releases are "Ocean Aire," "Mountain Aire," "Appalachian Aire," "Desert Aire," and "Heartland Aire," all of which combine music with nature sounds indigenous to the location plus appropriate art. Among the producers of the series is label president Howard Sapper and ECO board member Dean Evenson. Contact: Sapper at 707-996-2748 or fax 707-996-2658, or Ruben Aronin at ECO, 12100 Wilshire Blvd., Suite 950, Los Angeles, Calif. 90025.

BENEFIT for the family of the late Don Murray, an artist who performed surf/instrumental music, will be presented April 28 at the Strand in Redondo Beach, Calif. A number of surf bands will perform, including Surfaris, Flo & Eddie, Chantays, Mermen, Tornados, Belairs, Lively Ones, Paul Johnson & the Packards, Insect Surfers, Dave Allan & the Arrows, Jon & the Night

Riders, Thom Starr & the Galaxies, Surf Kings, Eliminators, and Halibuts. Murray, who died in March at 51 after complications from surgery, made his mark as a teenager drumming for early-'60s surf band the Crossfires, which evolved into the Turtles. Proceeds above expenses incurred in producing the show will go to a fund committed to providing financial aid to Murray's family.

ADDING JOY TO TEACHING: Add Joy to Learning (AJL), a nonprofit program whose "Career Opportunities In The Music Industry" series at Manhattan Comprehensive Night and Day School teaches urban youths aspects of the recording industry, is in need of recording/studio equipment and a spotlight. Also, the group is seeking venues for summer internships for students who are receiving high school and college credit. Financial contributions, which are tax deductible, are also requested. Contact: Audrey Levine, AJL executive director, at 212-995-1137, or write to: Add Joy to Learning, P.O. Box 1214, New York, N.Y. 10009.

ELTON CREDIT CARD: The Elton

John AIDS Foundation has signed an agreement with MBNA America Bank that allows John's fans to apply for Visa credit cards that feature his photograph and support the efforts of the nonprofit organization he created to fund patient care and AIDS education. MBNA will make a contribution to the foundation for each new account. The card will be a no-fee, variable-rate offering, and a limited-edition John CD will be given to all customers after their first use of the card. To apply for the card, call 800-847-7378. Contact: Sarah McMullen at 310-276-4624 or Peter Osborne at 302-432-1176.

SIDNEE BENEFIT: Sidnee, former front man of the Live Nude Girls, will perform at Luna Park in West Hollywood, Calif., April 24 to benefit Aunt Bee's Free Laundry and Housekeeping Service for AIDS patients. Sidnee will donate a portion of the royalties from the song "T4" to the charity, as well as \$2 from each CD sold at the event and \$2 from each \$5 admission. Contact: Dawn LoBaugh at 213-651-9300; E-mail solter-spr@earthlink.net.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► BILLY MANN

PRODUCER: Ric Wake
DVB/A&M 31454 0365
Discovered by producer Ric Wake singing in a stairwell, pop singer/songwriter Billy Mann has a smooth, powerful voice and a clutch of quality songs that are primed for airplay on pop and AC outlets. Highlights include the effervescent "Tossing Pennies (In A Well)," soulful ballad "Turn Down The World," and the funky "Killed By A Flower." A promising debut, the album is also the first release on Wake's DV8 label, a venture with A&M.

► DADA

El Subliminosis
PRODUCERS: Dada, with Adam Weiner & Scott Gordon
I.R.S. 72438 34168
Alternative rock trio returns with a splendid album that displays its ability to deliver quirky, catchy tunes with off-beat lyrics. Highlights of a set that should score at mainstream and modern rock outlets include "Time Is Your Friend," the sardonic "Sick In Santorini," the supercharged "I Get High," the futuristic "The Spirit Of 2009," and the infectious "No One." A great new work by a band that never ceases to delight.

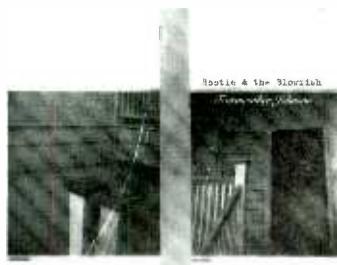
★ THE JESUS LIZARD

Shot
PRODUCERS: GGGarth & the Jesus Lizard
Capitol 72438 36778
Those who were afraid the Jesus Lizard might tone down its fearsome roar for a major label can rest easy: "Shot" is the band's most bruising work to date. And the Jesus Lizard's whiskey-soaked brutishness continues to belie the band's musical sophistication. The rhythm section's awesome lock and singer David Yow's inspired howl and growl may be the band's inimitable signatures, but it's the off-kilter subtleties of Duane Denison's guitar work on such tracks as "Thumbscrews," "Good Riddance," and "Too Bad About The Fire" that sets the group apart. "Shot" is no leap forward from the band's epochal Touch and Go albums, but as a major-label calling card, it shows that the Jesus Lizard is still a righteously scary monster.

MARTHA LORIN

A Celebration Of Ella With Paul Smith
PRODUCER: Jack Globenfelt
Cabaret Jazz 5021
Accompanied by a solo piano, vocalist Martha Lorin delivers a wonderful collection of 17 songs in tribute to the ailing Ella Fitzgerald—the bow going not to songs introduced by the great singer but those recorded by her in her legendary songbook series for Verve Records. Lorin has a smoky voice utterly at home with the genius of Rodgers and Hart, Jerome Kern, George and Ira Gershwin, Harold Arlen and Johnny Mercer; pianist Paul Smith, who has played for Fitzgerald, manages to put Lorin up front while providing noticeably beautiful keyboard accompaniment. While lovingly paying tribute to Fitzgerald, Lorin is very much her own winning stylist.

SPOTLIGHT



HOOTIE & THE BLOWFISH

Fairweather Johnson
PRODUCER: Don Gehman
Atlantic 82886
New album by megaplatinum fraternity rock band Hootie & the Blowfish builds on the band's rootsy, everyman sound. Some cuts, like "Tucker's Town" and "She Crawls Away," resonate with the vibe of the group's smash major-label debut, "Cracked Rear View." Others—like the gorgeous "Sad Caper," the catchy "Old Man & Me," and the delicate "Earth Stopped Cold At Dawn" (featuring Nanci Griffith)—mine new ground and should dispel skepticism about the band's originality and its chances of sustaining its massive popularity. An album that, like its predecessor, speaks quietly but eloquently, "Fairweather Johnson" should find widespread acceptance from a public hungry for simplicity.

SPOTLIGHT



SWV—SISTERS WITH VOICES

New Beginning
PRODUCERS: Various
RCA 07863
Multiplatinum act raises its own creative ante by turning in a set that will re-establish the group with core fans but also broaden that base with a richly textured assortment of soulful selections. Although the trio demonstrates new-found polish here, its around-the-way urban vibe remains intact. The group's blooming maturity is apparent, as the lead vocals are more equitably portioned. A highly infectious backbeat on "You're The One" provides a balanced, funky cadence for the steady vocal track. Hip-hop influences reign over many of the set's gentle, midtempo tracks, such as "Whatcha Need" and "On & On." The syncopated tune "It's All About U" issues simplistic beauty, while "Use Your Heart" showers the ear with delicate, romantic tonal wisps.

SPOTLIGHT



SEMISONIC

Great Divide
PRODUCER: Paul Fox
MCA 11414
Power-pop trio delivers irresistible three-minute tunes with smart but unpretentious lyrics, hooks galore, and sounds that are refreshing yet rooted in traditional '60s pop. Highlights of a consistently great album include ebullient opener "F.N.T.," the groovy "Delicious," the propulsive "Down In Flames," the plodding "The Prize," and the piercing "Brand New Baby." All of the above and other selections are suitable for college, triple-A, modern rock, and mainstream rock outlets. Band consists of singer/guitarist Dan Wilson and bassist/vocalist John Munson—former members of the defunct Minneapolis rock band Trip Shakespeare—and drummer/co-writer Jacob Slichter. One of the year's top debuts.

WORLD MUSIC

★ JESUS ALEMANY
Cubanismo!
PRODUCER: Joe Boyd
Hannibal/Rykodisc 1390
Trumpeter Jesus Alemany (with an assist from pianist Alfredo Rodriguez) pays tribute to traditional Cuban musical styles and demonstrates that nation's global influence in the process. European-based exile Alemany immerses the listener in various dance forms of Cuban origin, with his trumpet seeming to take the lead-vocalist spot and Rodriguez's piano hammering out a tuneful rhythmic mesh. Highlights of a driving, infectious set include the uptempo, intensely percussive "Tumbao De Coqueta," the bright, tropical blasts of "Descarga De Hoy," the punchy cha-cha of "Homenaje A Arcano," and the more up-to-date, salsaified sound of "Ni Pa'ca Ni Pa'lla."

LATIN

★ JOHNNY ALMENDRA Y LOS JOVENES DEL BARRIO
Evolucionando
PRODUCER: JOHNNY ALMENDRA
RMM 82006
Respected percussionist guides a talented ensemble through way-fresh mélange of old-school Afro-Cuban, R&B, and jazz idioms. Veteran vocalist Ronnie Baro shines on the best radio prospect, "Vas," as does soulful songstress Jillian on *muñy* hip, R&B/Afro-Cuban thumpers "Telephone" and "Stop Slow Down."

CLASSICAL

★ COLIN MCPHEE
Symphony No. 2, Balinese Ceremonial Music, etc.
PRODUCER: Gregory K. Squires
MusicMasters Classics 01612-67159
The late Canadian composer Colin McPhee spent a decade in Bali absorbing the intricate, hypnotic sounds of the gamelan, the indigenous orchestras of tuned percussion. Though Debussy, Messiaen, and other Europeans were influenced by Balinese and Javanese music, McPhee incorporated the magic of the gamelan into his work with a sophistication and reverence like no other Westerner. In his Symphony No. 2 and Nocturne for Chamber Orchestra, he fused gamelan sonics and classical method to create shimmering tone poems. For "Balinese Ceremonial Music," he transcribed regional melodies for two pianos. Uncommonly beautiful, this album is one of the year's most welcome classical releases.

CONTEMPORARY CHRISTIAN

► PLANKEYE
Commonwealth
PRODUCERS: Gene Eugene, Luis Garcia
Tooth & Nail 1054
PlankEye's third album finds the band hitting its stride musically. It builds on the promise of its previous outing, "Spark," by serving up a collection of well-written tunes characterized by an edgy feel that is finding favor among existing fans and creating new ones. The band consists of guitarist/vocalist Scott Silletta, bassist Luis Garcia, guitarist Eric Balmer, and drummer Adam Ferry. Tooth & Nail is touting the release by way of its largest marketing campaign ever, and early indications are that this is a project to watch. Among the standout cuts are "Push Me Down (Veiled)," "Struck By The Chord," "Whisper To Me," and the title tune.

R & B

► LIONEL RICHIE

Louder Than Words
PRODUCERS: Lionel Richie & James Anthony Carmichael, Jimmy Jam & Terry Lewis, David Foster
Mercury 31453
Set successfully weaves pop, R&B, country, and even classical by masterfully distilling each genre to its essence. Despite a recording hiatus spanning nearly 10 years, Richie resists the urge to return with a trendy splash. Instead, the former Commodore waded ashore, grounded in a sound that initially propelled the soloist to superstardom. However, he remains cautious of challenging higher creative terrain, perhaps to the detriment of capturing younger demographics. Conversely, the album's fundamental road map, which keeps the vocalist on well-worn paths, should reinforce exist-

ing alliances among die-hard fans and laid-back, discriminating listeners.

COUNTRY

► GEORGE STRAIT

Blue Clear Sky
PRODUCERS: Tony Brown & George Strait
MCA 11428
George Strait continues as a vibrant link between the glory days of Western swing and modern country. What's interesting is that he is still maturing as an artist, and his albums grow stronger. He's a consummate studio creature, and no one in country music pays more attention to song selection. The result is self-evident on "Blue Clear Sky." It's a pleasing mix of ballads and dancehall tunes, and at least four singles jump out at the listener. And he's still having fun with the genre: Check

out Strait-as-crooner in "Need I Say More." The song cries out for a megaphone, straw hat, and spats.

JAZZ

► RICHARD ELLIOT

City Speak
PRODUCER: Richard Elliot
Blue Note Contemporary 32620
Chart-assaulting contemporary jazz saxophonist Richard Elliot's newest, infinitely airplayable album is a perfect showcase for his hearty tenor tone. Standouts include the fine funk/soul changes of "Walk The Walk," the starchy-eyed balladry of "Unspoken Words," and the catchy, lyrical cadences of "All I Need," as well as pretty, pop-reminiscent themes like "Amazon" and "Down Hill Run." Also includes a cover of the Boyz II Men hit "I'll Make Love To You."

VITAL REISSUES™

VARIOUS ARTISTS

The Best Of The National Lampoon Radio Hour
ORIGINAL PRODUCER: Bob Tischler
REISSUE PRODUCER: Chip Lowell
Rhino 72263
Culled from the irreverent, late-'70s, early-'80s radio series, this three-volume set features hilarious comedy skits from John Belushi, Chevy Chase, Bill Murray, Gilda Radner, Christopher Guest, and other "Saturday Night Live" pioneers, all of whom were in peak form. Bits include "The Loan Arranger," "Flash Bazbo, Space

Explorer," "Frank Rizzo: The Philadelphia Police League For Retarded Children," "Guru Craig Baker: The Perfect Master," "Tommy Toilet," and "The Evil Santa"—many of which were reworked into the "SNI" format. A rib-tickling release and a contribution to American popular culture.

THE MISFITS

PRODUCER: none listed
Caroline 7529
A four-CD set housed in a coffin-shaped black box, this Misfits retro-

spective is a must-have for fans of the New York-area punk outfit that epitomized the CBGB's scene and gave rise to Danzig and the Undead. Featuring tracks from the albums "Collection I," "Collection II," "Legacy Of Brutality," "Evilive," and "Earth A.D.," plus the never-before released "Static Age" album, the box is chock-full of substance for the serious fan and collector. Set also features 30 alternate versions, outtakes, and other rarities. Further, the collection is amply illustrated—and augmented with a nifty Misfits "fiend club" pin.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews



POP

▶ ADAM CLAYTON AND LARRY MULLEN

Theme From Mission: Impossible (3:28)

PRODUCERS: Larry Mullen, David Beal

WRITER: L. Shifrin

PUBLISHER: Bruin, BMI

REMIXERS: Junior Vasquez, Howie B., Guru, Dave Clark

Island 7180 (cassette single)

Prepare for the deluge. Moviegoers will not have a chance to see Tom Cruise in the screen version of "Mission: Impossible" until Memorial Day weekend, but the mondo, multipronged promotional push begins here and now. U2 members Clayton and Mullen cover the film's instantly recognizable theme, effectively funk-ing it up for the '90s with a shuffling jeep beat. Lalo Shifrin's melody is as suspenseful and compelling as ever. It'll give fans of the TV show a fun jolt while entertaining a whole new generation. In accomplishing the latter, club icon Junior Vasquez has been invited to pump up the track to a house-spiced pace, which he does with notable finesse and reverence.

▶ QUEEN LATIFAH **Elements I'm Among** (no

timing listed)

PRODUCER: Easy Mo Bee

WRITER: D. Owens

PUBLISHER: Queen Latifah, ASCAP

Flavor Unit/EastWest 9499 (c/o Elektra) (cassette single)

Latifah has spent so much time on her Fox-TV series, "Living Single," that her die-hard music fans were starting to wonder if a new record would ever surface. The Queen more than makes up for lost time with this gem from the star-studded soundtrack to "Sunset Park," throwing lyrics that are clever, in addition to a mad-catchy chorus. The aggressive force of performance shows nary a sign of Hollywood softness, but it is smooth enough to make the grade in mainstream circles. Now then, how 'bout a new album?

★ STEVE BEST **Don't Leave Me Now** (4:17)

PRODUCER: Steve Best

WRITER: S. Best

PUBLISHER: Steve Best, SOCAN

REMIXERS: The Yakoo Boyz, J. Green, Steve Best

Quality 7201 (12-inch single)

It has been way too long since this Canadian heartthrob has tweaked the interest of teenage girls and club punters with his charming and boyish voice. This jam is a hi-NRG tamboourine-shaker that is a direct descendant of disco legend Giorgio Moroder's heart-racing synth-beat style. Sunny and infectious as can be, this ditty has the pop gloss to click with crossover radio programmers who like their grooves light and fluffy, while pleasing kids who simply want to smile while they twirl.

★ JUDY CHEEKS **Reach** (3:46)

PRODUCERS: Brothers In Rhythm

WRITERS: N. Ossoff, J. Dyke

PUBLISHERS: Squeak-A-Mouse/Wild Pink/Jamz,

ASCAP

REMIXERS: Brothers In Rhythm, Dancing Divaz,

Tommy Musto, John Graham, Quiver

Popular 0045 (cassette single)

To active clubgoers, this U.K.-brewed slice of disco/NRG melodrama has practically earned "classic" status. Finally available domestically, this anthem is ready to knock down a few top 40 and crossover radio doors. Cheeks has a presence that is, hy turns, charming and commanding, holding up well against the track's busy arrangement of piano rolls and swirling strings. Dig into the half-dozen remixes and find the one that

works for you.

THE AMERICAN ANALOG SET **Diana Slow-**

burner II (no timing listed)

PRODUCER: not listed

WRITERS: not listed

PUBLISHERS: not listed

Trance 01 (7-inch single)

Warning: Do not operate heavy machinery while under the influence of "Diana Slowburner II." The easiest of easy listening music, this single has a lethargic pace coupled with a weary vocal delivery that make this track the perfect bedtime music. Contact: P.O. Box 49771, Austin, Texas 78765.

R & B

▶ MONIFAH **You** (no timing listed)

PRODUCER: Heavy D.

WRITERS: Heavy D., R. Burrell, V. Herbert, C. King

PUBLISHER: not listed

Uptown/Universal 56001 (c/o Uni) (cassette single)

Jeep ingénue Monifa follows her debut hit, "I Miss You (Come Back Home)," with another slinky soul excursion that should give the more established girlies a reason to sweat. Heavy D.'s production is stronger with each record, carefully measuring out pop gloss with the rugged feel of street-level hip-hop. Above and beyond all else, "You" has a chorus that simply doesn't quit. Expect to be snapping your fingers and singing along by the track's close. Preceding the full-length album "Moods . . . Moments," this is a smash that's ripe for multiformat explosion.

★ CRUCIAL CONFLICT **Hay** (4:20)

PRODUCER: Wildstyle

WRITERS: W. Martin, M. King, C. Johnson, R. Lever-

ston

PUBLISHER: not listed

Pallas/Universal 56008 (c/o Uni) (cassette single)

A unique effort, this is. Fortunately, the groove shuffles and rumbles with little to none of the standard patterns that appear on nearly every hip-hop record. Also, the music has a hard-to-peg texture that sews threads of traditional Caribbean and blues into a fabric of old-school funk. Finally, the broad musical reach allows each of the group's four members to shine with vastly different lyrics and phrasing styles. If you are hankering for a little break from the same old thang, chew on this winning single long and hard.

YWFC **This Time** (4:40)

PRODUCER: Mario Winans

WRITERS: not listed

PUBLISHERS: Tiff Ann Dann/Jeremy White, BMI;

Mario Winans Productions, ASCAP

Big Doggie 01 (CD single)

A self-admitted attempt at replicating TLC, this track shamelessly cops from "Waterfalls" in both sound and vocal style. Still, the quintet's considerable voices and the teen-pregnancy subject matter make it hard not to like this youthful group. Contact: 2830 Old Smith Springs Road, Nashville, Tenn. 37217.

COUNTRY

▶ ALAN JACKSON **Home** (3:17)

PRODUCERS: Keith Stegall, Scott Hendricks

WRITER: A. Jackson

PUBLISHER: WB, ASCAP

Arista 2942 (c/o BMG) (7-inch single)

The latest single culled from Jackson's greatest-hits package is an autobiographical glimpse into the artist's life growing up in Newnan, Ga. The song is a loving tribute to Jackson's parents and the home they provided. In the hands of a lesser artist, this type of song could easily disintegrate into sticky sentimentality, but that is definitely not the case here. Honest and heartfelt emotion makes for powerful communication, and the straightforward sincerity in Jackson's voice makes this tune a homespun masterpiece. Destined to be another deserved hit for the

reigning Country Music Assn. entertainer of the year, this song will strike a chord with anyone who has fond memories of home.

★ KEITH STEGALL **Fifty-Fifty** (3:37)

PRODUCERS: Keith Stegall, John Kelton, Carson

Chamberlain

WRITER: K. Stegall

PUBLISHERS: EMI-April/Keith Stegall, ASCAP

Mercury 109 (c/o PolyGram) (CD promo)

Once again, Stegall proves he not only can produce great cuts for other artists (such as the above-noted Jackson tune); he is also an artist to be reckoned with in his own right. Here, he has penned a jaunty tune with an appealing melody and well-written lyric that should fare well at country radio. Stegall's vocals are impressive, and the production is right on the mark.

★ DAVID KERSH **Breaking Hearts And Taking Names** (3:41)

PRODUCER: Pat McMakin

WRITERS: T. Martin, R. Wilson, P. Howell

PUBLISHERS: Hamstein Cumberland/Baby Mae/Give

Reese A Chance, BMI; Howlin' Hits/Square

West/Longest Day, ASCAP

Curb 1248 (7-inch single)

With this energetic debut release, Kersh bursts from the starting gate with a real winner. Pat McMakin's production is crisp and lively, laced with fiddle and steel guitar. Kersh's voice is strong, and he displays impressive vocal confidence and self-assurance for a debut record. The single comes with a radio mix, club mix, radio dance edit, and beat mix. It's obvious Curb expects this to be welcomed by the dance crowd, and it probably will be a hit with the boot-scootin' bunch.

JOHN KEATON **Gift Of Love** (4:00)

PRODUCER: John Keaton

WRITERS: J. Keaton

PUBLISHERS: KEM/Keaton, BMI

KEM 01 (CD single)

Keaton is an enterprising independent artist with a gift for self-promotion and the talent to back it up. He has a warm, accessible voice and exhibits a gift (pardon the pun) for writing on this self-penned tune. The production is a little hollow-sounding, but Keaton's performance of this traditional tune deserves a listen. Also, do not miss the Cropper/Floyd penned "634-5789," which is featured as an additional track on the CD. It combines a soulful vocal delivery with a fiddle-laced track that has infectious appeal.

DANCE

▶ REBA MCENTIRE **You Keep Me Hangin' On** (7:46)

PRODUCERS: Tony Brown, Reba McEntire

WRITERS: B. Holland, L. Dozier, E. Holland Jr.

PUBLISHER: not listed

REMIXERS: Love To Infinity

MCA 55195 (c/o Uni) (12-inch single)

A Reba McEntire dance record? On paper,

such an idea seems frighteningly incongruous. But in the hands of British production team Love To Infinity, the concept works like gangbusters. Playfully digging into the Supremes' pop classic, McEntire has a saucy style that is well-suited to the track's storm of bright pop/house percussion and sugary synths. Her country base may find this a tad hard to swallow, but it is so darn good that you'll be wishing for another romp in the disco round ASAP.

MENAGE **Lady Marmalade** (8:50)

PRODUCER: Daniel Wyatt

WRITERS: B. Crewe, Kenny Nolan

PUBLISHERS: Jobete/Kenny Nolan, ASCAP; Stone Dia-

mond/Tannyboy, BMI

REMIXER: Phil Clarke

Black+White 101 (CD single)

The LaBelle pop/R&B chestnut has been effectively accelerated to a percussive hi-NRG pace. The more jolting twist on this cover is the use of lead male vocals on the verses, with Groove Collective's Nappy G. stepping in to vamp and provide a little female heavy breathing. The switch in gender perspective works extremely well, simultaneously giving the track its own personality and reducing the amount of comparisons with the original recording. Contact: 212-321-2791.

AC

RALPH BRANDE **An Innocent Man** (no timing listed)

PRODUCERS: Ralph Brande, Scott Barnes

WRITER: B. Joel

PUBLISHER: EMI-Blackwood, BMI

One Art 001 (CD cut)

It is a good bet that Billy Joel did not imagine this song in such a delicate cabaret style when he wrote it. However, in the capable hands of New Yorker Brande, the tune sparks with intriguing new life. He uses his lilting tenor range and theatrical phrasing style to infuse the song with a subtext that seems to address more world-conscious issues than simply matters of the heart. A nice one for stations catering to mature listeners. Contact: 748 Ninth Ave., Suite 1A, New York, N.Y. 10019.

ROCK TRACKS

SAMMY **Neptune Avenue** (3:41)

PRODUCERS: Luke Wood, Jesse Hartman

WRITERS: L. Wood, J. Hartman

PUBLISHER: Slim Phister, BMI

DGC 4865 (c/o Uni) (CD single)

Band members Luke Wood and Jesse Hartman spent time in Velvet Underground cover bands as youngsters, and it shows here. This coasting, Lou Reed sound-alike could be the spring's finest sleepy rock jam, with exemplary guitar doodles complementing the song's steady rhythmic flow. If this track represents the kind of music included in Uni Distribution's Best Bets program, which offers discounted releases by new artists, it bodes well for record buyers.

LOUD LUCY **Down Baby** (2:30)

PRODUCER: Brad Wood

WRITERS: not listed

PUBLISHERS: PolyGram International/Zippy Stardog, ASCAP

DGC 4870 (c/o Uni) (CD single)

Loud Lucy executes this single with a strong showing of its understanding of song structure. Reckless, sometimes blurring singing by vocalist Christian Lane adds urgency and energy to the song, but it proves distracting after a few listens. While modern rock may balk at the '80s-sounding track, the mainstream will find it more approachable.

DEEP PURPLE **Sometimes I Feel Like Screaming** (4:16)

PRODUCERS: Deep Purple

WRITERS: I. Gillan, R. Glover, J. Lord, S. Morse, I. Paice

PUBLISHERS: Rugged/Thames Overtures, ASCAP; Dis-

located Limited, PRS

Prominent 002 (CD single)

Though this track does not have the kind of opening that made rock anthems like "Smoke On The Water" and "Hush" staples at rock radio in the '70s, it does show inklings of those jams in its refrain. Deep Purple has aged with considerable grace and without relinquishing any of its playing skills. Rock programmers will probably find that baby-boomer ears and arms are open for this old-school track.

LOCAL H **High-Fiving MF** (3:45)

PRODUCERS: Steven Haigler, Local H

WRITERS: Local H

PUBLISHER: The H That Was Local, ASCAP

Island 54352 (CD single)

This white-trash slam is gloriously loose and guitar heavy. Tribal bass and drums declare war, while delirious, scrappy vocals and plenty of attitude give "High-Fiving MF" a feel that sucks listeners into its hip groove. Local H's members, having convinced themselves that they are rock stars, are rock stars. And it shows.

IMPERIAL DRAG **Boy Or A Girl** (3:45)

PRODUCERS: Brad Jones, Roger Joseph Manning Jr.

WRITERS: Dover, Manning

PUBLISHER: Dover Sole, ASCAP

Work 7920 (c/o Sony) (CD single)

Imperial Drag's vamping rock, set to a theme about confused sexual identities, is playful and titillating. Musically, the band, which contains former members of Jellyfish and Slash's Snakepit, use a variation of techno synthesizers and glam-rock guitar effects to bolster the song's fluff with truly skilled playing.

BLINK **Cello** (no timing listed)

PRODUCERS: John O'Neill, David Pine

WRITERS: Blink

PUBLISHER: Blink, ASCAP

Parlophone 81720 (CD single)

Irish act Blink, which has had four top 10 singles in its homeland, is starting to gain notice from more forward-thinking commercial alternative stations in the U.S. The second single from Blink's "Map Of The Universe" album, "Cello" is most inspiring during its techno-ambient refrain. Because they falter occasionally, the vocals take a back seat to instrumental mixes.

RAP

▶ GETO BOYS **The World Is A Ghetto** (4:09)

PRODUCERS: N.O. Joe, Mike Dean

WRITERS: Allen, Brown, Dickerson, Jordan, Scott, Miller,

Oskar, J. Johnson, M. Dean, B. Jordan, W. Dennis

PUBLISHERS: Far Out/PolyGram International, ASCAP

Rap-A-Lot/Noo-Trybe 11502 (cassette single)

With the Geto Boys' new album, "The Resurrection," percolating in the upper regions of The Billboard 200, it would be totally natural for all of radio to jump on this reggae-spiced jeep mover. As with the act's previous efforts, the rhymes are beyond potent—they are unflinchingly honest and reflect what is really happening on the street. The picture is not always pretty, but it's real. So you better listen up. Ignorance is not always bliss. It can be dangerous.

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.).



CHILDREN'S

ANIMALYMPICS

UAV Entertainment

79 minutes, \$14.95

Here's a classic program custom-made for those just old enough to be swept up in the marketing muscle of the Olympic Games. Animated in its look and feel, the story of the animal kingdom's finest going for the gold includes the voices of a dream team of comedians including Billy Crystal, the late Gilda Radner, and Harry Shearer. Plenty of fun is poked at the media, the athletes, and the Olympics themselves. UAV has dug this one out of the vaults (much of the banter about the Soviet Union is duly dated) in time to ride the wave of Summer Games publicity, and the program should see sales performing well as a result.

POCAHONTAS

New Market Sales

31 minutes, \$9.95

Using a stop-motion animation technique similar to that gracing the current theatrical "James And The Giant Peach," this take on the Pocahontas tale is decidedly less flashy than the Disney extravaganza but contains its own charm nevertheless. In this version, the heroine sheds her sleek and sexy image for one a bit closer to the earth. Aside from the spirited story, this tape contains one of the weirder tie-ins to date: A blue star on the front cover advertises a "special message" from none other than the Mighty Morphin Power Rangers. The message turns out to be a series of public service announcement-like skits aiming to teach kids the difference between real life and make believe. (Contact: 800-242-6463)

ELMOCIZE

Sony Wonder

30 minutes, \$12.98

This program—new in the batch of direct-to-video "Sesame Street" titles—follows the trend in exercise videos for kids in true Muppet style. Elmo's Exercise Camp is the name, and partaking in a variety of stretching, twisting, and hopping activities is the game. Rather than presenting a straight-ahead exercise class as do some of the like-minded titles already on the market, "Elmocize" introduces its preschool audience to the idea of fitness via sketches and original songs, as well as the workout segments themselves. And there's something here for every child—even a "workout in a chair" for those who are less enthusiastic about breaking a sweat.

A VISIT TO THE DOCTOR

KIDS In Daily Situations

25 minutes, \$19.95

The mystery of a visit to the doctor is wiped away in this live-action video that uses original songs and sketches as preventative cures for some potentially frightening situations. By humanizing doctors and demystifying such ailments as a sore throat, stomachache, and even chicken pox, this program succeeds in educating children and their parents and framing the lesson in an entertaining light. Also new from KIDS is the self-explanatory "Now I Can Potty," as well as audiocassette versions of both programs. (Contact: 800-282-3466)

DOCUMENTARY

FLOOD! A TORTURE THAT WOULDN'T QUIT

Nova

56 minutes, \$19.95

The incredible footage documenting the flooding that plagued the Midwest dur-

ing the summer of 1993 looks to be the stuff of a big-budget feature film. Unfortunately, as meteorologists, environmentalists, and survivors attest in this tape, it is not. Now, almost three years after the devastation, the storms that claimed 47 lives, pummeled nine states, and became the worst and most costly floods in their history are put into an environmental, historical, and social perspective. A chilling PBS program.

THE CHURCHILLS

Goldhil Home Media

150 minutes, \$39.95

Three-video collection delves into the public and private lives of three generations of one of Britain's premier political families, with a keen focus on Sir Winston. Beginning with John Churchill, the first Duke of Marlborough, the drama of ambition, honor, romance, and scandal unfolds via an amalgam of archival film and photos, re-enactments based on Winston Churchill's letters and memoirs, and interviews with historians, the Churchill family biographer, and close family relations. Historians and World War II buffs, take note. (Contact: 805-495-0735)

TRAVEL

TRAILSIDE

ABC Video

approximately 40 minutes each, \$19.95 each

With spring in the air and visions of getting outdoors dancing in many a head, ABC Video releases 13 additional titles in its "Trailside" adventure series. Among the new armchair fantasies are a bike trip through Northern California's redwood forests, a sea-kayak ride through the Maine Island Trail, a fly-fishing expedition in Wyoming, and a hike on New Zealand's famed Milford track. And, in a twist on the "Trailside" philosophy, there's a new program called "Wilderness 911" that teaches viewers wilderness-survival and first-aid techniques, including how to start a fire without matches, how to find an avalanche victim, and how to recognize and remedy hypothermia.

INSTRUCTIONAL

PLAY HARMONICA IN ONE HOUR

Hal Leonard Video

60 minutes, \$19.95

Veteran musician Bobby Joe Holman takes to the podium to introduce beginners to his winning ways with the harmonica. Starting at the very beginning, with instruction on how to hold the instrument, the video, which is a top-seller among Hal Leonard's instructional collection, bobs and weaves its way around the diatonic harmonica with a series of demonstrations and a generous dose of helpful diagrams. The best part about this video is that it pretty much is true to its name: One hour may not be enough to turn novices into Holman contemporaries, but it does provide them the tools to learn to play the harmonica. (Contact: 800-592-5338.)

THE CHEER ELITE—ALLSTAR CHEERLEADING SERIES

Blue Earth Pictures

30 minutes each, \$29.95 each

Most cheerleaders take their hobby very seriously, and this three-title series aims to provide dedicated members of all-female squadrons with instruction on a variety of beginner-, intermediate-, and advanced-level stunts. The programs, the brainchild of the founder of the Cheer Elite cheerleading training center in Minneapolis, each contain two interwoven categories: "Know It," in which the instructor walks viewers through the intricacies of a particular stunt, and "Show It," where the onscreen squad demonstrates the new moves. (Contact: 612-922-3434)

ANIMATION

AEON FLUX

Sony Music Video/MTV Home Video

120 minutes, \$14.98

This self-proclaimed animated psychodrama unleashes on its MTV-generation audience the sexually charged adventures of a futuristic secret agent disguised in the bodacious body of a tough-talking woman. Created by Peter Chung, "Aeon Flux" debuts on video in the form of one cassette that comprises the complete series of original shorts that first aired on MTV's "Li-

uid Television," as well as four additional episodes. Despite its popularity, this series breaks no ground in either its animation or its plot, which is fraught with silly sexual innuendo and ridiculous situations. Nevertheless, fans will get their money's worth with this two-hour treatment. Sony plans cross-promotions with the "Aeon Flux" CD-ROM and video game.



EMEDIA GUITAR METHOD

eMedia

Windows CD-ROM

This CD-ROM offers a fairly straightforward tutorial for prospective guitar players, who can advance through 60 lessons for both acoustic and electric guitar. Videoclips and audio samples help bring the text-delivered lessons to life, as instructor Kevin Garry guides the novice player through each lesson. One of the highlights of the disc is a function that allows users to record their own playing so that they can compare their skills with Garry's. An instructional title worth pickin'.

TINY TOON ADVENTURES: BUSTER AND THE BEANSTALK

TerraGlyph

Windows 95 CD-ROM

TerraGlyph has carved a reputation for producing top-notch graphics in its children's software titles, and this latest title is no exception. The intelligent humor of the "Tiny Toon" animated TV series translates seamlessly onto CD-ROM. Buster Bunny and Plucky Duck star in this interactive cartoon adventure game that puts young players on a quest to find hidden treasures in a "Jack And The Beanstalk" story line. The animation is cute enough to intrigue kids aged 3-9, while the humor is smart

enough to keep parents from pulling out their hair. A great deal of work went into the animation—and it really shows. "Tiny Toon Adventures: Buster And The Beanstalk" sets the standard for future animated interactive titles. It's that good.

INFINITE TOUCH

THE OTHER SIDE OF THE WINDOW

Midi Inc.

Hybrid PC/Macintosh

This disc's significance is more in its elegant presentation and design than in its content, which is in the fashion of most artist E.C.D.s. Infinite Touch, the featured act, is exposed through the standard interviews, photo stills, studio segments, and song samples. Still, Midi lays out the band's wares with formidable style and taste. Icons on a Daliesque platform are self-explanatory and functional yet retain a pleasing aesthetic. Simple navigation tools, which are too often neglected in E.C.D.s, are prominent and well mapped; they include easy-access volume controls. A creative puzzle-piece-gathering game makes navigation through the band's material even more interesting.



NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS, AN AMERICAN SLAVE

By Frederick Douglass

Read by Raphael Nash Thompson

3 hours (abridged), \$16.95.

Frederick Douglass' autobiography remains as dramatic and powerful as when it was first published in 1845. Vividly describing a life under the horrors of slavery and the struggle to rise above that life, the book shows Douglass learning to read and write and portrays his role as a leader in the abolitionist movement. Thompson is clear and articulate, but unfortunately, his reading is detached and unemotional. When he reads descriptions of the brutal treatment suffered by the slaves, he sounds like an educated lecturer rather than a man who has personally lived through—and been emotionally scarred by—the horrors he has witnessed. Thompson's reading lacks the personal, intimate tone that makes autobiographies so compelling on audio. Ultimately, however, the sheer power and conviction of Douglass' words triumph over the reading.

THE SCHOOLMOUSE

By Dick King-Smith

Read by Rosemary Leach

Chivers Children's Audio Books

2 hours, 16 minutes (unabridged), \$16.98

This is a charming and delightful children's story that stresses the importance of education. A young mouse, Flora, is born in a hole in the wall of a classroom and learns to read by watching the children's lessons. The other mice have no interest in education, but Flora's course proves wisest when her ability to read leads her to discover that the authorities have spread mouse poison around the school, and she is able to warn her family. Flora elects to stay at the school to continue her education, while the rest of the family decides that the school is too dangerous and takes to the road to find a new home. At this point, as the mice contend with the dangers of the outside world, the tale becomes a mouse version of "Watership Down." It's a colorful and entertaining story, and Leach reads in the warm, expressive voice of a beloved grandmother telling a bedtime story.

ON STAGE

SEVEN GUITARS

By August Wilson

Walter Kerr Theatre, New York

At the start of August Wilson's new play, "Seven Guitars," plump, saucy Louise (Michelle Shay) staggers down a steep set of tenement stairs singing. "Anybody here want to try my cabbage." The song is like some improvised blues number with suggestive lyrics and undertones of desire and danger. And it sets the tone for a poignant, well-crafted, and funny ensemble piece that works like an extended blues jam for seven musicians—the characters whose joys and sorrows are played out in the back yards of Pittsburgh tenements in 1948.

Though it is framed by a sad and senseless death, "Seven Guitars," in the skillful hands of director Lloyd Richards, is hardly depressing. Like a great blues song, it's got the grit as well as the heartache. The play opens after several friends have returned from the funeral of Floyd (Schoolboy) Barton; it then shifts back a few days to show the events that led up to his killing.

Here is a familiar story of the early days of the music business. Floyd (Keith David) is a blues musician with a hit record but, as harmonica player Canewell (Ruben Santiago-Hudson) points out, "without hit record money." He cut his track in Chicago for a small flat fee and never sees another nickel from it, even though it's on every jukebox in every black neighborhood. His manager turns out to be a thief, his electric guitar's in a pawnshop, and he's too broke to buy the instrument back. His spirit's unbroken, though, and the record company wants him back in Chicago to cut another track. He tries to convince his bandmates, and the lover he abandoned (Viola Davis), to overcome their doubts and disappointments and have enough faith to go with him.

This is the latest in a series of play Wilson has written about the black American experience of this century, one for each decade. It is not his first about blues musicians; his '20s piece, "Ma Rainey's Black Bottom," focused on the legendary

singer's sidemen.

"Seven Guitars" is, of course, more than a play about musicians. It's also about the cultural dislocation of a deracinated people who had recently migrated from the rural South to the big cities of the North, and how their new city ways conflicted with country roots. Onstage this is symbolized—sometimes humorously, sometimes heavy-handedly—by a noisy neighborhood rooster, which also serves as a portent of the tragedy to come.

The play's politics are dramatized in the character of Hedley (Roger Robinson), an old chicken butcher whose ignored monologs veer from embittered rants against oppression to delusions of redemption. His disconnection from the other, apolitical characters is expertly drawn when his hammering breaks the rhythmic spell of an impromptu blues jam that Floyd, Canewell, and drummer Red (Tommy Hollis) have launched—a proficient improvisation that perfectly captures the spirit of these hopeful people. DON JEFFREY

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(Continued on next page)

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Rick And The Little Green Men. KIIS Los Angeles morning man Rick Dees' new contract with the station includes the opportunity to syndicate his show on Mars. Pictured on the fourth planet with the Executive Order of the Martian Radio Council, from left, are the show's Ellen K., Dees, and Vic the Brick.

Border Radio On The Edge Of Cume Stations Face Dilemma Of Foreign Audience

■ BY STEVE KNOPPER

While U.S. radio stations in border towns have the advantage of possessing huge pools of potential listeners in neighboring countries, they face an ironic dilemma: The stations can't officially count them.

Arbitron exclusively surveys Americans, even if a station's reach and target dips deeply into cities in Canada or Mexico.

Some border-town stations, such as San Diego country KSON and top 40 KKLQ, have decided that if Arbitron won't count Mexican listeners

who live in Tijuana and other areas south of the California city, they won't go out of their way to direct programming toward them.

But others, such as WCIZ Watertown, N.Y., which is just across Lake Ontario from Kingston, Ontario, and KLAQ El Paso, Texas, which is just across the Rio Grande from Juarez, Mexico, not only target a broader demographic, but utilize tools in addition to the Arbitrons to gauge their audience and sell to advertisers.

In El Paso, a market nestled between Juarez, college town Las Cruces, N.M., and U.S. Army post Fort Bliss, KLAQ tries to attract listeners in all these communities. Many Americans work in Juarez, says PD "Magic" Mike Ramsey, and many Mexicans work in El Paso. So while the station broadcasts in English, it gears its advertising and promotions to listeners in both countries, including college students and soldiers.

"If they've got a radio," Ramsey says, "we'd sure like to have them think we're serving the entire community, not just El Paso."

"I don't think you can think about who's counted and who's not," he adds. "Hopefully, you're just doing a good job, and people appreciate your work. If you're just worried about who gets a book and who doesn't, you're not giving enough thought about what you put on the air."

In Watertown, mainstream rocker WCIZ uses on-air tricks to grab listeners in both countries. For instance, DJs usually refer to the station as "CIZ" so Canadian listeners won't be put off by the American "W" call letter. (However, they reveal their nationality by pronouncing "Z" as "zee," not the Canadian "zed.") They also announce the

temperature in both Celsius and Fahrenheit.

"We spend a lot of money calling both airports [for temperatures]," says PD Ted Bilodeau.

WCIZ uses the Arbitron ratings to sell the station to advertisers, but it also uses official Canadian government audience measurements. The station has offices in Watertown and Kingston, and it employs both Canadians and Americans to bridge the cultural gap.

"It's not that much of a problem, actually," says Carl Craft, the station's music director and assistant PD. "In small markets, I think Arbitron takes a little bit more of a back seat to a good selling job."

U.S. stations in top 20 border markets, however, tend to worry more about Arbitrons and less about counting foreign listeners. Detroit stations, for example, easily reach residents of Windsor, Ontario, and in some cases, the music reaches in the opposite direction. AC WNIC occasionally programs more Canadian artists, such as Celine Dion and Bryan Adams. But, says assistant PD Lori Bennett, the station gets very little Canadian advertising.

In San Diego, another major border market, there is a broad mix of philosophies regarding listeners across the border. Some of the market's top stations are based in Mexico and operated by U.S. companies. Indianapolis radio analyst Jim Duncan says the "X" stations, including Jacor Communications' modern rock XTRA (91X), account for \$20 million of the \$105 million market.

Other popular stations there have top 40/rhythm and Spanish-language formats, which cater to Mexican and Mexican-American markets.

Yet many of the stations in San Diego don't bother with Mexican listeners. "If it doesn't get reported or recorded, it doesn't do us much good," says Mike Shepard, director of operations at KSON. "Because of that, we don't worry about it."

"You're trying to tell people you have the audience over the border, and you're trying to tell them you have all this with absolutely nothing to back it up," Shepard says. "From our point of view, it would be difficult. And San Diego is a market that is very ratings-driven."

Greg Stevens, PD of KKLQ and crosstown mainstream rock KIOZ, recalls signing one Mexico-based advertiser in his 10 years at the station. The account was a nightclub that no longer advertises.

"It's hard to collect the money. It's encouraging underaged drinking," Stevens says. "It's a mess. We don't even do promotions down there anymore."

WRFX Morning Team Goes To The Track TNN Program To Lead Into NASCAR Race

■ BY CARRIE BORZILLO

LOS ANGELES—Syndicated morning duo John Boy and Billy are taking the wheel and turning their career path upward with the creation of their first national TV special.

The half-hour "John Boy & Billy Rock & Roll Racing Special" will air across the country May 18 at 7 p.m. as TNN's lead-in to the Winston Select race. The special is produced by Charlotte, N.C.-based Sunbelt Video.

The show, syndicated from flagship station WRFX-FM Charlotte, airs mostly on classic rock stations, as well as some top 40, oldies, and



WRFX's John Boy, left, and Billy.

developed in NASCAR and NASCAR reporting," he says. "There are a bunch of colorful personalities in the sport, and we want to bring that fun side of it to TV."

The special will mark the first time that John Boy and Billy will be seen or heard outside the Southeast.

"We're trying to keep our expectations as low as possible," says Lowe. "That way, we'll never be disappointed."

Lowe says he wouldn't mind having the duo's radio show broadcast on TV, the way E! Entertainment Television simulcasts "The Howard Stern Show."

"That's what's good about this special," he says. "The cameras just show up and follow us around. It's not shot in the studio [with us] trying to do a TV show as TV people. [Viewers will] probably say, 'Hey, they suck on TV. Maybe they're better on radio.'"

major undertaking, where we'd have to do a whole lot of extra writing and filming, so we decided to go ahead with this."

James' partner, John Isley, says the duo has been talking about doing something like this for years and had been approached by other production companies and networks. However, Isley quips, they were waiting for a project that "would take as little effort as possible. We're just radio guys."

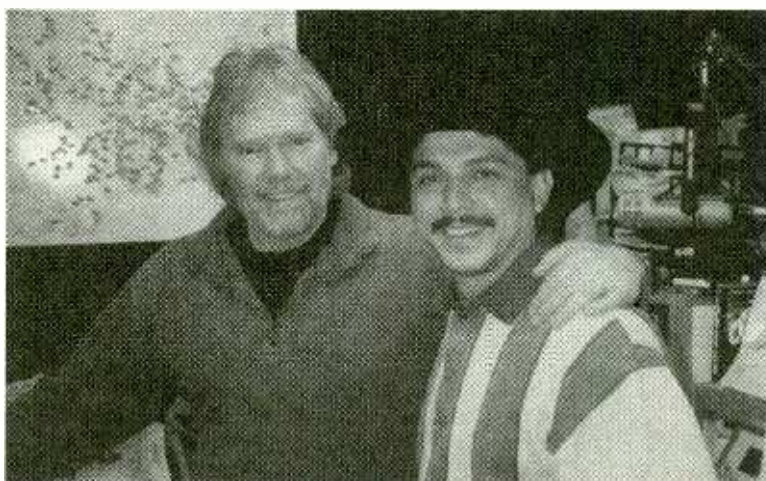
The special will feature the off-kilter antics of the DJs, who have been partners since 1981, as well as interviews with race participants and other special features.

"It's MTV meets TNN," says Isley. "It's produced with high energy, quick cuts, the drivers, and us at the racetrack."

"We put Billy through a race-car driving school. I figured since I'm a professional driver, it wouldn't be fair for me to do it," jokes Isley.

James describes the special as "looser and more fun" than most NASCAR programming, which he calls "awfully canned and predictable."

"We'll poke fun at the clichés



Cool Cat In The Hat. Capitol Tejano singer Emilio, right, recently stopped by Jones Satellite Networks' CD Country and U.S. Country studios in Denver, where he was interviewed by host Bobby Sherman.

NETWORKS & SYNDICATION

Arrow outlets. Since its 1993 debut, it has garnered 31 affiliates in 13 Southern states.

Ed Lowe, CEO of the John Boy & Billy Radio Network, is in discussions with country programmers as well. Lowe says research has shown that country music listeners tune into the morning show, too.

The TNN special, the duo hopes, will provide a means to expand the show's affiliate list and possibly lead to more TV projects for the duo.

"We've never had any burning desire to be on TV," says co-host Billy James. "If you've seen us, you'll know why. But we've been involved with NASCAR, and racing is the obvious thing for us to do. We needed something that wouldn't be a

Adult Contemporary

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
①	1	1	9	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 5 weeks at No. 1
②	3	6	13	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
③	2	3	14	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
④	4	2	24	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
⑤	5	8	6	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
⑥	7	9	7	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
⑦	6	4	21	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
⑧	8	5	28	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
⑨	10	10	5	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
⑩	9	7	38	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
⑪	12	13	22	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
⑫	13	15	44	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
⑬	11	11	25	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
⑭	16	23	15	INSENSITIVE A&M 581274	◆ JANN ARDEN
⑮	15	12	49	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
★★★AIRPOWER★★★					
⑯	25	29	3	REACH EPIC 78285	◆ GLORIA ESTEFAN
⑰	14	14	8	FAITHFULLY RIVER NORTH 163007	PETER CETERA
⑱	17	16	26	EXHALE (SHOOP SHOOP) ARISTA 1-2885	◆ WHITNEY HOUSTON
★★★AIRPOWER★★★					
⑲	20	19	8	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
⑳	19	20	41	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
㉑	18	17	12	SOMEWHERE RCA VICTOR ALBUM CUT	PHIL COLLINS
㉒	22	25	8	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN
㉓	21	21	26	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
㉔	24	26	4	CHAINS EPIC 78281	TINA ARENA
㉕	26	24	18	DREAMING OF YOU EMI LATIN 58490/EMI	SELENA

Adult Top 40

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
①	1	1	9	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 4 weeks at No. 1
②	6	3	22	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
③	4	6	19	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
④	7	7	11	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
⑤	3	5	21	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
⑥	5	4	29	NAME WARNER BROS. 17758	◆ GOO GOO DOLLS
⑦	2	2	26	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
⑧	12	15	7	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
⑨	9	14	13	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
⑩	14	19	8	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
⑪	8	8	28	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
⑫	10	11	17	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
⑬	16	16	8	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
⑭	11	10	37	ROLL TO ME A&M 581114	◆ DEL AMITRI
⑮	15	13	37	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
⑯	13	9	24	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
★★★AIRPOWER★★★					
⑰	22	—	2	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
⑱	17	12	47	RUN AROUND A&M 580982	◆ BLUES TRAVELER
⑳	19	20	30	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
㉑	18	23	15	INSENSITIVE A&M 581274	◆ JANN ARDEN
㉒	23	22	11	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) COLUMBIA 78177	◆ SOPHIE B. HAWKINS
㉓	27	28	4	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
㉔	24	24	12	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
㉕	26	26	5	CHAINS EPIC 78281	◆ TINA ARENA
㉖	21	21	21	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 36 adult contemporary stations and 42 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio PROGRAMMING



Do We Have to Sing That Song Again? Considering that Lava/Atlantic act the Corrs began their intensive radio station tour de force six months ago, it's a wonder they're still smiling. The latest stop for the band: meeting staffers from KHMx (Mix 96.5) Houston, shown behind the four-member group.



Even Cowboys Sing The Blues. Geffen's Cowboy Junkies made a stop recently at modern rock WFNX Boston and performed live for afternoon DJ Julie Kramer. Shown, from left, are Jankie Michael Timmins, Kramer, Jankie Margo Timmins, and WFNX music director Laurie Gail.



Four At The 5. RCA artist Chantay Savage, currently riding the charts with a remake of Gloria Gaynor's "I Will Survive," is joined by singers CeCe Peniston and Deborah Cox and Essence entertainment editor Gordon Chambers during a recent WBL5 New York quiet storm show at the 5 Spot. Shown, from left, are Savage, Peniston, Cox, and Chambers.



Who's The Fairest Of Them All? KITS (Live 105) San Francisco brought together 10,000 listeners with a free MTV Choose or Lose concert featuring Capitol act Everclear. Chanting "Yo, vote!" in unison, from left, are Craig Montoya of Everclear, MTV's John Norris (now blond!), Greg Eklund and Art Alexakis of Everclear, and Live 105 PD Richard Sands.

WINTER '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	W '95	Sp '95	Su '95	Fa '95	W '96	Call	Format	W '95	Sp '95	Su '95	Fa '95	W '96
NEW YORK—(1)													
WOHT	R&B	5.4	6.1	6.6	6.1	5.4	KBUE	Spanish	1.0	1.7	1.3	1.6	1.8
WLTW	AC	4.1	4.1	4.7	4.6	5.4	KTNO	Spanish	1.2	1.4	1.3	1.6	1.4
WRKS	R&B adult	7.4	6.7	6.1	4.9	5.1	KWKW	Spanish	1.6	1.0	1.2	1.5	1.3
WCBS-FM	oldies	4.6	4.6	4.8	4.9	4.9	KRLA	R&B oldies	1.4	1.0	1.7	1.4	1.2
W5KQ	Spanish	4.4	5.0	4.7	5.5	4.4	KSCA	triple A	1.3	1.0	1.4	1.1	1.2
W1NS	N/T	4.0	3.7	3.5	3.5	3.8	KXED	Spanish	1.2	1.6	1.8	1.2	1.1
WCBS-AM	N/T	3.5	3.2	3.3	3.7	3.7	KJLH	R&B adult	7	6	7	9	1.1
WABC	N/T	4.1	4.0	3.6	4.5	3.6	KACE	R&B oldies	9	1.1	9	1.1	1.0
WQCD	jazz/AC	3.3	3.0	3.5	3.1	3.5	CHICAGO—(3)						
WPLJ	AC	3.5	3.6	3.7	4.1	3.4	WGN	N/T	7.1	5.8	6.2	6.0	6.2
WKRT	top 40/rhythm	2.7	2.2	2.4	1.9	3.4	WGCI-FM	R&B	6.4	6.0	6.7	6.1	6.1
WPAT-FM	Spanish	1.9	2.4	2.3	2.3	3.3	WVAZ	R&B adult	3.9	3.9	4.1	3.9	4.6
WHTZ	top 40	4.4	4.6	4.2	3.8	3.1	WLIT	AC	4.1	3.9	3.7	4.2	4.4
WMMXV	AC	2.7	2.6	2.9	3.0	3.1	WBBM-FM	top 40/rhythm	4.0	3.9	4.5	4.0	4.0
WXRK	modern	3.2	3.3	3.1	3.6	2.9	N/T	3.4	3.8	3.7	3.9	3.7	
WBL5	R&B adult	2.7	2.9	3.2	2.9	2.8	WUSN	country	4.3	4.7	4.2	4.7	3.6
WOR	N/T	3.0	2.9	2.8	2.8	2.8	WNUA	jazz/AC	3.2	3.5	3.9	3.6	3.6
WOXR	classical	2.8	2.3	2.6	2.6	2.8	WJ01	Spanish	2.7	3.0	3.4	3.0	3.4
WFAN	sports	2.2	2.5	2.3	2.9	2.6	WAIT	adult std	2.4	1.8	2.5	3.1	3.3
WQEW	adult std	1.8	2.2	2.0	2.0	2.2	WRGX	album	3.0	3.1	3.8	3.3	3.2
WADD	Spanish	2.1	1.6	1.3	2.3	2.0	WMOX	modern	3.7	3.8	3.4	3.1	3.2
WAXQ	album	2.1	2.0	2.0	1.9	1.8	WJMK	oldies	3.4	3.8	3.4	3.4	3.0
WNEW	triple A	2.1	2.3	1.9	1.7	1.7	WRTT	triple A	2.8	3.1	2.9	2.7	3.0
WLIB	N/T	1.0	9	1.0	1.2	1.2	WLS	N/T	2.9	3.1	2.8	2.6	3.0
WALK-AM-FM	AC	1.0	9	1.0	1.1	1.1	WMAQ	N/T	3.6	4.0	3.1	2.9	2.8
LOS ANGELES—(2)													
KLVE	Spanish	5.2	4.7	4.8	6.9	7.1	WTMX	AC	2.4	2.1	2.4	2.5	2.5
KPWR	top 40/rhythm	5.0	5.2	5.3	5.5	5.0	WCKC	cls rock	2.3	2.1	2.5	2.0	2.3
KFI	N/T	3.4	3.9	3.9	4.8	4.3	WPNT	AC	1.9	2.1	2.2	1.8	2.1
KABT	R&B	4.0	4.2	4.2	4.0	4.2	WJEF-FM	R&B	1.9	2.3	2.4	1.9	1.8
KOST	AC	4.1	4.3	3.2	3.6	3.9	WYSY	'70's oldies	1.7	2.1	1.9	1.8	1.7
KROQ	modern	4.4	4.4	4.5	3.6	3.8	WSCR	sports	1.6	1.8	1.1	2.3	1.6
KIS-AM-FM	top 40	4.2	4.5	4.2	3.6	3.7	WJOL	R&B oldies	1.4	1.4	1.4	1.9	1.5
KTWV	AC	2.6	3.0	2.9	3.2	3.7	WNCI-AM	classical	2.0	1.7	1.6	1.6	1.5
KRTH	oldies	3.2	3.8	3.9	3.5	3.6	WNIW	country	7	6	1.1	1.4	1.4
KLAX	Spanish	4.5	3.4	3.3	3.2	3.2	WFMT	classical	1.3	1.5	1.3	1.2	1.4
KBC	AC	3.2	3.2	3.2	2.9	3.0	WIND	Spanish	1.1	1.2	1.2	9	1.3
KYSR	AC	2.5	2.9	2.2	2.8	2.9	WJID	N/T	1.1	1.0	1.0	1.2	1.2
KLAC	adult std	1.5	2.1	2.1	1.9	2.9	WYON	N/T	6	6	8	7	1.1
KNX	N/T	3.7	3.3	3.0	2.7	2.8	PHILADELPHIA—(5)						
KLOS	album	2.3	3.3	2.9	2.4	2.6	KYW	N/T	7.7	7.3	7.4	8.2	9.1
KCBS-FM	cls rock	2.1	2.4	2.4	2.4	2.3	WUSL	R&B	5.9	6.2	6.4	6.1	5.9
KFWB	N/T	2.5	2.4	2.4	2.4	2.1	WVBT	N/T	5.4	5.7	4.9	4.7	5.9
KLSX	N/T	2.1	2.2	2.3	1.9	2.0	WBEB	AC	5.5	4.7	4.4	5.5	5.6
KZLA	country	2.8	2.3	2.3	1.6	2.0	WDAS-FM	R&B adult	5.1	5.8	5.6	5.3	4.9
KHJ	Spanish	2.2	1.9	2.8	3.1	1.8	WIOQ	top 40	3.4	3.4	4.1	4.3	4.8
KXEZ	AC	2.1	1.9	1.7	2.0	1.8							
KGO-AM-FM	classical	1.8	1.5	1.9	1.8	1.8							

We've already taken some shit for supposedly pandering to those who indulge in self-loathing or cynicism," says David Lowery, singer/guitarist for Cracker. "And that's ironic, because that's what we're making fun of in 'I Hate My Generation': all the cynical alternative rock songs out there. Actually, we're pissed off at people being pissed off."

No. 14 on Modern Rock Tracks this week, "I Hate My Generation" is the first single from Cracker's third and finest Virgin album, "The Golden Age." To Lowery and his cohorts, "I Hate My Generation" is a "fun, liberating song," he says. "John [Hickman, Cracker lead guitarist] and I wrote it in about five minutes at a rehearsal. It's sort of an Iggy Pop approach: out-

rageous, minimalist. There's something powerful about that."

The "cynical bastard" tag that some pin on Lowery is a bad rap, he says. "Sarcasticism isn't necessarily cynicism, and it's only a device I use



"I try to write songs the way people tell stories. I'm envious of rap artists, who write in character."
—David Lowery of Cracker

sometimes anyway. I try to use different techniques, the same way a novelist might."

So while "I Hate My Generation" is reminiscent

of the antics of Lowery's previous band, Camper Van Beethoven, or early Cracker singles like "Teen Angst," there are tracks on "The Golden Age" that are utterly heartfelt, such as "Big Dipper," "I Can't Forget You," and the title track.

"I try to write songs the way people talk in real life when they tell stories—I think it's more interesting that way," Lowery says. "People are just used to this totally straight narrative style in rock music."

"There's this prejudice against any irony or writing in character," he continues. "Sometimes I'm envious of rap artists, who can get away with telling stories as characters. The narrow view some people have toward rock'n'roll is lame—and really sad."

Billboard® FOR WEEK ENDING APRIL 27, 1996

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
No. 1					
1	1	1	20	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
2	2	3	6	BIG BANG BABY	STONE TEMPLE PILOTS
3	3	2	19	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
4	4	12	6	WHERE THE RIVER FLOWS	COLLECTIVE SOUL
5	5	5	10	MACHINEHEAD	BUSH
6	10	—	2	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH
7	9	8	9	WATER'S EDGE	SEVEN MARY THREE
8	13	16	6	COUNTING BLUE CARS	DISHWALLA
9	8	7	12	WHAT DO I HAVE TO DO?	STABBING WESTWARD
10	11	10	12	DROWN	SON VOLT
11	7	6	15	SISTER	THE NIXONS
12	6	4	19	HEAVEN BESIDE YOU	ALICE IN CHAINS
13	12	11	18	BRAIN STEW/JADED	GREEN DAY
14	15	17	5	ROCK AND ROLL ALL NITE	KISS
15	20	24	7	BORN WITH A BROKEN HEART	KENNY WAYNE SHEPHERD
16	22	26	7	ZERO	SMASHING PUMPKINS
17	16	13	33	CUMBERSOME	SEVEN MARY THREE
18	18	22	9	IRONIC	ALANIS MORISSETTE
19	17	14	25	THE WORLD I KNOW	COLLECTIVE SOUL
AIRPOWER					
20	30	35	3	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS
21	14	9	21	1979	SMASHING PUMPKINS
AIRPOWER					
22	29	40	3	TOO MUCH	DAVE MATTHEWS BAND
23	19	20	9	BIG ME	FOO FIGHTERS
24	21	21	12	EVERYTHING FALLS APART	DOG'S EYE VIEW
25	26	28	4	I HATE MY GENERATION	CRACKER
26	25	27	7	BALLBREAKER	AC/DC
27	24	19	14	NAKED	GOO GOO DOLLS
28	23	15	12	FOLLOW YOU DOWN	GIN BLOSSOMS
29	27	18	13	AEROPLANE	RED HOT CHILI PEPPERS
30	28	25	21	I GOT ID	PEARL JAM
31	34	33	23	GLYCERINE	BUSH
32	35	32	17	WONDERWALL	OASIS
33	NEW	1	1	ALCOHOL	HOWLIN' MAGGIE
34	33	30	19	SEE YOU ON THE OTHER SIDE	OZZY OSBOURNE
35	31	23	11	SHE'S JUST KILLING ME	ZZ TOP
36	32	29	10	YOU DON'T KNOW ME AT ALL	DON HENLEY
37	NEW	1	1	MOTHER MOTHER	TRACY BONHAM
38	NEW	1	1	PHOTOGRAPH	THE VERVE PIPE
39	NEW	1	1	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON
40	NEW	1	1	ANGELINE IS COMING HOME	THE BADLEES

Billboard® FOR WEEK ENDING APRIL 27, 1996

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
No. 1					
1	1	1	10	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS
2	2	2	6	BIG BANG BABY	STONE TEMPLE PILOTS
3	4	16	3	SALVATION	THE CRANBERRIES
4	3	3	14	BIG ME	FOO FIGHTERS
5	5	6	10	MACHINEHEAD	BUSH
6	6	4	21	IN THE MEANTIME	SPACEHOG
7	10	19	3	TOO MUCH	DAVE MATTHEWS BAND
8	16	24	4	MOTHER MOTHER	TRACY BONHAM
9	7	7	25	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
10	8	5	17	IRONIC	ALANIS MORISSETTE
11	11	10	7	SWEET LOVER HANGOVER	LOVE & ROCKETS
12	12	11	13	WHAT DO I HAVE TO DO?	STABBING WESTWARD
13	9	9	11	ZERO	SMASHING PUMPKINS
14	13	14	5	I HATE MY GENERATION	CRACKER
15	20	26	4	COUNTING BLUE CARS	DISHWALLA
16	22	27	5	PHOTOGRAPH	THE VERVE PIPE
17	15	12	9	FLOOD	JARS OF CLAY
AIRPOWER					
18	26	—	2	THE 13TH	THE CURE
19	14	8	19	BRAIN STEW/JADED	GREEN DAY
20	21	25	7	SISTER	THE NIXONS
21	17	13	23	1979	SMASHING PUMPKINS
AIRPOWER					
22	24	28	6	A COMMON DISASTER	COWBOY JUNKIES
23	19	21	11	EVERYTHING FALLS APART	DOG'S EYE VIEW
24	25	20	24	JUST A GIRL	NO DOUBT
25	18	15	14	AEROPLANE	RED HOT CHILI PEPPERS
26	23	18	14	ONLY HAPPY WHEN IT RAINS	GARBAGE
27	31	40	3	HERE IN YOUR BEDROOM	GOLDFINGER
28	33	—	2	BULLS ON PARADE	RAGE AGAINST THE MACHINE
29	32	38	5	DRUGS	AMMONIA
30	27	17	16	HEAVEN BESIDE YOU	ALICE IN CHAINS
31	29	33	9	GUILTY	GRAVITY KILLS
32	38	—	2	LADYKILLERS	LUSH
33	NEW	1	1	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH
34	NEW	1	1	BANDITOS	THE REFRESHMENTS
35	36	—	2	SOMEDAY I WILL TREAT YOU GOOD	SPARKLEHORSE
36	28	23	12	FOLLOW YOU DOWN	GIN BLOSSOMS
37	NEW	1	1	LOVE UNTOLD	PAUL WESTERBERG
38	NEW	1	1	SPIDERWEBS	NO DOUBT
39	37	35	23	WONDERWALL	OASIS
40	39	34	24	THE WORLD I KNOW	COLLECTIVE SOUL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,000 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996. Billboard/BPI Communications.



HITS! IN TOKIO

Week of April 7, 1996

- 1 Because You Loved Me / Celine Dion
- 2 Real Love / The Beatles
- 3 Let Your Soul Be Your Pilot / Sting
- 4 It Is One / Jackson Brown
- 5 Lucky Love / Ace Of Base
- 6 How Crazy Are You / Meja
- 7 How Deep Is Your Love / Take That
- 8 Never Never Love / Simply Red
- 9 No One Else / Total
- 10 Everybody / Kiss Of Life
- 11 I'll Do It / Nahki And Diana King
- 12 If You Come To Party / Paulo Mendonca
- 13 Like Marvin Gaye Said (What's Going On) / Speech
- 14 I Need To Be In Love / Carpenters
- 15 Don't Let No One Get You Down / War Featuring Hispanic Mc's
- 16 Never Give Up On You / Paul Hardcastle
- 17 Party / Dede
- 18 Heaven Only Knows / Swing Out Sister
- 19 Always Be My Baby / Mariah Carey
- 20 Whole Lotta Love / Goldbug
- 21 Who Are You / Eternal
- 22 Agua De Beber / Anna Caram
- 23 Dub I Dub / Me And My
- 24 I Believe / Mette Hartman
- 25 Tell The World / Pandora
- 26 Mouth / Merril Bainbridge
- 27 One Of Us / Joan Osborne
- 28 Philosophy / Ben Folds Five
- 29 Apple Eyes / Swoop
- 30 You've Got A Friend In Me / Lyle Lovett And Randy Newman
- 31 Nothing To Declare / Cloudberry Jam
- 32 Spaceman / Babylon Zoo
- 33 These Days Are Old / Spookey Ruben
- 34 Hypocrite / The Specials
- 35 Baby Portable Rock / Pizzicato Five
- 36 While The Earth Sleeps / Peter Gabriel With Deep Forest
- 37 Do That Dance / Nile Rodgers
- 38 Name / Goo Goo Dolls
- 39 Riddin' Low / L.A.D.
- 40 Darling Pretty / Mark Knopfler
- 41 Cherry / Spitz
- 42 Sittin' Up In My Room / Brandy
- 43 Taiyouteni Tsukihia Kokorono Ryouteni / UA
- 44 Nobody Knows / The Tony Rich Project
- 45 Anywhere Is / Enya
- 46 Be Yourself / Colour Club
- 47 Game Over / Spiral Life, Freaksofogospectators
- 48 Can't Get You Off My Mind / Lenny Kravitz
- 49 Throw Your Hands Up / L.V.
- 50 Lady / D'Angelo

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM IN TOKYO

81.3 FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

As Syosset High School's WKWZ Shows, Radio Is Far From Being All Corporate

IT WAS THE SMELL that really took me back.

In an industry inundated with office park radio studios, as many ties as T-shirts, and business cards with titles that commonly contain "VP of corporate . . .", here was a throwback as dramatic as today's halogen vs. yesterday's bare bulb.

Throughout the studios of WKWZ Long Island, N.Y., there's a prevailing aroma of stale vinyl record covers, ancient studio gear, and carpet that's sipped the sodas of hundreds of overturned cups and cans over the years.

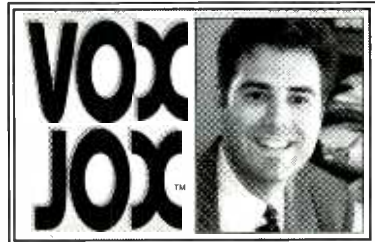
If you threw in the smell of a couple million snuffed cigarettes and whipped a blindfold over my eyes, I'd swear that it was 1979 again and that I was doing the sniff test at the studios of WWOD/WKZZ Lynchburg, Va., where I got my start in radio. After auditioning by reading a page ripped off the Associated Press news wire, I was offered minimum wage (around \$2.65 an hour) to roll taped church services 6 a.m.-noon on Sundays, fill in for vacationing jocks, and eventually, commandeer my own shift. I was 16.

But the mission at WKWZ is a little different. As the 125-watt radio station of Syosset High School in the Long Island suburbs, WKWZ is a place where learning—not ratings—dictates.

And yet the spirit of radio is as evident here as at WWOD or any 50,000 watter vying to pump the bottom line in today's complicated, corporate-dominated radio industry. For here—witnessing radio in the raw—is where one gets a first glimpse of that indefatigable spirit that charms the chosen into jobs, then

careers, in radio.

Kevin Regan, 16, has the fire. On this Sunday afternoon, he is accompanied by only two others in the shabby, diminutive studios of WKWZ, located in the basement of Syosset H.S. There's station supervisor/operations manager **Eric**



by Chuck Taylor

Britton, a 1982 Syosset High School graduate who himself sat in front of the WKWZ mike some 15 years ago, and a **According to Britton**, about 14 years ago, 200 kids were involved in the station. These days, he says, "it's more of a private passion. The debate team or forensics are a status thing. This is not like wearing a varsity letter. I don't think a lot of the kids think this is as valuable as tennis lessons."

tender youngster who is enduring his third shift, trembling as he agonizes to make the words of a PSA come out in the right order. The presence of a stranger does nothing to help, so the student is left alone to develop his new-found craft.

"I was worse when I started," confides **Regan**, who is anything but bashful now. In fact, minutes before, he got a pretty good verbal lashing from **Britton** for

dancing feverishly to a rap song in front of the studio window that faces the rattle-ready new DJ.

In all, about 50 students are involved in Syosset's radio station, which is worthy of independent study credit for some, but is an extracurricular activity—a club—for most. Among the "hired" staff members are a station manager, music director, program director, traffic manager, community affairs director, music librarian, production manager, promotions director, and public affairs director.

It doesn't help that a lot more youths hold down jobs after school now, too, **Britton** adds.

The station went on the air in 1973, under the direction of **Jack DiMasi**, who still serves as faculty adviser/club GM.

"Initially, the feeling was to have the kids do community service through radio," **DiMasi** says. "We also felt it would serve as an educational facility to teach valuable communication skills."

Over the years, the station has provided the community with on-site election coverage from local polls, commentary from high school football games, and interviews with countless celebrities, comedians, and regional politicians.

Most of the shifts today are filled with the wandering, free-form musical intrigues of whoever is working the board (and the phones and the CD or tape player). The station is serviced by a few major labels, and there's that generous vinyl archive; in a given hour, you're likely to catch anyone from **Tina Turner** to **Everclear**, or **Elvis Costello** to **Culture Club**. There's also news and lots of PSAs.

And because it's an actual broadcast facility, **DiMasi** maintains, the station really does count a lot toward a kid's career. "By the time they walk out from college, they can have anywhere from seven to eight years' experience," he says.

From his list of Syosset radio alumni, **DiMasi** cites two Emmy Award winners, a comedy writer, and a reporter for "Hard Copy," a Sony VP, and a BBC engineer.

"My senior year, I spent at least three hours a day there, frequently until 8 or 10 p.m. or midnight," says **Ted Tait**, the former WKWZ DJ/news reporter/engineer who graduated from Syosset High School in 1982 and now is chief engineer for the BBC's bureau in Washington.

"I definitely learned that that's what I wanted to do for the rest of my life. The whole time I was there I never tired of it," he says.

Only a few minutes' drive from the WKWZ studios, the station's signal is already crackling with resignation as the first sign for I-495 appears. In the distance are the Empire State Building and the World Trade Center towers, which, with their broadcast antenna tiaras, serve as a testament to the other, more familiar brand of radio.

In this industry today, we tend to focus on the polished revenue-based business of radio—natural enough. But there in the presence of a stale broadcast studio and a trembling kid who wants nothing more than to be on the radio, there's the assurance that for many, thanks to the insight of shoestrapping high school and college outlets nationwide, this is how it all begins.

"Whether they realize they're getting it or not, this builds communication skills," **DiMasi** says. "We've had kids in here who are very shy when they get here and end up flourishing."

'Folksong Festival' Gift Of Peabody Winner Oscar Brand

WHEN LEGENDARY WNYC-FM New York host Oscar Brand walks onstage to receive a prestigious George Foster Peabody Award next month, he'll have to acknowledge that it's probably good that his writing career was stopped short some 50 years ago.

He served in the Army during World War II, and in December 1945, "I was looking for a writing job but couldn't find one," Brand says. "I had been singing since the age of 4, so I decided to write all of the radio stations in New York, offering to sing holiday songs that were not well known."

"I received responses from three stations—WEAF [which later became WABC], WNEW [now WBBR], and WNYC. I did programs for all these stations. Then WNYC asked if I knew more songs. I said yes and was invited back the next week."

After completing his return engagement, Brand showed up once a week to host "Folksong Festival," although the station never asked after the first time—more than 50 years ago.

"The only way I know I'm on is that when I get to the station, a studio is waiting," he says with a smile. "So they must know."

Brand has never been paid for his services at WNYC, which until recently, was owned by the city of New York. He even takes money out of his own pocket to cover expenses. "I even pay taxi fare to get guests to the show," he says.

Doing the show gratis, however, has contributed to his longevity. After Brand's second broadcast, New York mayor Fiorello H. La Guardia questioned his airing of German marching tunes that some listeners labeled "Nazi music."

Brand explained to the mayor that the melodies were traditional, and the works were nonpolitical. Unaware that Brand was not on salary, the mayor wanted to know how he should answer listeners who demanded the station should not pay someone to play "that kind of music."

"You can tell them that I don't get paid," was Brand's suggestion. The mayor was satisfied and agreed to let "Folksong Festival" remain on the air "for a few more weeks."

Since then, Brand has shared his studio with many legends of American music—and new acts that were destined for success. Harry Belafonte, Arlo Guthrie, and Peter, Paul & Mary were on the show early in their careers.

"Bob Dylan came into New York, and I fed him and put him on the air before his first concert," says Brand. "Woody Guthrie stopped by all the time with his new songs. It was quite a bunch."

"Folksong Festival" had been on the air just a few years when a group known as the No Name Quartet appeared and asked the audience to give it a catchier moniker. During the group's next

appearance it announced a new name: the Weavers, which featured the great Pete Seeger and his banjo.

Not only does Brand keep up with today's music; he airs it on his show. He has played Nirvana doing folk songs.

"Many groups today are performing old songs with contemporary arrangements," he says. "They not only play instruments like the old pennywhistle, they use synthesizers and percussion."

This kind of music I love. And I play the songs whenever I can get my hands on them."

Brand describes the format of his show as "what's happening this week," and adds, "I can do a whole program with CDs that interest me, with a song from each."

"I can do a program with a guest. I can do a theme program, Mother's Day for instance. But I don't want to play the ordinary Mother's Day songs. I want to put on something different, or I'll probably do a program of anti-

mother songs—from "The Wicked Mother" to songs of mothers who leave their children."

"Folksong Festival" airs 8-8:30 p.m. on Saturdays. Brand, who has never missed a broadcast, tapes the show on Mondays because he is frequently booked on weekends. He has composed the music for two Broadway shows, written pop songs, such as "A Guy Is A Guy" (a No. 1 hit for Doris Day in the '50s), and recorded 94 of his own albums.

Brand's plate is full, but "Folksong Festival" remains the most important part of his professional life. He has no plans to retire from the show. "They'll have to carry me out," he says. "If I stopped doing it, there would no longer be a show. It's a platform for everybody."

WNYC president/CEO **Laura Walker** is eager for him to continue. "He has opened up the world of folk music to several generations of WNYC listeners," she says. "He has played a critical role in preserving this important art form."

She adds, "Winning a Peabody Award is a tremendous honor. Oscar has given so much of himself to WNYC in the half-century since he began 'Folksong Festival,' so it's fitting that this honor should go to him."

Coincidentally, Brand and Walker shared a Peabody in 1982, when both were working for National Public Radio in Washington, D.C. Walker, who was an NPR producer, directed the Peabody-winning "Sunday Show," a five-hour program hosted by Brand.

The Peabody Awards recognize excellence in broadcasting and cable and have been presented by the University of Georgia's Henry W. Grady College of Journalism and Mass Communications since 1940.

Brand, one of 33 honorees this year, will receive his award at a May 6 luncheon at the Waldorf-Astoria Hotel in New York.

BOB RUSK

newsline...

DAVID KANTOR, executive VP of ABC Radio Networks, is promoted to president of the network, replacing Robert Callahan, who was upped to president of Capital Cities/ABC Radio last week.

STEVE PERUN, national PD of Gannett Radio and PD of its flagship, KIIS Los Angeles, exits those posts. John Cook, PD at sister KHKS Dallas, was expected to take the position at press time. Perun will reopen his Sherman Oaks, Calif.-based S.P. Inc. consultancy with KIIS and KHKS as his first clients.

SFX BROADCASTING buys Multi-Market Radio in a \$100 million deal, giving it 77 stations in 25 markets. MMR president/CEO Mike Ferrel adds that title for SFX, replacing Steve Hicks, who stays on the SFX board. SFX CFO Geoff Armstrong adds COO duties. Reta Thorn, GM of WTDR and WLYT Charlotte, N.C., is named regional VP.

KDMX DALLAS names former KZLA Los Angeles GM J.D. Freeman GM, replacing Jennifer Grimm.

RIVER CITY BROADCASTING, which recently acquired Keymarket Broadcasting, has been sold to TV operator Sinclair Broadcasting Group for \$1.28 billion. River City CEO Barry Baker becomes CEO/president of the new Sinclair Communications. Keymarket principal Kerby Confer relocates to the company's new Baltimore headquarters.

SIMMONS RADIO GROUP in Salt Lake City has purchased 80% of Territorial Communications in Albuquerque, N.M., for \$5 million. The five-station merger includes KIOT Albuquerque and KZRQ Sante Fe, N.M.

STATION SALES: Evergreen sells WSJZ Buffalo, N.Y., to American Radio Systems Corp. for \$12.5 million and WHTT-AM-FM Buffalo to Mercury Radio Communications for \$19.5 million.

Max Media buys WQMG Greensboro, N.C., from Murray Hill Broadcasting, making it the first group to own three FMs in that market. The other FMs are WMQX and WJMH.

Music Video

PROGRAMMING

Christian Vid Outlets On The Rise Labels Question Influence Of Growing Genre

BY DEBORAH EVANS PRICE

NASHVILLE—As it has with most other music genres, video has played an increasing role in the development and imaging of contemporary Christian artists in the last few years.

The industry has its own 24-hour music video channel, Z Music Television, and has seen an increase in the number of regional outlets and a growing tendency to hire successful mainstream directors. Yet labels are still questioning the impact videos have on sales and how they affect their bottom lines.

According to the 1996 Status Report of Christian Video Outlets compiled by Aristo Media Associates, there were 187 Christian video outlets as of March 5, 1995. This number was up from 158 outlets a year earlier. Six years ago, there were only 78 outlets. Eight of the 187 outlets are national, nine are international, seven are multiregional/syndicated, six are classified as pools/closed circuit, nine fall into the special-use category, and 148 are regional programs.

"I was really surprised by the growth in the number of regional outlets this past year, the number of people that are really interested in doing local shows with Christian videos," says Aristo president Jeff Walker.

"I think the mainstream record labels coming into the format have created excitement [and] renewed interest," Walker continues. "Also, I think there is some good music out there, and the format is growing. There is a lot more industry awareness of the format. I think all those things [contributed to the trend]."

As the number of regional outlets has continued to rise, Z Music Television has continued to gain prominence on the air and at retail. In spring '95, Z Music partnered with Benson for the "Z-ing Is Believing"

campaign, which not only heightened awareness of Z Music, but helped move a lot of Benson product. Z is currently working with Word on another campaign to boost synergy between the record labels, the channel, and retail.

According to Suzanne Holter-



mann, manager of marketing at Z Music Television, the network is in 20 million homes and hopes to see that number increase. One of the programming strategies it plans to initiate to draw more viewers is to air positive mainstream videos among the Christian clips. "As an example, Boyz II Men are not on a Christian label, but certainly their

music videos would go very well on our network, and they are a very popular, well-known act," Holtermann says. "So, as we broaden our playlist to encompass that type of artist, we will be able to tap into a broader marketplace because you will have somebody viewers recognize. It should be interesting. We are going to do a little repositioning of the network so we can broaden the appeal of contemporary Christian music."

One trend that some feel may broaden the music's appeal is the influx of mainstream directors in the Christian genre. DC Talk's "Jesus Freak" video was directed by Simon Maxwell, known for his work with such acts as Nine Inch Nails (Billboard, Nov. 11, 1995). The Newsboys' "Take Me To Your Leader" clip was shot in their native Australia by director Geoff Moore, who also filmed the Goo Goo Dolls' "Name" video (Billboard, March 23).

However, a mainstream director doesn't guarantee airplay on mainstream outlets. The "Jesus Freak" clip was accepted by MTV but was never aired in regular rotation. In the '80s, a few acts, most notably Stryper, garnered MTV airplay, but in recent years, several acts have

(Continued on next page)

PRODUCTION NOTES

LOS ANGELES

Mark Romanek directed Sonic Youth's "Little Trouble Girl" for Satellite Films. Harris Savides directed photography, and Allan Wachs produced. Danielle Caganan executive-produced.

One World Productions recently completed work on several clips, all of which were produced by Joseph Uliano. Jeffrey Levy directed Tas-

mine Archer's "One More Good Night" and Terrorvision's "Perseverance." Troy Smith directed photography. Levy also is the eye behind Terrorvision's "Celebrity Hitlist," which was lensed by Pat Darin in Las Vegas.

One World director Russell Young shot Dana Dawson's "Show Me." Joseph Yacoe directed photography on the Mojave Desert shoot. In London, Young shot East 17's "Do You Still Love Me." Gerry Floyd directed photography.

NEW YORK

God Street Wine's "R U 4 Real" and the Spin Doctors' "Used To Be Mine" were directed by Richard Murray. Eric Schmidt directed photography for the two Notorious Pictures productions.

Sarah Nichols is the eye behind Ronna Reeves' clip "My Heart Wasn't In It." Spencer Newman directed photography.

Director Argyle Sox shot Ryan Tower's "My Sister's In Playboy," and Michael Healea produced. Marty Thomas directed photography.

OTHER CITIES

Sting's "You Still Touch Me" was directed by Adolfo Doring. Nicola Doring produced the Amsterdam shoot.

The Sky Kings' clip "Picture Perfect" was directed by Steven Goldman. Susan Bowman directed the Tucson, Ariz., shoot.

Asia's Channel [V]: A Bit Of Nose Pickin' But No Luk Thong

EYE [V]: Many readers may be wondering why the Eye has been suspiciously absent from the last two issues of Billboard. Well, yours truly was off to Asia on vacation (and a little bit of business). Between a terrifying run-in with the Hong Kong counterfeit underground, encounters with numerous temples and monks, and an adventurous Bangkok, Thailand, tuk-tuk (three-wheeled taxi) ride from hell, I managed to squeeze in a bit of music video television programming.

STAR TV's Channel [V], which is partially owned by music giants Warner Music International, Sony Music Entertainment, EMI Music, and BMG International, was an inescapable programming presence in both Hong Kong and Thailand. Available in Chinese- and English-language feeds, Channel [V] offered programming that was so hip it hurts.

Much like MTV in the mid-'80s, [V] consists mostly of straightforward clip programming, with commentary from a variety of youthful and (perhaps too) energetic VJs.

Unfortunately, the playlist of the English-language feed of [V] could benefit from a bit of diversification. High-rotation offerings during my early April visit included Wet Wet Wet's "Picture This," Snap's "Ramé," Culture Beat's "Cryin' In The Rain," and Ace Of Base's "Lucky Love." Unlike the U.S., straightforward pop music is clearly alive and well with the masses in Asia.

The Eye found guilty pleasure in Take That's video version of the Bee Gees classic "How Deep Is Your Love." In the clip, which is directed by Nicholas Brandt, the pin-up pals find themselves bound up by a psychopathic model. The femme fatale is apparently determined to do the four-some in, as she cheekily threatens one of the band members with a probing fork. The threat provokes a pain-induced scream, which is represented by one of the song's many high notes. In the end, the same band member is pushed off a cliff by the wacky woman, who laughs hysterically at her murderous deed.

At this point, the viewer is compelled to wonder, Who is this nutty gal? Is she a deranged fan? A spurned lover? The clip ends at this point, so the sad, cold reality is that we may never know what drove this picture-perfect woman to the edge. The Eye thinks that

Arista should consider servicing this clip in the U.S. pronto.

[V] also contains a healthy dose of regionalized programming. Though I did not notice any *luk thong* (Thailand's answer to country music), I did see a few memorable Indian clips, including the Noble Savages' "Diggin' In The Nose," which is a dance-themed tribute to—well, nose pickin'. In case you were wondering, the video does dare to include a graphic tribute to the dirty deed. The weird part is that the song is actually pretty darn catchy.

Almost as weird is Thailand's obsession with Danish act Michael Learns To Rock, which has built up a significant following in the

"land of smiles." Channel [V] was airing in maximum rotation a "Live From The Hard Rock" performance clip of the act's very Squeeze-esque track "How Many Hours." Current and catalog albums by the act were featured prominently in many Hong Kong and Thailand music retail chains. The Eye was impressed.

Specialty shows, such as "Pantaloone Fashion Police" and interview program "Speak Easy," were also winners. Not to be biased, but [V] also has a cheeky chart-

based program, "Billboard U.S. Top 20 Countdown," that made me wonder why the same show isn't airing in the U.S.

A STAR TV producer confirmed that a customized version of Channel [V] may eventually be targeted to the U.S. However, he cautioned that a U.S. launch is not likely in the immediate future, as [V] has plans to further expand its Asian presence before going global.

On Australian satellite-delivered channel ABC (no relation to the U.S. network), I was able to catch the Saturday-night clip show "The Bridge."

This show mixed together a strange brew of modern rock and dance offerings, including Paul Kelly, Greg! The Stop Sign, and—egads!—more Ace Of Base.

OKC TRIBUTE: Some music video programmers paid tribute to the victims of the Oklahoma City bombing and their families on the anniversary of the tragic event. CMT, TNN, and VH1 simultaneously played Garth Brooks' video "The Change," which honors the heroes that emerged in the aftermath of the horrifying event. The three channels played the clip April 19 at 9:02 a.m., exactly one year after the bombing.

THE EYE



by Brett Atwood



Lady Killers. D'Angelo, left, and director Brett Ratne take a break from filming the video for the remix version of "Lady." The clip was shot at Los Angeles-based Raleigh Studios.

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 MC Lyte, Keep On Keepin' On
- 2 Busta Rhymes, Woo-Hah!! Got You All In Check
- 3 Michael Jackson, They Don't Care About U
- 4 LL Cool J, Doin' It
- 5 Nonchalant, 5 O'Clock
- 6 Whitney Houston & CeCe Winans, Count On Me
- 7 Mariah Carey, Always Be My Baby
- 8 Genius/GZA, Shadow Boxin
- 9 D'Angelo, Lady
- 10 Deborah Cox, Who Do U Love
- 11 Groove Theory, Keep Tryin'
- 12 H-Town, A Thin Line Between Love & Hate
- 13 Chantay Savage, I Will Survive
- 14 Monifah, I Miss You
- 15 Quincy Jones, Babyface, Tamia, Slow Jams
- 16 Yvette Michelle, Everyday & Evernight
- 17 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 18 Terry Ellis, What Did I Do To You?
- 19 Maxwell, ...Til The Cops Come Knockin'
- 20 Lionel Richie, Don't Wanna Lose You
- 21 Jodeci, Get On Up
- 22 Domino, Physical Funk
- 23 Art N' Soul, Ever Since You Went Away
- 24 SWV, You're The One
- 25 The Tony Rich Project, Nobody Knows
- 26 Fugees, Fu-Gee-La
- 27 R. Kelly, Down Low
- 28 Brandy, Sittin' Up In My Room
- 29 Mona Lisa, Can't Be Wasting My Time
- 30 Bahamadia, True Honey Buns

★ ★ NEW ONS ★ ★

- NTC, Saving My Luv 4 You
- Monica, Why I Love You So Much
- Monifah, You
- The Difference, That's All I Want From You
- 3D, Georgy Porgy
- Otis & Shugg, Journey
- N.Y.K.E., Good Body Girl Get Down On It
- Quad City DJ's, C'mon N' Ride It (The Train)



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alabama, It Works
- 2 Bryan White, I'm Not Supposed To Love You
- 3 Junior Brown, My Wife Thinks You're Dead
- 4 Shania Twain, You Win My Love
- 5 JoDee Messina, Heads Carolina, Tails California
- 6 Billy Dean, It's What I Do
- 7 Pam Tillis, The River And The Highway
- 8 Tim McGraw, All I Want Is A Life
- 9 Terri Clark, If I Were You
- 10 Blackhawk, Almost A Memory Now
- 11 Lonestar, No News

- 12 Toby Keith, Does That Blue Moon Ever Shine...
- 13 Brooks & Dunn, My Maria
- 14 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 15 Ricochet, Daddy's Money
- 16 Dwight Yoakam, Sorry You Asked?
- 17 Paul Brandt, My Heart Has A History
- 18 Sky Kings, Picture Perfect
- 19 Trace Adkins, There's A Girl In Texas
- 20 Sawyer Brown, Treat Her Right
- 21 Sammy Kershaw, Meant To Be
- 22 Collin Raye, I Think About You
- 23 Karla Bonoff/Nitty Gritty Dirty Band, You...†
- 24 Mark Collie, Lipstick Don't Lie
- 25 John Anderson, Long Hard Lesson Learned
- 26 Rich McCready, Thinkin' Strait
- 27 Daryle Singletary, Workin' It Out
- 28 Diamond Rio, Walkin' Away
- 29 Joe Diffie, C-O-U-N-T-R-Y
- 30 Baker & Myers, Years From Here
- 31 The Mavericks, All You Ever Do Is Bring Me Down
- 32 Doug Supernaw, She Never Looks Back
- 33 Neil Diamond, One Good Love
- 34 Steve Azar, Someday
- 35 Keith Gattis, Little Drops Of My Heart
- 36 Ronna Reeves, My Heart Wasn't In It
- 37 Rhonda Vincent, What More Do You Want...
- 38 Keith Stegall, Fifty-Fifty
- 39 Nanci Griffith W/The Crickets, Well...
- 40 Tracy Lawrence, Time Marches On
- 41 Garth Brooks, The Change
- 42 Stephanie Bentley, Who's That Girl
- 43 Bobbie Cryner, You'd Think He'd Know Me
- 44 Dan Seals, I'd Really Love To...
- 45 Gretchen Peters, When You Are Old
- 46 Linda Davis, Some Things Are Meant To Be
- 47 Mindy McCready, 10, 000 Angels
- 48 Reba McEntire, Starting Over Again
- 49 Emilio, Even If I Tried
- 50 Bellamy Brothers, Old Hippie

★ ★ NEW ONS ★ ★

- Diamond Rio, It's All In Your Head
- Emilio, I Think We're Onto Something
- Highway 101/Palette Carlson, It Must Be Love
- James Bonamy, I Don't Think I Will
- Paul Jefferson, Check Please
- Paul Overstreet, Even When It Don't Feel Like It
- Shelby Lynn, Another Chance At Love



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 2 LL Cool J, Doin' It
- 3 Mariah Carey, Always Be My Baby
- 4 Oasis, Champagne Supernova
- 5 Stone Temple Pilots, Big Bang Baby
- 6 Smashing Pumpkins, 1979
- 7 Foo Fighters, Big Me
- 8 Alanis Morissette, Ironic
- 9 Red Hot Chili Peppers, Aeroplane
- 10 Hoodie & The Blowfish, Old Man & Me
- 11 The Cranberries, Salvation
- 12 R. Kelly, Down Low
- 13 Whitney Houston & CeCe Winans, Count On Me

- 14 Bush, Machinehead
- 15 Garbage, Only Happy When It Rains
- 16 Lemmy Kravitz, Can't Get You Off My Mind
- 17 Mary J. Blige, Not Gon' Cry
- 18 Marilyn Manson, Sweet Dreams
- 19 Busta Rhymes, Woo-Hah!! Got You All In Check
- 20 Radiohead, High And Dry
- 21 No Doubt, Just A Girl
- 22 Dog's Eye View, Everything Falls Apart
- 23 Spacehog, In The Meantime
- 24 Celine Dion, Because You Loved Me
- 25 Jewel, Who Will Save Your Soul
- 26 Madonna, Love Don't Live Here
- 27 Dave Matthews Band, Too Much
- 28 Fugees, Fu-Gee-La
- 29 2Pac, California Love
- 30 Stabbing Westward, What Do I Have To Do?
- 31 Deborah Cox, Who Do U Love
- 32 D'Angelo, Lady
- 33 Alice In Chains, Again
- 34 The Dixons, Sister
- 35 Ammonia, Drugs
- 36 Bush, Glycerine
- 37 Joan Osborne, Right Hand Man
- 38 SWV, You're The One
- 39 Brandy, Sittin' Up In My Room
- 40 Goo Goo Dolls, Name
- 41 Jars Of Clay, Flood
- 42 Goldfinger, Here In Your Bedroom
- 43 Lush, Lady Killers
- 44 Green Day, Basket Case
- 45 Stone Temple Pilots, Interstate Love Song
- 46 Blues Traveler, Hook
- 47 Seven Mary Three, Water's Edge
- 48 Nirvana, Smells Like Teen Spirit!
- 49 Pearl Jam, Jeremy
- 50 Naughty By Nature, Hip Hop Hoorary

★ ★ NEW ONS ★ ★

- Bone Thugs-N-Harmony, Tha Crossroads
- Adam Clayton & Larry Mullen, Mission:Impossible
- Jodeci, Get On Up
- Tori Amos, Talula
- Everclear, Heartspeak Dollarsign



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lonestar, No News
- 2 Diamond Rio, Walkin' Away
- 3 Karla Bonoff/Nitty Gritty Dirty Band, You...
- 4 Tim McGraw, All I Want Is A Life
- 5 The Mavericks, All You Ever Do Is Bring Me Down
- 6 Alabama, It Works
- 7 Pam Tillis, The River And The Highway
- 8 JoDee Messina, Heads Carolina, Tails California
- 9 Billy Dean, It's What I Do
- 10 Neil Diamond, One Good Love
- 11 Terri Clark, If I Were You
- 12 Blackhawk, Almost A Memory Now
- 13 Shania Twain, You Win My Love
- 14 Toby Keith, Does That Blue Moon Ever Shine...
- 15 Bryan White, I'm Not Supposed To Love You
- 16 Joe Diffie, C-O-U-N-T-R-Y

- 17 Brooks & Dunn, My Maria
- 18 Garth Brooks, The Change
- 19 Mindy McCready, 10, 000 Angels
- 20 Stephanie Bentley, Who's That Girl
- 21 Doug Supernaw, She Never Looks Back
- 22 Dan Seals, I'd Really Love To...
- 23 Dwight Yoakam, Sorry You Asked?
- 24 Paul Brandt, My Heart Has A History
- 25 Collin Raye, I Think About You
- 26 John Anderson, Long Hard Lesson Learned
- 27 Sawyer Brown, Treat Her Right
- 28 Sky Kings, Picture Perfect
- 29 Sammy Kershaw, Meant To Be
- 30 Marty Stuart & Travis Tritt, Honky Tonkin'...

★ ★ NEW ONS ★ ★

- Emilio, I Think We're Onto Something
- Shelby Lynn, Another Chance At Love
- Paul Overstreet, Even When It Don't Feel Like It
- Keith Stegall, Fifty-Fifty



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Alanis Morissette, Ironic
- 2 Celine Dion, Because You Loved Me
- 3 Mariah Carey, Always Be My Baby
- 4 Melissa Etheridge, I Want To Come Over
- 5 Hootie & The Blowfish, Old Man & Me
- 6 Seal, Don't Cry
- 7 Natalie Merchant, Wonder
- 8 Joan Osborne, One Of Us
- 9 Collective Soul, The World I Know
- 10 Bodeans, Closer To Free
- 11 Madonna, Love Don't Live Here Anymore
- 12 Tracy Chapman, Give Me One Reason
- 13 Whitney Houston & CeCe Winans, Count On Me
- 14 Gin Blossoms, Follow You Down
- 15 Jewel, Who Will Save Your Soul
- 16 Son Volt, Drown
- 17 The Beatles, Real Love
- 18 Ace Of Base, Lucky Love
- 19 Blues Traveler, Run Around
- 20 Sting, You Still Touch Me
- 21 Sophie B. Hawkins, As I Lay Me Down
- 22 Joan Osborne, Right Hand Man
- 23 Natalie Merchant, Carnival
- 24 Gloria Estefan, Reach
- 25 Dog's Eye View, Everything Falls Apart
- 26 TLC, Waterfalls
- 27 Whitney Houston, Exhale
- 28 The Beatles, Help!
- 29 Seal, Kiss From A Rose
- 30 Lionel Richie, Don't Wanna Lose

★ ★ NEW ONS ★ ★

- Adam Clayton & Larry Mullen, Mission:Impossible
- Natalie Merchant, Jealousy
- Foo Fighters, Big Me
- Tori Amos, Talula
- Stone Temple Pilots, Big Bang Baby
- Art N' Soul, Ever Since You Went Away
- H-Town, A Thin Line Between Love & Hate

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 27, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

"Weird Al" Yankovic, Amish Paradise

BOX TOPS

- Immature, Please Don't Go
- Celly Cel, It's Goin' Down
- Quad City DJ's, C'mon N' Ride It
- Deborah Cox, Who Do U Love
- R.Kelly, Down Low (Live To...Mix)
- 7 Mary 3, Water's Edge
- Whitney Houston & CeCe Winans, Count On Me
- Mack 10, Hoo Bangin'
- MC Lyte, Keep On Keepin' On
- Junior M.A.F.I.A., Get Money
- Crucial Conflict, Hay (Strollin' On)
- Geto Boys, The World Is A Ghetto
- SWV, You're The One
- Too Short, Gettin' It
- Busta Rhymes, Woo-Hah!! Got You All Check
- Michael Jackson, They Don't... (Prison Vers.)
- LL Cool J, Doin' It
- MC Ren, Mad Scientist
- Marilyn Manson, Sweet Dreams
- Coolio, 1, 2, 3, 4 (Sumpin' New)
- Rappin' 4-Tay, Ain't No Playa Like...
- Art N' Soul, Ever Since You Went Away
- Ladae, Party 2 Nite
- R. Kelly, Down Low
- Genius/GZA, Shadowboxin'
- Silk, Don't Rush
- Quincy Jones/Babyface, Slow Jams
- Nonchalant, 5 O'Clock
- Michael Jackson, They Don't... (Brazil Vers.)
- Mary J. Blige, Not Gon' Cry
- Horace Brown, One For The Money
- Fugees, Fu-Gee-La
- AZ, Doe Or Die

NEW

- Alanis Morissette, You Oughta Know
- Bush, Machinehead
- Monica, Why I Love You So Much
- Rage Against The Machine, Bulls On Parade



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- All-4-One, These Arms
- Garth Brooks, The Change
- Kiss, Rock And Roll All Nite
- Oasis, Champagne Supernova
- Lenny Kravitz, Can't Get You Off My Mind
- Ziggy Marley & The Melody, Love Power
- The Beatles, Real Love
- Bel Canto, Rourmour
- Mariah Carey, Always Be My Baby
- Jesse Cook, Tempest
- The Corrs, The Right Time
- Diamond/Jennings, One Good Love
- Enya, Anywhere Is
- Gin Blossoms, Follow You Down
- Whitney Houston & CeCe Winans, Count On Me
- Chris Isaak, Graduation Day
- Mike Oldfield, Let There Be Light
- Joan Osborne, Right Hand Man
- Bonnie Raitt, Burning Down The House
- Bruce Springsteen, Dead Man Walking



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Kiss, Rock & Roll All Night (new)
- Smashing Pumpkins, Zero (new)
- The Refreshments, Bandits (new)
- Dog's Eye View, Everything Falls Apart (new)
- Pulp, Disco 2000 (new)
- Enjay, In Your Arms (new)
- Stone Temple Pilots, Big Bang Baby
- Coolio, 1, 2, 3, 4 (Sumpin' New)
- Tony Rich Project, Nobody Knows
- Spacehog, In The Meantime
- Oasis, Champagne Supernova
- Gin Blossoms, Follow You Down
- Foo Fighters, Big Me
- Ashley MacIsaac, Sleepy Maggie
- Cowboy Junkies, A Common Disaster
- Smashing Pumpkins, 1979



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Sting, Let Your Soul Be Your Pilot
- Ace Of Base, Lucky Love
- Enrique Iglesias, Experiencia Religiosa
- La Lupita, Ja, Ja, Ja
- Alanis Morissette, Ironic
- Diego Torres, Penelope
- Red Hot Chili Peppers, Aeroplane
- Ilya Kuryaki, Abarajame
- The Cranberries, Salvation
- Aterciopelados, La Estaca
- Gin Blossoms, Follow You Down
- Pulp, Disco 2000
- Babylon Zoo, Spaceman
- Ricky Martin, Fuego De Noche...
- Fobia, Hipnotizame
- La Bouche, I Love To Love
- Los Rodriguez, Para No Olvidar
- Shakira, Estoy Aqui
- Miguel Bose, Tesoro
- Spacehog, In The Meantime



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Audio Adrenaline, Never Gonna Be
- Newsboys, Take Me To Your Leader
- John Schlitt, Show Me The Way
- Vip Mass Choir, Stand
- Gina, Eternity
- Love Come, Astronaut
- Paul Q-Pek, Brng Jesus
- Rebecca St. James, God
- The Kry, Be Still My Soul
- Grammatrain, Believe
- Voice Of Defiance, Crashdog
- Jars Of Clay, Flood

- Guardian, Lead The Way
- Geoff Moore & The Distance, The Vow
- Steve Taylor, Sock Heaven



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Everclear, Heartspeak Dollarsign
- Tori Amos, Talula
- Candlebox, Best Friend
- The Customers, Bastard Before Me
- Boss Hog, I Dig You
- Mysteries Of Life, Going Through The Motions
- Tears For Fears, Secrets
- Black Grape, Kelly's Heroes
- Rik Emmett, Anything You Say
- Ruby, Tiny Meat
- Alice In Chains, Again
- Badlads, Angeline Is Coming Home
- Iggy Pop, To Belong
- LL Cool J, Doin' It
- Tracy Bonham, Mother Mother
- Barenaked Ladies, Shoe Box
- The Amps, Pacer
- Buddy Guy, Talk To Me Baby
- Primus, Southbound...
- Kenny W. Shepherd, Born With...



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- SWV, You're The One
- Coolio, 1, 2, 3, 4 (Sumpin' New)
- Busta Rhymes, Woo-Hah!! Got You All...
- Mariah Carey, Always Be My Baby
- MC Lyte, Keep On Keepin' On
- Jodeci, Get On Up
- Rappin' 4-Tay, Ain't No Playa Like...
- R. Kelly, Down Low
- Tha Dogg Pound, New York, New York
- Immature, Please Don't Go

CHRISTIAN VIDS' OUTLETS ON THE RISE

(Continued from preceding page)

tried repeatedly to get added at MTV to no avail. The only recent Christian clips to get limited airplay on the influential channel have been Jars Of Clay's "Flood" and Johnny Q. Public's "Body B."

The limited amount of mainstream exposure and the fact that Z Music isn't as pervasive as MTV has record companies questioning whether videos affect record sales. "I think video is important as to imaging an artist," Star Song CEO Jeff Moseley says. "However, I'd be less than honest if I didn't say I was concerned about the number of people watching videos at any given time. I know this won't be a popular comment, but I've yet to see a Christian video that gets a lot of exposure really affect sales the way I would want in order to justify the expenditure in making it. For me, the verdict is still out."

Other key record executives agree. "I'm not seeing sales impact from the regional shows," says EMI Christian Music Group CEO Bill Hearn. "We use Aristo on every video we put out, and they do a very good job of promoting our videos, but it's difficult justifying any sales increase from video exposure."

"I think it's fair to say we are producing less videos than we were a year ago," Moseley adds. "We are being careful about how much we spend on a clip. We are producing many more electronic press kits, which I think is more of a trend, because we realize video is important on the imaging side, but it makes it tough to spend \$30,000 on a three-minute videoclip."

ForeFront Communications, the label home for DC Talk, Geoff Moore & the Distance, and Audio Adrenaline, has always believed strongly in video. "ForeFront, from the beginning, has always been a supporter of video because it's a visual that I believe we need,"

says senior VP Greg Hamm. "We are doing everything we can to justify the expense that we are putting into it. We work every video we do. We don't just put them out there."

ForeFront and other labels utilize the services of Aristo Media and Resource Media, both of which are Nashville-based companies that offer video promotion. Jeff Trubey, director of marketing for Resource, says one of the keys to getting the most from the videos is taking advantages of retail tie-ins and promotional opportunities. "Our role is to work this thing down to a place where there is a handful [of outlets] that we know are going to create maximum exposure [that] have partnered with radio and retail in the market to be able to do promotions. When you cut a video, spend \$30,000, and send it out to the shows that we are working, they are going to maximize the use of that to drive customers into retail and create sales of that product. We work with about 100 video shows that have, to varying degrees, at least some sense of their place and responsibilities to do marketing and promotions of these clips. I think video is on the edge of making a huge blastoff here. It needs some help in doing that, and that's what we bring to the table."

Utilizing video at retail is a key component in driving sales, and more companies are exploring the possibilities. Music Marketing Network in Red Bank, N.J., recently launched "Eternal Visions," a program that distributes music video compilations to more than 600 chains and independent retail outlets. Among the artists being featured are BeBe & CeCe Winans, Amy Grant, Michael W. Smith, and Guardian.

MARTIN HEATH MAKES JUMP TO ARISTA U.K.

(Continued from page 6)

with tailoring a role to fit his interests and ambitions.

Marsh declines to disclose the amount paid to Heath for Rhythm King. "Enough to get him here," Marsh says, adding that the major has also acquired Heath's interactive games interests. Heath notes that one of his previous ventures in this field, Renegade Software, became affiliated with a Time Warner software division last year.

Rhythm King made its initial U.K. impact in 1987 with pop hits by S'Express, Bomb The Bass, and the Beatmasters. Another artist, Betty Boo, was established and subsequently signed to WEA. Heath's operation suffered when its distributor, Rough Trade, collapsed. He had subsequent deals with Sony and EMI; another Rhythm King act, Echobelly, records for Epic.

"We've taken over all the deals worldwide that Rhythm King had," Marsh continues. "There's not a piece of the shirt hanging out, so to speak. That's something that was important to us." It also accounts for the time the deal has taken to conclude, he says. Industry rumors have connected Heath with Arista since last autumn.

"When I took over control of the

music division last summer," explains Marsh, "John Preston and I went through the list of candidates for the Arista job. It didn't seem to be fruitful, and I said I wanted to look at pastures new. Who was the most exciting person I knew? I called Martin."

The idea of running Arista "juiced" Heath, says Marsh, as did "making a major record label different." Marsh adds, "The hurdle was how to accommodate his interests and keep him sufficiently incentivized."

Another key factor was the view of Arista president Clive Davis. "It's incredibly important that Martin has a relationship and empathy with Clive," says Marsh. "They've met a number of times, and while it's always hard to tell over the long term, they have established a good and meaningful dialog."

"Now," Marsh concludes, "Martin has to get his people structure in place." Rhythm King managing director Adele Nozadar has joined Arista, with her precise title to be determined. It is expected to encompass A&R and artist development, as she works alongside Arista marketing director George Levendis and promotions director Richard Perry.

LONDON TAKING IT EASY WITH LOUNGE-CORE ARTISTS

(Continued from page 1)

At the same time, a new breed of artists is stepping forward with its own lounge classics for the '90s.

Some, like the Mike Flowers Pops, are performing with a healthy dollop of irony mixed into the sugary strings, while others, such as "E-Z-Core" originators Gentle People, crooner Count Indigo, and Finland's Hammond freak Jimi Tenor, ply their trade in a genuine belief that the lounge sound is truly cool.

The revival in easy listening has some parallels with the resurrection of "space-age bachelor-pad music" in the

because of the way the cover looks."

The early '70s are back with a vengeance in all walks of life here. In an age when rebellion is packaged, sanitized, marketed, and almost expected of youth, the most rebellious thing to do is conform to the norms of the previous generation. In short, it's hip to be square.

Young renegades, tired of the constraints that the style police imposed on the generation before them, made their own anti-fashion statement, focusing on the mock sophistication and nerdy image that the cocktail Latin style brought with it. Safari suits and crimped turtleneck sweaters are worn without shame, "The Avengers" reruns on TV are gaining cult audiences, garish '70s plastic furniture is being aped by new designers, and James Bond and his leggy assistants are once again role models for a generation.

In music, too, there is an interest in the happy, sunny times remembered by those who were there in the '70s and the golden age that was missed by those who grew up in the '80s. Film composers John Barry, Martin Denny, Henry Mancini, Burt Bacharach, and even Val Doonican are being revered as God-like figures, while musical cognoscenti are looking to Xavier Cugat, Yma Sumac, and Herb Alpert for a taste of the exotic.

Techno and jungle producers have long been using samples from TV shows and themes, while the likes of the Chemical Brothers plunder the past to spice up their sculptures.

Trip-hop, always difficult to pigeon-



GENTLE PEOPLE

hole, is these days broadening to encompass Latin jazz, acid jazz, and drum & bass, leading many fans to seek out the original sources of the bizarre samples.

British indie bands, such as St. Etienne and Stereolab, have long admired the easy listening classics available in second-hand stores, while the grooves have filtered down into their music. And when rock act Oasis names Bacharach a living god, the whole nation sits up and takes note.

Now there are musicians who are fascinated with the Latin rhythms and adventurous production of the easy listening sound but are combining that with '90s hindsight and electronic sound techniques. The result is what many are calling "easy-core" or "lounge-core" in an attempt to convey the fusion of easy listening and hard-core techno.

ISN'T IT IRONIC?

At first glance, it's difficult to tell whether this interest is straight-faced and genuine or is being done with an eyebrow cocked in heavy irony.

Certainly, the Mike Flowers Pops, whose leader describes himself as "on the cutting edge of cheese," is out to ape the kitsch of the cocktail sound of the '70s, down to the schmaltzy delivery of lines, the thick double Windsor knot of his tie, and his Nana Mouskouri-esque backing singers.

Flowers and his 11-piece orchestra scored a U.K. top five single before

Christmas with their syrupy lounge-style version of Oasis' "Wonderwall" on London Records. Flowers plans to release another single here in June and is working on an album for late-summer release.

With Flowers' one novelty hit, the underground easy listening movement in Britain went above ground, and since the end of 1995, the "easy-core" scene has become the best-known secret in London.

CLUB SCENE THRIVES

For more than two years now, there



has existed a small, devoted band of clubbers who found in easy listening a relief from the relentless pounding beats of other clubs. The Indigo club has been running for a year and a half at Madame Jo-Jo's, a transvestite bar in the heart of London's seedy Soho.

Count Indigo, who runs the weekly Tuesday club, says, "It was the social aspect that interested me more than anything. I wanted a club where you didn't have to go to a particular place to be able to talk and where you didn't necessarily dance all night."

After a chance encounter and a late-night discussion over the merits of Rolf Harris, Count Indigo teamed with Felchley B. Hawkes to run the club. Indigo encourages diversity, both in its live bookings and the DJs who provide the music. From the Mike Flowers Pops to Russian concert pianists, the club presents all manner of relaxing music. It recently hosted a party for Bacharach.

The fashion police are mercifully absent from Indigo; otherwise, mass arrests would surely follow for the safari suits and polyester slacks paraded without a hint of remorse.

On the turntables (more often than not manned by the Karminsky Experience) can be found anything from Denny to Mancini to Serge Gainsbourg.

James and Martin Karminsky of the Karminsky Experience were among the first to mine the second-hand stores of easy listening classics, finding that they were unable to afford the rare groove and house oldies for which they were searching.

Encouraged by the response to the music at the club, Count Indigo's singing talents, as well as his abilities as a promoter, are coming to the fore. His single "My Unknown Love" was released on the house label Cowboy (part of Pulse8 Records) and reached No. 58 on the U.K. singles charts in February, on the back of major TV interest from such programs as Channel 4's "TF1 Friday" and the U.K.'s VH-1. His next single, "Another Man," is due in June.

So, is this a pastiche, an ironic gesture by a few fashion renegades, or a genuine admiration of the music? Count Indigo replies, "You can only go so far with irony. You have to have a genuine love for this music, otherwise, you couldn't listen to it. The irony helps

deal with the surfeit of sentimentality in the music, that's all."

At the other end of the scale, interest in easy listening is coming from the most unlikely quarter: the ambient techno brigade. Such venues as the Big Chill in north London started out as ambient wind-down weekend clubs but have become places where musical barriers are routinely broken. A recent bill included Gentle People alongside Loop Guru and Global Communication.

Now, during a Big Chill night, Latin jazz can move seamlessly into acid jazz into calypso and in and out of ambient. Pete Lawrence, Big Chill promoter, notes the interest from young audiences who have few preconceptions: "There's a fusion and eclecticism that opens up doors for a lot of things to be acceptable for home listening. We have DJs who go from experimental techno to classical. Eclecticism is the key word."

Lawrence edits On magazine, which caters to those interested in mining second-hand stores for valuable recordings, such as the priceless Denny album "Exotica." On's Internet World Wide Web site, "Global Headz," features information on ambient acts, such as the Orb and Autechre, but has a whole page devoted to exotic cocktail music, linking the interest in retro sounds to the current fad for things historical and diverse.

'E-Z-CORE' PIONEERS

Gentle People is an act that perhaps best encapsulates the current spirit. Its four members, who come from France,



JIMI TENOR

the U.S., and the U.K., prefer to be termed an "audio-visual experience" rather than a band. In the music and projections that accompany their live act, they splice the sounds and sights of the post-war culture. Gentle People's Dougee Dimensional claims that the band coined the expression "E-Z-Core" to describe its unique sound.

Gentle People's music is classic easy listening for the techno brigade, ideal for those looking for something more adventurous than the four-on-the-floor of early '90s rave. Dimensional says, "We're into easy listening music and all of the sounds that you don't hear anymore, such as strings and harps. We like a lot of the Latin rhythms used in easy listening and the whole open, clear production sound in original easy listening records. We're actually more influenced by the whole production side of that than by the music."

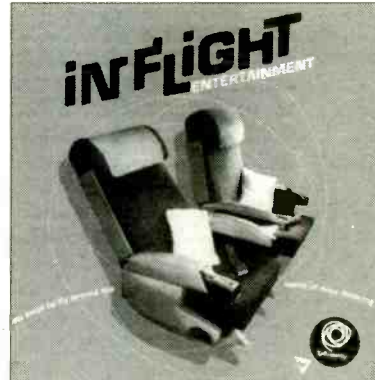
But the act's sound involves more than just paying homage to the past. Gentle People are into what's going on in '90s Britain. "We're into jungle, and our album is a mix of jungle, dubby, and poppy stuff," says Dimensional.

No deal has been signed for the nearly completed album. Gentle People have an EP called "Emotion Heater" out on Replex Records, the label owned by ambient maestro Richard James, aka Aphex Twin.

"We've always had an interest from the whole ambient techno side," says Dimensional. "With our records being on Replex, we were aware of the po-

tential for being misinterpreted. We use the same technology as techno or dance musicians, but we use it to do something that we're into, and that's the whole lifestyle of the easy listening, Technicolor-movies-type vibe."

Despite any misgivings, the chill-out crowd appears to be accepting this kind of music, as it is created in a way similar to modern electronic music. All Gentle People's compositions are originals, and while they use samples, says Dimensional, "we don't see any point in looping up a sample and putting a backbeat to it. We're not into Eurodisco."



YOUNG DEMO TARGETED

In fact, much of the easy listening music now being sold is finding favor with open-minded young buyers who are thirsty for an aural experience that is not generated by a synthesizer.

EMI Premier, which is marketing "easy compilations" (see story, next page), is finding that it is aiming its marketing efforts almost entirely at young buyers. Says A&R director Triss Penna, "I think some of easy listening's success can be pinned down to dance music. When that started up here in the late '80s, it opened people's minds. Now, you can put this music alongside what Nellee Hooper or Massive Attack are doing, and it doesn't sound out of place."

While the U.K. may have the most visible scene, easy-core is by no means a uniquely British phenomenon. Says Dimensional, "There are quite a few people around the world, and they're in touch with each other." Gentle People are currently remixing for Japan's Pizzicato Five.

The dance press has championed the likes of Tenor and Japan's Towa Tei, while Beastie Boys collaborator Money Mark gets a namecheck for his Mo'Wax album "Mark's Keyboard Repair." Pizzicato Five and U.S. act Combustible Edison are also noted for their influences.

Tenor, a shock-headed Finn, has just signed to indie Warp Records, which is famous for its ambient and techno output, and he spends a lot of time in the U.K. Bontempi organs mesh with cheesy orchestral sweeps on his last album, 1995's "Europa" (released on Finnish cult techno label Sahko), while echoes of Las Vegas, James Bond, and Andy Warhol abound.

"I was originally trying to get a romantic sound," recalls Tenor. "The boss at Sahko wanted me to get a romantic record out, but it changed a bit. I got this Italian organ from Germany—it's not a Hammond, it's a fake!"

Discerning fans of easy listening have seized on Tenor's work as a modern masterpiece, although he is reluctant to be included in the easy listening bracket. "Sure this easy listening boom has helped me," he says, "but (Continued on next page)



U.S. (Billboard, Sept. 9, 1995), but interest here focuses on a later age and a uniquely British style. The aspirations of late-'60s and early '70s young adults to a sophisticated lifestyle is in sharp focus, and the soundtrack to their upwardly mobile lives is back in vogue.

In a way, it had to happen now. In the style-conscious '80s, easy listening was the antithesis of what was hip. Parents wishing to avoid the mocking tones of their kids would quietly dispose of their swinging cocktail LPs in favor of more with-it Tina Turner and Bruce Springsteen CDs.

Easy listening records became unfashionable junk and were tossed on the scrapheap by the masses, retained by only a few. Once a decade or so had elapsed, they evolved from being embarrassing reminders of pretensions to a sophisticated lifestyle and became cult items, prized by DJs, sample freaks, and collectors.

COLLECTIBLE LPs

Mint easy listening LPs are now officially collectible, along with rock'n'roll 45s and blues 78s. The Music and Video Exchange, with stores in Camden and Notting Hill Gate in London, has for years had stacks of LPs that have stubbornly remained unsold despite ridiculously low prices.

All that began to change two years ago, notes Tammy Perez, manager of the Camden store. "We couldn't understand it at first," Perez says. "When people started to write about it, we began to understand."

Now the trade in easy listening LPs is roaring, says Perez. "We're selling records for four or five pounds [\$6-\$7.50], whereas we couldn't sell them for 10 pence before. It works both ways. We have people trying to sell us records that are completely worthless, and we get people buying things just

The Top Tracks At Indigo

1. "How Can I Be Sure," Arif Mardin.
2. "It's Too Late," Jack Jones.
3. "Quiet Village," Les Baxter/George Shearing.
4. "Light My Fire," Eduardo Ross.
5. "Bonnie & Clyde," Serge Gainsbourg.

LONDON TAKING IT EASY WITH LOUNGE-CORE

(Continued from preceding page)

I feel a little bit strange, especially when I'm being put up there with Bacharach... And when they started comparing me with James Last, then I got really angry. I said, 'This is the end of my easy listening boom!'

Tenor's next album, which he is producing, will be more "technobilly," he says, which means "like rockabilly but techno."

TEI FOR LIFE

Equally lauded is Tei, a former member of Deee-Lite. He now has a solo career as an artist and producer, signed to For Life Records in Japan. His production credits include remixes on Yellow Magic Orchestra's "Technodon" album and Pizzicato Five's "Bossa Nova 2001" album. More importantly, his "Future Listening!" album is credited with being the apogee of the techno/lounge amalgam that is gaining popularity.

"Future Listening!" has recently been remixed by Kenny "Dope" Gonzales and Satoshi Tomiie and leans heavy on bossa nova rhythms and patterns. "Ryuichi Sakamoto did several bossa nova types of songs on his new album," said Tei in an interview that appeared in Japan's KB Special. "We both were inspired by the other. It was '91 when I was really into bossa nova, but I couldn't put it in Deee-Lite's

second album as much as I did on 'Future Listening!,' because the base of Deee-Lite was house music."

Tei explains where his music fits in: "You know, the so-called 'easy listening' in public is not really 'easy' to listen to. So I wanted to make something that is easy listening to me, and now I can manage to dissolve all of the materials into one. That was the theme on the album. From the times in Deee-Lite, I was trying to dissolve Latin, jazz, movie soundtrack, and soft rock. But I had to make music that was more oriented toward the clubs, so I guess I wanted to make something opposite."

With a cultish younger generation fixated on easy listening, the marketing opportunities for reissues are boundless. More than a dozen compilations are competing for the kitsch market, spanning the predictable gradients of quality.

It may prove to be yet another London-centered "hype" scene that will vanish as quickly as it appeared.

Yet, with new artists taking up the challenge of composing and performing for the younger generation of beautiful cocktail people, there is every chance that easy-core might be rescued from its bargain-basement image.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

LONESTAR ENJOYING SHINING SUCCESS

(Continued from page 11)

the band to create some kind of connection with the gatekeepers before they played [the record]."

Two programmers that championed Lonestar early on are KKBQ Houston's Dene Hallam and WSOC Charlotte, N.C.'s Paul Johnson.

Johnson says, "When it was played for me and [WSOC music director/assistant PD] Rick McCracken, I looked at Rick and said, 'Is it me, or are the little hairs on the back of your neck standing up?' It's just electrifying, good, exciting music."

Johnson says the album is full of great songs that he plans to air before Lonestar makes an appearance at the station's Family Reunion concert Sept. 28.

Lonestar's publishing is handled by Sony/Tree for Rich, Rainwater, and Britt; Disney Music for McDonald; and EMI Music for Sams.

CLUB DATES AND FAIRS

The label will service the third single, "Runnin' Away With My Heart," May 20 and is hoping to land a fall tour with a "big superstar act," according to Turner. Before that proposed tour, the band will play club dates and fairs.

Turner is hoping to see "Lonestar" take another big jump in sales a few weeks after the ACM telecast Wednesday (24).

The week of April 29, the label will have Lonestar spend four days in Indianapolis, where WFMS has long supported the band. Lonestar will do key local television shows, press, retail in-stores, and a night-club appearance.

"This is an experiment to see if all the media impressions in one week in one city will have a big impact on

sales of the album," says Turner. "If they do, this may be the map for it in the future."

Lonestar's forthcoming trip to the ACMs is a rather fateful event for McDonald. Five years ago, he sang a Miller Lite jingle in a commercial that aired during the awards telecast.

"I remember watching the awards and thinking how frustrating it was, because I wanted to be there, and the closest I ever came was being in a nationwide Miller commercial," he says. "I think fate had a lot to do with this band. I came to Nashville to pursue a solo deal and had no intentions of being in a group."

NASHVILLE VIA TEXAS

McDonald and the other band members hail from Texas, but the band formed in Nashville in 1993.

Lonestar quickly linked with Marv Dennis and Cliff Doyle for booking and began what is still a busy touring schedule. The band is now signed for booking with the William Morris Agency.

"We did showcases but were passed on by everyone in town," says McDonald. "I feel like everything has happened for a reason. One thing that labels were hesitant to do was to sign a group with two lead vocalists. Now, there's no doubt about it—it works."

Mark Gammon, who handles independent distribution at Southwest Wholesale Records and Tapes in Houston, says, "What's unique about them is that anyone who's out there playing like they have, night after night, schlepping in a van, is either real good or dies. They're real good."

Back Catalog: An Endless Source Of Schmaltz Lounge Classics Find New Home On Compilations

BY DOMINIC PRIDE

LONDON—Record companies have grown to treasure their back catalogs, as the market for blues, soul, and rock reissues has burgeoned in the last decade. Yet only a madman or a crystal-ball gazer would have put money on the old easy listening catalogs being included on best-seller lists in the mid-'90s.

The U.K.'s fast-moving compilation business has jumped to the challenge of satisfying the market, putting out a range of product that spans the extremes of quality. This material is finding a growing audience, mostly young and based in London and the Southeast part of the country.

Interest in the style, music, and cult TV of the '60s and '70s is coming from two main camps, say observers. First, there are the thirtysomethings, who equate the sounds and images with the happier, more innocent days of their childhood. Then there are the young trendies, desperate to find something so ironically schmaltzy and passé that it appears voguish. The combination of the two is producing impressive sales.

EMI has set up the Studio Two imprint within EMI Premier in the U.K. and is putting out such material as "Music From The Mountains." Premier's compilation of kitsch theme tunes and ultra-hip easy listening, "Sound Gallery," has sold "into five figures," according to Premier marketing manager for catalog Tim Chacksfield.

"It racked up pretty well in the stores, especially in London," says Chacksfield. "They've got to find somewhere to put this stuff, as there's a real interest in the '60s, 'Avengers'-type image. It's coming off a London club base, and it doesn't belong in easy listening."

Premier has released the Capitol Records "Ultralounge" series here, and while it has also sold respectable "tens of thousands," its success belies the Britishness of the current lounge revival, which focuses on a different time period, says Premier A&R director Triss Penna. "The American material tends to connect with the '50s, as that was their golden age. This country was still a bit of a mess at that time, and our good times were probably between 1968 and 1972, after flower power. The music is very different—it seems to focus on wife-swapping and sexual freedom."

EMI's "Sound Gallery" series came out in late 1994, well before the explosion in interest in easy listening, and it was the first to aim at a younger market. "This is called easy listening, but the ironic thing is that older people listen to Tina Turner and Joe Cocker, while young people are listening to this," says Penna.

EMI's catalog was a huge bonus, he adds. "EMI had its own studios in the '60s and '70s, including Abbey Road, which allowed a lot of material to be recorded. The real joy is that a lot of the material was recorded by very competent musicians and was often better produced than the hits that were out."

Virgin's double CD "This Is Easy" taps into the current spirit, combining classics from the likes of Sergio Mendes, Jack Jones, Martin Denny, and Ray Conniff with theme tunes from TV shows of the early '70s, such as "The Champions," "Animal Magic," and "This Is Your Life."

Steve Pritchard of Virgin's commercial marketing department says, "We aimed this at the people who are into something bizarre from the '70s. [BBC Radio 1 DJ] Chris Evans has been playing similar kinds of music on his show, and it also appeals to a club scene."

Pritchard continues, "Every decade comes around again. It happens to be the right time for the '70s now." "This Is Easy" was assembled by New State and has sold 25,000 copies, according to Virgin.

James and Martin Karminsky were among the first DJs to play easy listening; they bought the records as a cheap alternative to expensive rare groove classics. Their favorite tracks are on "In Flight Entertainment," put out by London Records on the Deram imprint.

"The Easy Project—20 Loungecore Favourites" from Sequel Records is a more sophisticated compilation, oozing with late-'60s aspirations, down to the typography and the cozy "adults in a modern drawing room" photo on the cover. It combines early synth classics, such as "House Of The Rising Sun" by Synthesonics, with cutesy favorites, such as "But She Ran The Other Way" by the John Schroeder Orchestra.

BMG is embarking on a huge marketing campaign for the mid-April U.K. release of the RCA trilogy "The History Of Space Age Pop" (Billboard, Sept. 9, 1995). Similar to the "Ultralounge" series in many ways, it plays heavily on the novelty of stereo recording techniques. In the same advertising package, BMG is putting out Juan Garcia Esquivel's "Cabaret Mañana."

BMG Classics has also assembled a Henry Mancini compilation, "Henry Mancini In the Pink," which features theme tunes from such classics as "The Pink Panther" and "Peter Gunn" next to such standards as "Moon River," "Raindrops Keep Falling On My Head," and "That Old Black Magic." According to BMG Classics, which is handling marketing for the record, it has sold more than

25,000 units since its release last fall.

BACHARACH IS BACK AGAIN

One name that crops up time and again in the music of this golden era is Burt Bacharach. The restored icon was recently treated to a birthday bash at London's Indigo club as part of the launch of "The Best Of Burt Bacharach" and to celebrate more than 100,000 sales of the TV-advertised album "The Look Of Love."

A&M marketing manager Ian Ashbridge says that the recent success of Bacharach cannot be attributed to the easy listening revival. "There's a belief that there's a big easy listening scene, but it's London-based and media-based," he says. "Those people in the regions weren't buying this because they heard it in one of those clubs."

Bacharach's revival was also helped by a recent TV documentary on his career. These factors, rather than an easy listening revival, have helped sales, says Ashbridge. "It's different with Bacharach. [These sales are] coming from right across the board—there's people who remember the music from the first time and those who bought it as a Valentine's Day present, and maybe because of Oasis."

For the most part, the easy listening scene remains centered on the capital, with much of the rest of the country perplexed by its popularity.

Labels are not convinced that the rest of the country will catch on. Says Virgin's Pritchard, "There are some people who will find the irony in it; there are others who will take it at face value and call it crap and say it's something your mum would listen to."

SECOND-HAND SQUEEZE

The compilation market has already taken a bite out of the second-hand market, says Tammy Perez of Music and Video Exchange in Camden, London, which did well with the easy-core boom. "I don't know how much longer it can last," she says, "especially as there are 20-30 compilations on the market. I think the bandwagon will move onto the next thing. It's all so knowing and ironic, so self-conscious, so post-modern."

The resurrection of easy listening has been an unexpected and unpredictable phenomenon. Even if there is a limited audience for the music, the hundreds of thousands of sales have been a welcome filip for labels that despaired of the masters they were keeping.

Now that the pop music of every decade, including the '80s, has been fully exploited and marketed, easy listening represents perhaps the final frontier in catalog marketing.

REPRINTS

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HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

TIGHTER AND TIGHTER: For the sixth consecutive week, **Celine Dion** holds down the No. 1 spot with "Because You Loved Me" (550 Music). She accomplishes this feat despite the 24% decrease in single sales that occurred after the commercial single was discontinued. Although "Because" manages to remain No. 1 on the Hot 100 Singles Sales chart, its large decline in sales points allows the No. 2 single, **Mariah Carey's** "Always Be My Baby" (Columbia), to narrow the gap in overall chart points. As a result, there is a very strong possibility that "Always Be My Baby" will move into the No. 1 position next week.

MOVERS AND SHAKERS: The biggest overall point gainer on the chart, moving 9-7, is also this week's No. 1 Hot R&B Single: **SWV's** "You're The One" (RCA). With nearly 94% of its Hot 100 points coming from sales, it is also the greatest sales gainer. In airplay, "One" is top 10 at seven monitored stations, including No. 5 at WQHT (Hot 97) New York. The second-biggest overall point gainer, moving 33-22, is **Tracy Chapman's** "Give Me One Reason" (Elektra/EEG). It picks up the Greatest Gainer/Airplay award for the third consecutive week, jumping 26-18 on the Hot 100 Airplay chart. At radio, "Reason" is top five at 10 monitored stations, including No. 4 at WSHE Miami. The third-biggest point gainer, at No. 5, is **Coolio's** "1,2,3,4 (Sumpin' New)" (Tommy Boy). After developing a solid base at top 40/rhythm-crossover radio stations, such as KYLD (Wild 107) San Francisco, where it is No. 1, "Sumpin'" is picking up steam at top 40/mainstream. The song's video is the most-played clip on MTV.

BACK IN BUSINESS: After taking a slide last week, "Closer To Free" by the **BoDeans** (Slash/Reprise) regains a bullet and moves back to its original peak position of No. 19. With more than 89% of its chart points coming from radio, the turnaround can be attributed to increased play at monitored stations, such as KDWB Minneapolis, where spins are up by more than 33%, and WNTQ Syracuse, N.Y., where airplay has increased more than 77%. Also regaining a bullet, at No. 84, is **Rappin' 4-Tay's** "Ain't No Playa" (Chrysalis/EMI). Its rebound is a result of a 60% increase in sales that is due to the commercial release of a cassette single.

WHAT'S NEW? The Hot Shot Debut, at No. 28, goes to **Hootie & the Blowfish's** "Old Man & Me (When I Get To Heaven)" (Atlantic). It is No. 12 on the airplay chart and No. 1 at WRXQ Memphis and KSTZ Des Moines, Iowa. Of the remaining new entries, three are from acts making their first appearance on the chart. At No. 76 is hip-hop act **Delinquent Habits**, with "Tres Delinquentes" (PMP/Loud/RCA). Unlike most rap singles, more than 74% of the chart points for "Tres Delinquentes" come from airplay; it is No. 1 at KPWR (Power 106) Los Angeles and KKSS Albuquerque, N.M. Debuting at No. 90 is New Orleans rap artist **Master P**, with "Mr. Ice Cream Man" (No Limit/Priority); more than 99% of its chart points come from sales, as only KBXX (the Box) Houston is playing the single. The third act new to the Hot 100 is New York R&B group **Skin Deep**, with "No More Games" (Loose Cannon/Island). It is No. 13 at WWKX (Kix 106) Providence, R.I.

EMI-CAPITOL TO RESTRUCTURE DISTRIBUTION

(Continued from page 1)

continue to oversee an expanded major accounts group. The company has yet to determine who will head the field marketing sales group and the artist development group.

As a result of the changes, such positions as regional manager, regional sales manager, and regional marketing manager will be eliminated. Rumors about the impending change have been circulating for weeks, which has caused considerable concern among the Cema staff.

But Koppelman says he plans to staff EMI Music Distribution with existing employees. "The idea is to get the best people and give them the job they are suited best for," he says.

Terri Santisi, executive VP at EMI-Capitol, adds, "The Cema universe is our resource. We are not going outside and hiring search firms to help staff the new structure. There are a lot of sharp people in our company."

Cema employees are currently interviewing for positions in the new structure. EMI-Capitol executives acknowledge that some staffers may not get positions within the new structure, but this will mostly occur when staffers don't want to move or take a different position.

Santisi and Koppelman say they are unable to provide staffing numbers for EMI Music Distribution, because plans have yet to be finalized.

Santisi says the new structure will be streamlined "not in terms of people, but in terms of how we operate." The goal, she says, is to make selling, marketing, and distribution more efficient.

The change is "not about cutting costs; it's about speaking to retail today," Santisi says. "Most of what we are doing is in reaction to the way retailers operate and to what is going on in the retail environment."

The consolidation of the account base has accelerated in recent years. Also, because of an ongoing price war, retailers have changed the way they buy, becoming more selective on what they will carry.

Moreover, the marketing of music has completely changed over the last few years, as SoundScan and Broadcast Data Systems have become powerful informational tools that enhance the ability of labels to micromarket music.

Santisi says the company began looking at the structure of distribution three years ago and undertook a re-engineering process starting with operations, logistics, and systems. In addition to opening a hits warehouse and creating a major accounts group, the company recently introduced an executive information system.

Along the way, the company eliminated the concept of branches but still relied on a geographic division of responsibilities by assigning regional managers. Similarly, Uni Distribution went to a regional structure, dividing the country into thirds.

In late March, the EMI-Capitol Marketing Group was created under the leadership of Eli Okun to enhance the marketing of catalog titles (Billboard, April 13).

In re-engineering the company, EMI-Capitol hired two consultants, Sibson & Co. and Partners in Strategic Development, which conducted interviews with labels, the account base, and Cema staffers. The findings of the two companies helped shape the new structure of the distribution company, Santisi says.

The major accounts group's main responsibility will be to sell music into chains. The field marketing sales group and the artist development group will focus on sell-through to consumers.

Koppelman says the changes will streamline communications between the record labels and the distribution company. Similarly, he says, "retail will be able to get their message to us more quickly, which will allow us to make a quicker response."

The major accounts group handles sales to accounts that constitute 50% of the market, and its responsibility will expand to include 70% of the mar-

ket. The number of sales representatives assigned to it will also increase.

While the new EMI Music Distribution structure is based on function, geography plays a role within the field marketing sales group. That division will be separated into 10 local marketing teams, each of which will have a local market leader. The company has yet to determine where the local marketing teams will be based, but it appears that Cema's existing sales and regional offices will be used by the local marketing teams.

According to Santisi, each local marketing team will have sales representatives, field marketing representatives, and a third category of representatives, as yet unnamed, that will have dual sales and marketing responsibilities.

Bach says, "The challenge is to have the local market leader deal with national issues, as well as local. For example, in Washington, D.C., the local marketing leader needs to be involved with Sam Goody and [Olsson's Books & Records]. This change of structure will allow our people to better service both national accounts and local."

Rumsey adds that due to the expansion of the major accounts group, the "sell-in responsibility decreases for the local markets, which will free up the teams to spend more time on marketing."

The field marketing sales staff provides another way to get information into music chains. While the national account managers are providing the retailer's home office with information, the field staff will provide marketing information to individual stores, creating a process wherein information on records selling at the local level will filter up through the chain to its central buying office.

The artist development group will be deployed in the field and will work in conjunction with the field marketing sales staff. Santisi says that the company considers the artist development representatives important. "We want them to operate like a SWAT team . . . and be totally in sync with the stores, radio, and publications and whatever tours are going through their markets," she adds. "We want them to act like an independent label."

EMI-Capitol Music Group executives continue to fine-tune the new operation. One area they are working on is accommodating the marketing of different music genres. Santisi says, "EMD maybe will pack, ship, and sell for Capitol Nashville, but that label will put in place its own marketing team."

Although many decisions are still to be made, Bach says the new structure will be in place sometime in May.

Santisi says, "We honestly believe that EMI Music Distribution is the structure of the future."

POISON'S BRET MICHAELS SUES CAPITOL

(Continued from page 12)

er, when he told the label he was ready to start working on the album, "Capitol advised [him] that it did not want Michaels to start recording a solo album at that time because the release of such an album would conflict with certain marketing and promotional strategies relating to one or more Poison albums."

(Poison's 1991 album "Swallow This Live" peaked at No. 51; its 1993 studio release "Native Tongue" peaked at No. 16 and went gold.)

Michaels' suit alleges that Capitol entered into an "oral agreement" to extend the stipulated 12-month recording period "for at least 12 months, in order to accommodate Capitol's own aforementioned strategies."

Although Michaels allegedly delivered solo demos that were deemed "commercially satisfactory" by the label, the suit claims that on at least two occasions, Capitol advised Michaels that it did not yet want to release the solo project and that the label would extend the 12-month period "indefinitely."

The suit alleges that Capitol has never retracted or revoked the extension, nor has it formally terminated Michaels' deal under terms proscribed in the contract.

The action maintains that Capitol has failed to further compensate Michaels under the terms of his solo contract and has "[refused] to release Michaels' solo album after continued assurances that the album would be released knowing what the lack of viable product would do and has done to Michaels' solo career."

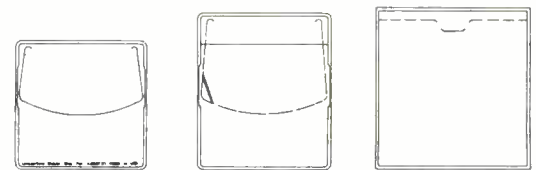
On Capitol's part, the suit says, the label has denied the existence of the oral agreement extending the recording period; demanded the return of the initial \$250,000 advance; and "[refused] (Continued on page 98)

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	6	DON'T RUSH	SILK (ELEKTRA/EEG)	14	18	5	I'M NOT SUPPOSED TO LOVE YOU	BRYAN WHITE (ASYLUM)
2	1	5	SCANDALOUS	THE CLICK (SICK WID' IT/JIVE)	15	25	3	LET ME CLEAR MY THROAT	DJ KOOL (CLR)
3	6	8	ILLUSIONS	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	16	13	9	WHY YOU TREAT ME SO BAD	SHAGGY FEATURING GRAND PUBA (VIRGIN)
4	8	2	DOOKY BOODY	DJ D-MAN & BILLY BOY (OUT OF CONTROL)	17	19	9	UKNOWHOWWEDU	BAHAMADIA (CHRYSALIS/EMI)
5	—	1	SCARY KISSES	VOICE OF THE BEEHIVE (DISCOVERY)	18	20	2	THESE ARMS	ALL-4-ONE (BLITZZ/ATLANTIC)
6	15	3	HEARTSPARK DOLLARSIGN	EVERCLEAR (TIM KERR/CAPITOL)	19	—	1	HALO	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
7	16	3	HOOP IN YO FACE	69 BOYZ (FLAVOR UNIT/EASTWEST/EEG)	20	12	3	I'M GETTING USED TO YOU	SELENA (EMI LATIN/EMI)
8	11	7	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)	21	21	11	SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
9	—	1	I DON'T WANNA BE ALONE	SHAI (GASOLINE ALLEY/MCA)	22	17	6	NASTY DANCER	KILO (WRAP/CHIBAN)
10	9	12	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)	23	14	6	ALL I NEED	JESSE POWELL (SILAS/MCA)
11	10	4	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)	24	—	1	HUSTLER'S THEME	SMOOTHIE DA HUSTLER (PROFILE)
12	—	1	I'LL BE ALLRIGHT	MTS (SUMMIT)	25	—	10	MACARENA	LOS DEL MAR (AVEX-CRITIQUE)
13	—	1	FEEL GOOD	B-CODE (OUT OF CONTROL)					

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

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 27, 1996

SoundScan[®]
■■■■■■■

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	44	ALANIS MORISSETTE ▲ ⁸	MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS 9 weeks at No. 1 JAGGED LITTLE PILL	1
2	3	5	9	FUGEES ▲ ²	RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	2
3	2	3	5	CELINE DION	550 MUSIC 67541/EPIC (10.98 EQ/16.98)	2
4	5	4	3	STONE TEMPLE PILOTS	ATLANTIC 82871*/AG (10.98/16.98) TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	4
5	7	7	28	MARIAH CAREY ▲ ⁷	COLUMBIA 66700 (10.98 EQ/16.98)	1
6	8	9	28	OASIS ▲ ²	EPIC 67351 (10.98 EQ/16.98)	4
7	12	12	66	BUSH ▲ ²	TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	4
8	4	2	4	THE BEATLES	APPLE 34448*/CAPITOL (19.98/31.98)	1
9	6	—	2	GETO BOYS	RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	6
10	14	13	23	COOLIO ▲ ²	TOMMY BOY 1141* (11.98/16.98)	9
11	10	10	22	SOUNDTRACK ▲ ⁸	ARISTA 18796 (10.98/16.98)	1
12	13	11	59	SHANIA TWAIN ▲ ⁸	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	5
13	9	8	9	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	1
14	16	17	5	"WEIRD AL" YANKOVIC	ROCKY/ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	14
15	11	6	3	BUSTA RHYMES	ELEKTRA 61742*/EEG (10.98/16.98)	6
				*** Hot Shot Debut ***		
16	NEW		1	MC EHT FEATURING CMW	EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	16
17	15	14	35	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ²	COLUMBIA 67291 (9.98 EQ/16.98) HS	6
18	21	24	22	TRACY CHAPMAN ●	ELEKTRA 61850/EEG (10.98/16.98)	18
19	20	19	92	HOOTIE & THE BLOWFISH ▲ ¹³	ATLANTIC 82613*/AG (10.98/16.98) HS	1
20	17	16	25	SMASHING PUMPKINS ▲ ⁶	VIRGIN 40861 (19.98/22.98)	1
21	18	18	34	JOAN OSBORNE ▲ ²	BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	9
				*** Greatest Gainer ***		
22	32	40	9	SOUNDTRACK	JAC-MAC 46134/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE	22
23	19	15	5	STING	A&M 540483 (10.98/17.98)	5
24	22	22	15	NO DOUBT	TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	22
25	23	25	21	LL COOL J ▲	DEF JAM 523845*/ISLAND (10.98/17.98)	20
26	25	20	22	R. KELLY ▲ ²	JIVE 41579* (10.98/16.98)	1
27	28	27	25	ALAN JACKSON ▲ ³	ARISTA 18801 (10.98/16.98)	5
28	33	31	13	LA BOUCHE ●	RCA 66759 (9.98/15.98)	28
29	24	21	21	GARTH BROOKS ▲ ³	CAPITOL NASHVILLE 32080 (10.98/16.98)	2
30	35	32	43	NATALIE MERCHANT ▲ ²	ELEKTRA 61745*/EEG (10.98/16.98)	13
31	NEW		1	MC REN	RUTHLESS 5544*/RELATIVITY (10.98/16.98) THE VILLAINS IN BLACK	31
32	27	29	41	D'ANGELO ▲	EMI 32629 (9.98/13.98)	22
33	36	36	74	TLC ▲ ⁹	LAFACE 26009/ARISTA (10.98/16.98)	3
34	29	28	16	EVERCLEAR ●	TIM KERR 30929*/CAPITOL (9.98/13.98) HS	25
35	31	34	13	THE TONY RICH PROJECT ●	LAFACE 26022/ARISTA (10.98/15.98)	31
36	30	37	72	BLUES TRAVELER ▲ ⁴	A&M 540265 (10.98/17.98)	8
37	26	23	19	ENYA ▲	REPRISE 46106/WARNER BROS. (11.98/17.98)	9
38	34	30	93	SEAL ▲ ³	ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	15
39	39	39	57	COLLECTIVE SOUL ▲ ²	ATLANTIC 82745/AG (10.98/16.98)	23
40	38	26	9	ADAM SANDLER	WARNER BROS. 46151* (10.98/16.98)	18
41	43	46	38	SOUNDTRACK ▲ ³	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	1
42	40	38	26	SEVEN MARY THREE ●	MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	24
43	46	42	4	VARIOUS ARTISTS	RADIKAL/QUALITY 6747/WARLOCK (12.98/16.98)	42
44	42	41	31	RED HOT CHILI PEPPERS ▲	WARNER BROS. 45733 (10.98/16.98)	4
45	37	33	9	WYNONNA ▲	CURB 11090/MCA (10.98/16.98)	9
46	41	35	9	GIN BLOSSOMS	A&M 540469 (10.98/16.98)	10
47	44	48	70	GARTH BROOKS ▲ ⁸	CAPITOL NASHVILLE 29689 (10.98/15.98)	1
48	48	61	38	BONE THUGS-N-HARMONY ▲ ²	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	1
49	79	94	12	TRACY LAWRENCE ●	ATLANTIC 82866/AG (10.98/15.98)	31
50	47	54	27	GARBAGE	ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	47
51	66	53	11	VARIOUS ARTISTS	COLD FRONT 6218*/K-TEL (8.98/14.98)	51
52	93	91	9	JEWEL	ATLANTIC 82700/AG (10.98/15.98) HS	52
53	67	69	30	TIM MCGRAW ▲ ²	CURB 77800 (10.98/16.98)	4
54	50	68	17	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
55	70	58	7	COWBOY JUNKIES	GEFFEN 24952 (10.98/16.98)	55
56	51	45	19	SOUNDTRACK	LONDON 448295 (10.98/16.98)	45
57	49	59	22	MELISSA ETHERIDGE ▲	ISLAND 524154 (10.98/17.98)	6
58	65	44	12	TORI AMOS ●	ATLANTIC 82862*/AG (10.98/16.98)	2
59	78	76	23	ALICE IN CHAINS ▲	COLUMBIA 67248* (10.98 EQ/16.98)	1
				*** Pacesetter ***		
60	115	151	11	MARILYN MANSON	NOTHING 92641/INTERSCOPE (7.98/11.98)	59
61	56	75	33	FAITH HILL ▲	WARNER BROS. 45872 (10.98/16.98)	29
62	57	49	14	SPACEHOG	HIFI/SIRE 61834/EEG (10.98/15.98) HS	49
63	53	72	77	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334* (10.98/15.98)	8
64	62	60	24	THA DOGG POUND ▲ ²	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	1
65	59	73	41	FOO FIGHTERS ▲	ROSWELL 34027*/CAPITOL (10.98/16.98)	23
66	68	66	38	VARIOUS ARTISTS ▲	TOMMY BOY 1137 (10.98/15.98)	30
67	64	55	79	SOUNDTRACK ▲ ²	MCA 11103* (10.98/16.98)	21
68	71	47	3	VARIOUS ARTISTS	WARNER BROS. 46079 (11.98/17.98)	47
69	58	65	75	EAGLES ▲ ⁶	GEFFEN 24725 (12.98/17.98)	1
70	NEW		1	VARIOUS ARTISTS	LAVA 92681/AG (10.98/16.98)	70
71	74	51	9	TOTAL ●	BAD BOY 73005*/ARISTA (10.98/15.98)	23
72	61	62	3	BRYAN WHITE	ASYLUM 61880/EEG (10.98/15.98)	61
73	73	77	23	QUINCY JONES ●	QWEST 45875/WARNER BROS. (10.98/16.98)	32
74	55	52	17	EVERYTHING BUT THE GIRL ●	ATLANTIC 82605/AG (10.98/15.98)	46
75	81	78	23	MADONNA ▲	MAVERICK 46100/WARNER BROS. (10.98/17.98)	6
76	69	64	34	GOO GOO DOLLS ▲	WARNER BROS. 45750 (9.98/15.98) HS	27
77	75	71	27	GREEN DAY ▲ ²	REPRISE 46046*/WARNER BROS. (10.98/16.98)	2
78	52	57	10	NEIL DIAMOND ●	COLUMBIA 67382 (10.98 EQ/16.98)	14
79	45	—	2	BEASTIE BOYS	CAPITOL 33590* (7.98/12.98)	45
80	80	67	14	SOUNDTRACK ●	ISLAND 524146* (10.98/16.98)	18
81	83	80	39	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98)	36
82	72	43	4	RAPPIN' 4-TAY	CHRYSALIS 35509*/EMI (10.98/15.98)	38
83	63	—	2	CRACKER	VIRGIN 41498 (10.98/16.98)	63
84	84	89	7	DOG'S EYE VIEW	COLUMBIA 66882 (7.98 EQ/11.98) HS	84
85	96	107	9	LONESTAR	BNA 66642/RCA (9.98/15.98) HS	85
86	99	92	244	METALLICA ▲ ⁸	ELEKTRA 61113*/EEG (10.98/15.98)	1
87	89	83	80	DAVE MATTHEWS BAND ▲ ³	RCA 66449 (9.98/15.98)	11
88	94	104	8	STABBING WESTWARD	COLUMBIA 66152 (9.98/15.98) HS	88
89	82	84	22	ACE OF BASE ▲	ARISTA 18806 (10.98/16.98)	29
90	85	70	14	KRIS KROSS ●	RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	15
91	54	56	10	VARIOUS ARTISTS	GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	16
92	76	50	5	KISS	MERCURY 528950* (10.98 EQ/17.98)	15
93	98	85	21	VINCE GILL ▲	MCA 11394 (10.98/16.98)	11
94	91	90	26	CLAY WALKER ●	GIANT 24640/WARNER BROS. (10.98/15.98)	57
95	103	106	36	KORN ●	IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	72
96	109	109	29	THE MAVERICKS ●	MCA 11257* (10.98/15.98)	58
97	100	114	19	IMMATURE	MCA 11385* (9.98/15.98)	76
98	97	87	25	OZZY OSBOURNE ●	EPIC 67091 (10.98 EQ/16.98)	4
99	112	112	42	SILVERCHAIR ▲ ²	EPIC 67247 (10.98 EQ/16.98) HS	9
100	77	63	21	THE BEATLES ▲ ⁶	APPLE 34445*/CAPITOL (19.98/31.98)	1
101	90	74	5	SEPULTURA	ROADRUNNER 8900 (10.98/16.98)	27
102	105	100	53	WHITE ZOMBIE ▲ ²	GEFFEN 24806* (10.98/16.98)	6
103	92	86	46	SOUNDTRACK ▲ ³	WALT DISNEY 60874 (10.98/16.98)	1
104	60	93	21	DC TALK ●	FOREFRONT 25140/CHORDANT (10.98/16.98)	16
105	116	99	24	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	3
106	101	101	103	LIVE ▲ ⁶	RADIOACTIVE 10997*/MCA (10.98/16.98)	1
107	88	96	20	RADIOHEAD ●	CAPITOL 29626 (10.98/15.98)	88
108	102	102	21	VARIOUS ARTISTS ●	TOMMY BOY 1139 (11.98/15.98)	47
109	117	95	30	MICHAEL BOLTON ▲ ²	COLUMBIA 67300 (10.98 EQ/16.98)	5

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

Billboard 200 continued

FOR WEEK ENDING APRIL 27, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	124	131	28	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/2 6.98) HS	TERRI CLARK	110
111	95	81	11	EAZY-E RUTHLESS 5504/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3
112	87	—	2	TWILA PARIS SPARROW 51518 (9.98/15.98)	WHERE I STAND	87
113	104	103	34	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
114	86	79	12	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98)	MR. HOLLAND'S OPUS	42
115	113	108	55	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
116	119	111	38	TOADIES ● INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
117	120	110	24	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
118	136	139	5	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	118
119	118	105	3	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
120	111	97	31	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
121	110	117	85	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
122	138	149	6	VARIOUS ARTISTS WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH SING-ALONG	122
123	127	115	5	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	106
124	131	133	53	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
125	106	123	39	SELENA ▲ ² EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
126	114	98	21	DON HENLEY ● Geffen 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
127	130	119	14	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	119
128	158	—	2	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	128
129	145	132	5	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	129
130	108	118	81	BRANDY ▲ ³ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
131	128	116	23	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
132	126	—	2	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAG	126
133	122	113	39	XSCAPE ▲ SO 50 DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	23
134	NEW ▶	—	1	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	134
135	123	135	27	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
136	NEW ▶	—	1	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	136
137	134	124	112	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
138	139	136	27	JANET JACKSON ▲ ⁷ A&M 540399* (11.98/17.98)	DESIGN OF A DECADE 1986/1996	3
139	160	179	5	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	139
140	140	148	80	THE CRANBERRIES ▲ ⁹ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
141	149	173	230	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
142	151	158	39	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
143	148	—	2	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	143
144	146	144	74	ABBA ▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
145	142	134	266	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
146	141	168	76	NIRVANA ▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
147	159	163	14	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	102
148	147	141	28	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
149	152	128	217	ENYA ▲ ⁸ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
150	173	166	13	LENNY KRAVITZ ● VIRGIN 40696 (10.98/16.98)	CIRCUS	10
151	107	125	8	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
152	154	138	178	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
153	156	176	185	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
154	157	145	91	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
155	135	127	34	DEEP BLUE SOMETHING ● RAINMAKER 92608/INTERSCOPE (10.98/15.98) HS	HOME	46

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
156	163	162	34	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
157	132	88	4	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	75
158	155	129	30	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	8
159	168	170	108	TIM MCGRAW ▲ ² CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
160	185	155	24	VARIOUS ARTISTS ● TOMMY BOY 1138 (11.98/15.98)	MTV PARTY TO GO VOLUME 7	54
161	170	—	113	GREEN DAY ▲ ⁸ REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
162	165	150	31	TRAVIS TRITT ● WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
163	171	143	34	RANCID ● EPITAPH 86444* (8.98/13.98)	...AND OUT COME THE WOLVES	45
164	150	121	3	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPILATION	121
165	129	82	3	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98)	ONE MO NIGGA TA GO	82
166	164	159	29	AC/DC ▲ EASTWEST 61780*/EEG (10.98/16.98)	BALLBREAKER	4
167	169	164	226	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
168	178	165	110	NINE INCH NAILS ▲ ² NOTHING/TVT 92346/INTERSCOPE (10.98/16.98)	THE DOWNWARD SPIRAL	2
169	174	172	126	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
170	177	—	31	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	44
171	195	—	20	GENIUS/GZA ● GEFEN 24813* (10.98/16.98)	LIQUID SWORDS	9
172	125	153	8	AUDIO ADRENALINE FOREFRONT 25144 (9.98/15.98)	BLOOM	77
173	161	—	91	SOUNDTRACK ▲ ⁵ EPIC SOUNDTRAX 66329/EPIC (14.98 EQ/24.98)	FORREST GUMP	2
174	162	122	4	LOS LOBOS WARNER BROS. 46172 (10.98/15.98)	COLOSSAL HEAD	81
175	179	190	100	OFFSPRING ▲ ⁵ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
176	184	185	37	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
177	191	—	28	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
178	190	194	134	MELISSA ETHERIDGE ▲ ⁶ ISLAND 848660 (10.98/17.98)	YES I AM	15
179	175	156	24	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC 66217* (10.98 EQ/16.98)	GREATEST HITS	39
180	RE-ENTRY	—	6	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/14.98)	WINNIE THE POOH: TAKE MY HAND	158
181	143	169	29	SOUNDTRACK ▲ REPRIS 46008/WARNER BROS. (10.98/16.98)	FRIENDS	41
182	192	171	69	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
183	176	200	124	MARIAH CAREY ▲ ⁹ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
184	180	161	57	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
185	188	180	36	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
186	133	146	33	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
187	144	152	7	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	92
188	172	142	15	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98) HS	BROTHERHOOD	127
189	NEW ▶	—	1	LEE ROY PARNELL ARISTA 18790 (9.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	189
190	121	147	44	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
191	183	178	62	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
192	182	154	11	VARIOUS ARTISTS RCA VICTOR 62707 (10.98/16.98)	SONGS OF WEST SIDE STORY	65
193	197	137	8	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98) HS	HITS UNLIMITED	107
194	167	167	321	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
195	RE-ENTRY	—	28	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
196	153	140	9	JACKSON BROWNE ELEKTRA 61867/EEG (10.98/16.98)	LOOKING EAST	36
197	RE-ENTRY	—	29	GEORGE STRAIT ▲ ³ MCA 11263 (9.98/49.98)	STRAIT OUT OF THE BOX	43
198	199	—	32	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	22
199	RE-ENTRY	—	17	VARIOUS ARTISTS MCA 11348* (10.98/16.98)	SATURDAY MORNING CARTOONS GREATEST HITS	67
200	194	191	111	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 13	Chantay Savage 123	Everything But The Girl 74	Junior M.A.F.I.A. 158	Natalie Merchant 30	Radiohead 107	Friends 181	Musical Magi 190
2 Unlimited 193	Tracy Chapman 18	Foo Fighters 65	R. Kelly 26	Metallica 86	Rancid 163	Girl 6 157	Club Mix '96 Volume 1 51
3T 188	Terrri Clark 110	Jeff Foxworthy 142	Kiss 92	Monica 81	Rappin' 4-Tay 82	Mortal Kombat 113	Dance Mix U.S.A. Vol. 4 43
Abba 144	Collective Soul 39	Fugees 2	Mark Knopfler 119	John Michael Montgomery 115	Collin Raye 156	Mr. Holland's Opus 114	Jock Jams Vol. 1 66
AC/DC 166	Coolio 10	Kenny G 152	Korn 95	Alanis Morissette 1	Red Hot Chili Peppers 44	Pocahontas 103	MTV Party To Go Volume 7 160
Ace Of Base 89	Cowboy Junkies 55	Garbage 50	Alison Krauss 191	David Lee Murphy 185	The Tony Rich Project 35	Pulp Fiction 67	MTV Party To Go Volume 8 108
Alice In Chains 59	Deborah Cox 147	Genius/GZA 171	Lenny Kravitz 150	Sade 182	The Substitute 134	The Soundtrack 64	Saturday Morning Cartoons Greatest Hits 199
Tori Amos 58	Cracker 83	Geto Boys 9	Kris Kross 90	Adam Sandler 40	A Thin Line Between Love & Hate 22	Waiting To Exhale 11	Schoolhouse Rock! Rocks 70
Jann Arden 129	The Cranberries 140	Vince Gill 93, 154	La Bouche 28	Seal 38	Bob Seger & The Silver Bullet Band 63	Spacehog 62	Songs In The Key Of X (The X-Files) 68
Audio Adrenaline 172	Cypress Hill 105	Gin Blossoms 46	Tracy Lawrence 49	Selena 125	Selena 125	Stabbing Westward 88	Songs Of West Side Story 192
Bahamadia 132	D'Angelo 32	Goodie Mob 131	Annie Lennox 184	Sepultura 101	Seven Mary Three 42	Sling 23	Winnie The Pooh Sing-Along 122
Beastie Boys 79	DC Talk 104	Goo Goo Dolls 76	Gerald Levert & Eddie Levert, Sr. 195	Smashing Pumpkins 20	Kenny Wayne Shepherd 127	Stone Temple Pilots 4	Winnie The Pooh: Take My Hand 180
The Beatles 8, 100	Billy Dean 143	Gravity Kills 139	Live 106	Michael W. Smith 186	Silverchair 99	George Strait 197	Stevie Ray Vaughan & Double Trouble 179
Blackhawk 177	Deep Blue Something 155	Green Day 77, 161	LL Cool J 25	Solo 120	Smashing Pumpkins 20	George Strait 197	Clay Walker 94
Blues Traveler 36	Def Leppard 117	Andy Griffith 128	Lonestar 85	SOUNDTRACK	Michael W. Smith 186	George Strait 197	Bryan White 72, 176
Michael Bolton 109	Diamond Rio 187	Don Henley 126	Los Lobos 174	Braveheart 56	Solo 120	George Strait 197	White Zombie 102
Bone Thugs-N-Harmony 48	Neil Diamond 78	Faith Hill 61	Madonna 75	Clueless 135	Clueless 135	George Strait 197	Wynonna 45
Boyz II Men 121	Celine Dion 3, 137	Hootie & The Blowfish 19	Marilyn Manson 60	Dangerous Minds 41	Dangerous Minds 41	George Strait 197	Xscape 133
Brandy 130	Dog's Eye View 84	Immature 97	Dave Matthews Band 87	Don't Be A Menace To South Central... 80	Don't Be A Menace To South Central... 80	George Strait 197	Weird Al Yankovic 14
Garth Brooks 29, 47	Eagles 69	Alan Jackson 27	The Mavericks 96	Forrest Gump 173	Forrest Gump 173	George Strait 197	Yanni 200
Jackson Browne 196	Eazy-E 111	Janet Jackson 138	MC Eht Featuring CMW 16	Friday 124	Friday 124	George Strait 197	Yella 165
Bush 7	Enigma 145	Jars Of Clay 54	Reba McEntire 148			George Strait 197	
Busta Rhymes 15	Enya 37, 149	Jewel 52	Tim McGraw 53, 159			George Strait 197	
Tracy Byrd 170	Melissa Etheridge 57, 178	Quincy Jones 73	MC Ren 31			George Strait 197	
Mariah Carey 5, 183	Faith Evans 198					George Strait 197	
	Everclear 34					George Strait 197	

BUENA VISTA TO HEAT UP SUMMER WITH MAJOR CAMPAIGN

(Continued from page 3)

priced at \$24.99 (Billboard, March 30).

Each title will have numerous cross-promotion partners, which Daly would not disclose. Buena Vista unveiled the program at the National Assn. of Video Distributors annual meeting here April 14-17.

"The stability of the sell-through business has proven that we can put forth an aggressive program during what is thought of as the softest sales time of the year," Daly says.

Anchoring the new titles will be a "Winnie The Pooh" back-to-school and Halloween promotion.

The back-to-school program features two new \$12.99 "Pooh" titles and a mail-in offer for a free lifesized "Pooh" schoolhouse when consumers buy four titles in the line.

The promotion gets under way on

July 17, when the new titles, "Working Together" and "Happy Pooh Day," arrive in stores.

Consumers can also get the schoolhouse for \$9.99 with the purchase of two "Pooh" titles.

"Pooh" will also be the focus of Disney's annual Halloween promotion, featuring 10 holiday-themed titles and two new "Pooh" titles housed in a spook-house display. The two new titles will come with a free trick-or-treat bag attached to the video box.

The featured titles will be priced from \$12.99 to \$14.99 and will be available at retail Sept. 4.

Consumers who purchase multiple titles in the promotion will be eligible for a \$2 or \$5 rebate from Disney.

Although the supplier is repeating its back-to-school and Halloween pro-

motions, the emphasis on "Winnie The Pooh" is part of the studio's yearlong marketing campaign for the character.

In addition, the March 27 release of direct-to-video feature "The Many Adventures Of Winnie The Pooh" should also drive sales for the new \$12.99 "Pooh" titles. Daly says that the direct-to-video "Pooh" has sold 5 million units on an initial shipment of 6 million and that it is on track to sell more than 8 million units by the end of the year.

Another direct-to-video "Pooh" feature is in the works for 1997, adds Daly.

In addition to the annual holiday promotions and new feature releases, Buena Vista will plug in seven other titles including "Topsy Turvy: The Hunchback Of Notre Dame Sing Along" June 26 and "The Three Little Pigs" Sept. 11.

INDIA POISED TO BE MAJOR MARKET

(Continued from page 6)

ate a thriving and dynamic legitimate market."

These changes include the efforts of trade body the Indian Music Industry, which "has formed a competent membership of legitimate companies that are now working together to set common policies for business practices and to fully support anti-piracy activities."

This is against the background of an increasing liberalization of the market. Twenty years ago, the country was dominated by the Gramophone Co., which enjoyed a virtual monopoly. The only Western company to make any inroads was Polydor; piracy rates of 95% in the early '80s then closed the door on all Western investment.

However, since 1991, the IFPI observes, "market access has vastly improved, with many restrictions on foreign ownership, imports, and exports relaxed. The explosion of the audio/visual sector, together with the increasing wealth of a very large population, have laid the foundations for a booming market."

Within that market, 98% of which is accounted for by Indian repertoire, EMI Music Worldwide has a minority stake in the Gramophone Co., and

PolyGram owns 51% of its licensee, Music India, which, since last year, has traded as PolyGram India. BMG Entertainment International took a 51% share in Crescendo Music, now BMG Crescendo (India), and a wealth of Indian independent labels are emerging. Generally rooted in film music, they are led by Tips, Venus, Time, and Ultra.

Outside the film sector, Magnasound (India) has had national and international success with Alisha, whose latest album sold almost 2 million copies, as well as Daler Mehndi, Jagit Singh, and, earlier, Bab Seghal, the country's first popular rap artist.

Labels of all sizes, though, face problems of distribution in a country as vast as India, the IFPI report notes. "Currently, far too much product is passing through too many hands before reaching the final retail outlet. This places a disproportionate degree of control in the hands of trades who have little responsibility toward the industry in ensuring full coverage and replenished stocks."

In addition, retailing remains largely on the small-stall format, "which does not provide an environment conducive to product marketing or consumer experimentation."

Music retail chains, says the IFPI, will have to wait for the increasing consumer consciousness in India to reach a greater degree of maturity. The report also recognizes, though, the rising number of large, specialist music stores in the major cities, noting that the Rhythm House in Bombay sells around 20,000 units each day.

On the manufacturing side, India has 25 large cassette plants servicing a market in which 299 million cassettes are sold annually, compared with 4 million CDs. A total of 32 million households have a cassette player. IFPI says that consumers are becoming more and more aware of the qualities of CD and, as the price of players falls, "the CD will become increasingly accessible."

The organization suggests that the rewards for those investing in India will not be confined to the subcontinent itself. "The popularity of Indian music extends far beyond its national boundaries to many of its neighboring territories, much of the Middle East, and as far as Canada, the U.S., and the U.K."

"With the innovation of genres, such as bhangra, a form of Indian music originating in the Punjab and popularized in the U.K., the Indian music culture has formed a new identity outside of its originating country," the IFPI says. "As an example of the growing trend in popularity, bhangra is now being exported from the U.K. to many other global markets."

The IFPI concludes, "Excepting a major reversal in economic policies, there should be little to stop India from becoming one of the world's major forces early in the next decade."

JEFF CLARK-MEADS

CDs FUEL GROWTH IN GLOBAL SALES

(Continued from page 6)

countries: India, China, Indonesia, and Russia. "In markets such as India and Indonesia, two of the largest cassette markets in the world, cassette growth continues, and the format still accounts for more than 98% of sales."

"At the other end of the extreme [in Asia], in Hong Kong and Singapore, cassette sales are declining quite rapidly, and CD sales represent more than 65% of legitimate sales."

As for vinyl, only seven countries now have album sales of more than 1 million units, compared with 26 countries in 1991.

Singles are continuing to move forward, after a period in which several of the leading nations regarded the format as being in terminal decline. However, their success remains a phenomenon of the most developed markets, with sales in Japan, the U.S., the U.K., Germany, and France accounting for 90% of the global market. Of all singles sold last year, 68% were on CD.

Despite the global growth in the

value of all music sold, the picture is not one of uniform health across the planet.

Addressing the largest national markets, the IFPI notes, "Australia, Brazil, Japan, and the U.K. all experienced high growth, ranging from 9% in Australia to 13% in Brazil. The Dutch and French markets recovered slightly in 1995, while Canada, Germany, and the U.S. experienced slower growth than in the previous year."

One market that is coming to fruition as hoped is Eastern Europe. "As the music markets in this region develop and become more stable, sales are increasing. The number of legitimate units sold grew by more than one-third in 1995," IFPI states.

"The cassette remains the dominant format, and sales rose by around 40% in 1995," the statement continues. "However, the CD market is picking up and accounts for more than one-third of sales in the more developed markets of the region."

MICHAELS SUES CAPITOL

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to return [unencumbered] to Poison a Poison LP master album that it refused to release unless [Michaels] released all of [his] claims against Capitol."

The action contends that Capitol—through its agents, including former label president Hale Milgrim and current president/CEO Gary Gersh, neither of whom is named as a defendant—made the solo deal with Michaels "to prevent [him] from signing with another label and possibly competing with Poison product."

A Capitol spokeswoman says the label has no comment on the suit.

Despite introducing a massive amount of product into the market, Daly says, Buena Vista has developed targeted consumer marketing plans that "sell product through faster" than before.

As an example, the McDonald's/Masterpiece Collection consumer promotion has dramatically increased sales of Buena Vista product.

"People are just used to buying more video," Daly says, "and it's more of an impulse item than ever before."

Some distributors attending the

NAVD conference, however, weren't as confident that consumers will latch onto Buena Vista's numerous promotions.

"I think it's a good program," says one distributor. "But I think consumers get confused over so many offers."

In the fourth quarter, Buena Vista will release "Toy Story" on Oct. 30, and will most likely slate its current theatrical hit "James And The Giant Peach" for home video release before the end of the year.



by Geoff Mayfield

AFTER THE EASTER PARADE: You know what happens when you release the air from an inflated balloon? That image pretty much describes the state of sales on The Billboard 200 when compared to the previous chart, which reflected the big traffic during Easter weekend. Volume for the top-selling current albums is down about 18% from the prior week, but rather than getting caught up in the natural decline that occurs when we shift from a holiday week to a nonholiday week, it is instructive to note that units on The Billboard 200 are up 2% over the comparable 1995 week.

The week's inevitable sales decline means that a majority of the albums on The Billboard 200—including each of the top 15 titles—sold less than they did in the prior week. So, in many cases, an album's move up the chart is matter of that title's sales decline being smaller than the others that reside in the same part of the chart, a point well illustrated by **the Fugees** at No. 2 and **Bush** at No. 7, the only acts in the top 15 that have declines smaller than 10%. The former jumps 3-2 despite a 3% sales drop, while the latter's mere 1.5% unit slide allows the band to return to the top 10 (12-7).

By contrast, the largest post-Easter declines in that part of the chart belong to **the Beatles** (4-8), who see a 48.5% drop, and **the Geto Boys** (6-9), who experience a 39% erosion. However, in the case of the Geto Boys, it is hard to say how much their slide had to do with the holiday shift, because rap acts that open with big sales almost invariably see a second-week decline.

IN DETAIL: A second-week comparison of No. 15 **Busta Rhymes** and the Geto Boys offers another perspective on Easter weekend's impact, because both rap acts had opening-week sales in the neighborhood of 124,000 units. Rhymes' second-week tally, which coincided with the holiday, was 88,000 units, which represented a drop of roughly 29%. The Geto Boys' second-week drop was even steeper because they achieved their fat debut numbers during the bountiful Easter week, while the album's sophomore week was the one in which most titles saw declines.

RAP'S ROLL: Following consecutive weeks in which Rhymes and the Geto Boys took turns debuting at No. 6, **MC Eiht** keeps rap's profile high with a bow at No. 16, the seventh time in 1996 that a rap album has bowed inside The Billboard 200's top 20. For MC Eiht, however, this week's opening salvo of 58,500 units is almost 44% lower than the first-week take by 1994's "We Come Strapped," which also co-billed CMW. After the 104,000-unit splash that gave that album a No. 5 debut, it only spent 14 weeks on The Billboard 200, so we'll see if this one hangs around longer.

Also waving the rap flag this week is former N.W.A member **MC Ren**, who climbs in at No. 31 with first-week sales of 31,000 units.

The most conspicuous rap album this year has been **2Pac's** double-length "All Eyez On Me" (No. 13), which debuted at No. 1 in the March 2 issue with more than 565,500 units. The only other album to debut at No. 1 this year has been the Beatles' heavily marketed "Anthology 2."

2Pac's "Eyez" falls out of the top 10 for the first time in its nine chart weeks. "Me Against The World" spent a dozen weeks in the top 10, including four at No. 1, and although it posted a longer streak in the top 10, sales for the first nine weeks are larger this time around. "Eyez" has pushed more than 1.64 million units, 63% more than last year's 2Pac title did in its first nine weeks.

FAST TRACKS: Have you noticed that **Tracy Chapman's** "New Beginning" has been living up to its title with seven straight weeks of sales increases? The catalyst for the charge, which yields a new peak this week (21-18), is "Give Me One Reason," which is scoring on multiple radio formats, plus VH1 and MTV... MTV is also on **Marilyn Manson's** cover of **Eurythmics'** "Sweet Dreams (Are Made Of This)" (see story, page 1); the band's debut becomes the first album to win the percentage-based Pacesetter in consecutive weeks this year (115-60). A similarly titled song, "Sweet Dreams," has also awakened **La Bouche's** first set, which dances ahead 33-28... On the box-office chart, "A Thin Line Between Love & Hate" dips 5-2 in its second week, but theatrical exposure helps the soundtrack earn The Billboard 200's Greatest Gainer award (32-22)... Fox's new "Saturday Night Special" trailed "Saturday Night Live" in the ratings, but exposure from the former and the film "Fear" are probable causes for Bush's return to the top 10.

MOTOWN'S FUTURE LOOKS TO THE PAST

(Continued from page 3)

12-person A&R contingent, headed by A&R executive VP Eddie "F" Ferrell. "It's large because of the amount of music we're putting out and the micromanagement style we're using in order to focus on projects from start to finish," says Ferrell.

The A&R staff reflects a variety of backgrounds, including R&B, rap, classic soul, pop, and jazz. Many A&R staffers are also producers and writers, such as Clark Kent, who has worked with Junior M.A.F.I.A. and SWV, and Rashad Smith, who co-wrote and produced Busta Rhymes' current dancehall hit, "Woo-Hah!! Got

You All In Check," for Elektra.

"We also have staffers who were recording artists, like Al B. Sure! and Today group member Big Bub," says Ferrell, who also is a producer and was a former member of rap act Heavy D. & the Boyz.

A&R personnel who are writers and producers will contribute their talents to Motown projects, which, Ferrell says, borrows another page from Gordy's book.

"We have a good mix of creative A&R types, as well as those with strong administrative backgrounds," he says.

In addition to its jazz label MoJAZZ,

run by GM Bruce Walker, Motown plans to activate rap, gospel, soundtrack, and soul classics imprints.

Harrell's goal is to bring Motown's management philosophy closer to that of a boutique label. One of the key steps taken to accomplish that was the creation of an artist-development department, complete with an in-house vocal coach, stylist, and choreographer.

"One of the reasons that Gordy was so successful was because he educated his artists and acts on stage presentation, etiquette, voice technique, and imaging," says Harrell. "Lately, it's been up to managers to do those things, but at Motown, we feel labels should share in those responsibilities."

It is Harrell's goal to take acts from disadvantaged backgrounds and groom them to perform comfortably in front of any audience.

Artist development senior VP Steve Lucas says most debut acts are ill-prepared for their recording careers. Hav-

ing an in-house staff to tutor artists helps them hone their craft and can ease the transition to celebrity.

"Many of the baby acts that went through Gordy's artist-development program are legends today, like the Supremes, Smokey Robinson, the Temptations, and Marvin Gaye," Lucas says.

The artist-development department consists of choreography director Laurianne Gibson, who has worked with Mary J. Blige, Brandy, and Michael Jackson; vocal development and performance director Kenny Hicks, who has worked with Sting, Jodeci, Vanessa Williams, and Elton John; video department VP Kenneth Matthews; and artist development VP Sybil Pennix, who specializes in imaging.

"We want our artists to be able to articulate their realness and put them in a position where interviewers and the public are able to understand where [the act] is coming from," Lucas says.

Motown executive VP Mark Siegal is

charged with seeing that Harrell's creative vision is implemented throughout the company, including Motown Publishing, run by VP Ron Gilyard; Motown Animation, headed by president Michael Davis; and Motown Entertainment, managed by film and TV senior VP Darlene Chan.

Siegal sees unlimited prospects for recording artists interested in exploring other entertainment opportunities. "Hip-hop artists seem to show the greatest propensity for crossing over into film and television," he says.

Siegal regards rap acts as the vaudevillians of the '90s. "In the spirit of Burns and Allen and Hope and Crosby—who took their stage shows to television and film—Queen Latifah, Will 'Fresh Prince' Smith, and Ice Cube are doing the same thing all over again," he says.

"We believe that Motown represents a special slice of American life that we want to share with the rest of the world," says Siegal.

TEDDY BEARS MEMBERS SUE SPECTOR, LABELS

(Continued from page 11)

Bedell's Los Angeles-based Dore Records in 1958. The single spent three weeks at No. 1 on Billboard's Hot 100 Singles chart in late 1958.

Spector was partnered in the Teddy Bears with lead vocalist Connors (born Annette Kleinbard) and Lieb, who, like Spector, went to Fairfax High School in L.A. The group later recorded an unsuccessful album for Imperial Records and disbanded after Connors was injured in a 1960 auto accident. Both Connors and Lieb have been active in the film music business through the years.

According to the suit, "Currently, over a dozen albums are on the market . . . containing the original Teddy Bears' recording of 'To Know Him Is To Love Him.'" Among those cited in the action are collections on K-tel, Rhino, Abkco, Dominion, Collectibles, and Original Sound Entertainment; the latter compilation is called "Dick Clark's 21 All Time Hits—Volume 1."

The suit alleges that Connors and Lieb "have received no accounting or royalties for their performance as they are entitled, and have not received such royalties since in or about 1959. With the resurgence of the 'oldies but goodies' and 'golden oldies' market in recent years, the Teddy Bears' performance has earned income for [the] defendants, who have abjectly failed to pay royalties or to account to [the] plaintiffs in any manner."

K-tel is identified in the suit as the current owner of the "To Know Him Is To Love Him" master; the action claims that K-tel has paid royalties to Spector and Abkco and licensed the recording to labels for the other compilations cited.

It also alleges that Spector "has collected royalties earned from this recording and has kept them as his own and has made no attempt to compensate his former co-group members."

The suit claims that damages exceed \$5 million.

Abkco principal Allen Klein, whose company distributes Phil Spector Records and administers Spector's publishing, says he has not been served with the suit. However, he confirms that Abkco licensed "To Know Him Is To Love Him" from K-tel for use on the 1991 boxed set "Back To Mono."

Klein adds that he has never seen a copy of any original contract regarding the song.

K-tel VP of business affairs Mary Kuehn says that she has not received a copy of the action and has no comment.

CHINESE PIRACY STILL RAMPANT

(Continued from page 6)

early April from a visit to China with other copyright industry leaders and acting U.S. Trade Representative Charlene Barshefsky. (Barshefsky was formerly deputy U.S. Trade Representative under Mickey Kantor, who has been tapped by President Clinton to replace late Secretary of Commerce Ron Brown.)

"Obviously, implementation of

the agreement has not been a success, and drastically more needs to be done," said Berman.

According to Berman, Chinese officials said that "they had fulfilled their obligations." While he called the Chinese improvements "procedurally important," Berman said they nevertheless "fail to touch in any way" on "the existence and operation of an incredibly large number of plants doing nothing all day but producing pirate material."

Also impeding efforts are conflicts between China's central and provincial government officials and the fact that normal IFPI investigative procedures to identify pirates are in violation of Chinese law.

Some industry observers have grumbled that IFPI and officials in the European Commission have been content to let American companies mount the anti-piracy campaign in China. IFPI chairman David Fine said that the organization is "always in discussions with individual countries" about the enormous problem, but he adds that "the problem is that the European Commission really does not have the force of the USTR" on such issues without across-the-board support of member countries.

Fine said, "We really have to get other European member states

more activated. The British government is very active; we'd like to see the French and the Germans and the other member states coming along with us, too."

Without more support, Fine said, recommendations for action against China are vetoed by the EC.

If China does not accomplish more soon, Berman said, "it would pose enormous complications for [most-favored-nation] status," which China now enjoys. China's failure to live up to implementation of the agreement will be "cannon fodder" at upcoming congressional hearings on that status.

However, it is up to the USTR to decide a course of action to prod the Chinese to live up to the agreement. "There's no specific time frame or time obligations that currently exist as regards the agreement," said Berman.

Berman added that "we will know a lot more about the success or failure of [Barshefsky's] discussions with the Chinese in three or four weeks. It will rest on [China's] performance."

Berman said he would be speaking to members of Congress and administration officials about the recording industry's views on the Chinese government's disappointing efforts to stem piracy.

RADIO ACADEMY AWARDS GAMBACCINI

(Continued from page 4)

Others are swift to praise Gambaccini. "Paul is a walking encyclopedia of music," says Beerling. "His greatest strength as an interviewer is his intimate knowledge of artists' careers. You put Paul with an artist, and you know he has that person's respect, because he isn't sitting there looking at notes, thinking about what his next question will be. It just flows."

Walker, last year's Radio Academy Award recipient, concurs. "What I've always admired about Paul, in addition to his encyclopedic knowledge of music, is that he is a huge fan of radio."

Born in 1949, Gambaccini started his

radio career in 1966 at Dartmouth College's WDCR Hanover, N.H. After graduation in 1970, he crossed the Atlantic to further his education at University College Oxford, juggling studies with journalism when he became a contributor for Rolling Stone magazine. In 1973, Gambaccini was invited to present a weekly show on music for BBC Radio 1; since then, he has never strayed far from a broadcasting desk.

After returning to the U.S. later in 1973 to work at WBZ Boston, Gambaccini continued his Radio 1 contributions via tapes shipped to Broadcasting House. Two years later, the broadcaster/journalist returned to the U.K. as a Rolling Stone correspondent, while presenting an American countdown show on Radio 1. The latter engagement lasted more than a decade.

During his time at the BBC, Gambaccini wrote and presented several rock documentaries and simultaneously began working on Radio 4, presenting the arts-review program "Kaleidoscope," a relationship that continues today.

In 1992, the broadcaster was recruited by the first national commercial station, Classic FM, to present "Classic Countdown," lauded for making classical music accessible to a cross section of the listening public. Last October, Gambaccini was wooed back to public broadcasting by Radio 3 to present an hourlong weekday morning program.

Gambaccini says that Americans can learn from the British, too. "People [here] are not only smarter than you give them credit for, but they'll be interested in listening to a higher or more intense level of whatever it is you're offering."

RHINO EARNS CORPORATE CITIZEN AWARD

(Continued from page 4)

when you spend most of your waking hours in an environment that people support your creativity and ask for your ideas."

Marco White, director of information technologies, who is working toward his master's degree in business administration in classes partially funded by Rhino, praised the company's educational program, as well as its flex-time policies and employee diversity.

White said that he had been searching for a corporation that would allow him more growth and creative input. "There is a certain sense of security associated with [other] companies [that I was with], meaning that you can hide yourself in a cubbyhole somewhere for 30 years and then retire, but I realized it was not fulfilling. I was truly, as they say, 'just a number,'" said White.

White said he was drawn to Rhino because it had the antithesis of this at-

titude.

"We're encouraged to be individuals here, and Rhino goes out of its way to make sure that you are the individual you want to be, whether that's a blue suit or Bermuda shorts. We have both," he said.

White and other employees commended Rhino's brainstorming sessions, in which staffers from all departments are encouraged to submit product ideas to A&R.

Rhino and the other corporations were selected by an "informal process of nomination," Reich said.

"[These companies] are doing so many innovative things so well that a lot of other companies can learn from them," he said. "The more we can celebrate those companies that are doing it [not only] well, but creatively and originally and making a lot of money in the process, the more the rest of the country can learn."

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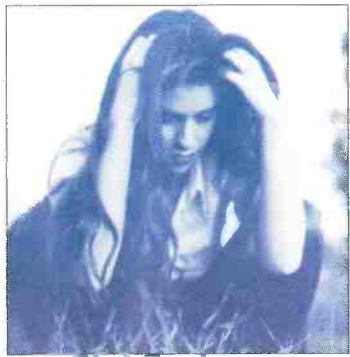
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For more information about Music & Media's music marketing reports, please contact Machgiel Bakker in Amsterdam at 31-20-4875 104.

To subscribe, contact Jeanne Jamin at 212-536-5237.

Chicago Mayor Embraces Billboard Dance Music Summit

Chicago's Mayor Richard M. Daley will issue a proclamation welcoming Billboard to Chicago for its third annual Dance Music Summit. The proclamation also declares Chicago the official birthplace of house music. The mayor is scheduled to appear during the course of the conference.

This year's event is being held July 17-19 at the Chicago Downtown Marriott. Artists slated to perform include Planet Soul, Robin S. and Rosie Gaines.

For more information on the Dance Summit or to register, contact Maureen Ryan at 212-536-5002.

Dates 'n Data

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Hotel Inter-Continental, Miami • April 29-May 1

(Awards Ceremony—Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	181,736,000	188,149,000 (UP 3.5%)
ALBUMS	158,836,000	158,115,000 (DN 0.5%)
SINGLES	22,901,000	30,034,000 (UP 31.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	100,851,000	112,499,000 (UP 11.5%)
CASSETTE	57,725,000	45,113,000 (DN 21.8%)
OTHER	260,000	503,000 (UP 93.5%)

OVERALL UNIT SALES THIS WEEK

12,600,000

LAST WEEK

14,424,000

CHANGE

DOWN 12.6%

THIS WEEK 1995

13,104,000

CHANGE

DN 3.8%

ALBUM SALES THIS WEEK

10,233,000

LAST WEEK

11,866,000

CHANGE

DN 13.8%

THIS WEEK 1995

11,290,000

CHANGE

DOWN 9.4%

SINGLES SALES THIS WEEK

2,367,000

LAST WEEK

2,558,000

CHANGE

DN 7.5%

THIS WEEK 1995

1,814,000

CHANGE

UP 30.5%

YEAR-TO-DATE ALBUM SALES BY GEOGRAPHIC REGION

	1995	1996		1995	1996
NORTHEAST	9,146,000	9,607,000 (UP 5%)	SOUTH ATLANTIC	28,115,000	28,254,000 (UP 0.5%)
MIDDLE ATLANTIC	22,980,000	22,422,000 (DN 2.4%)	SOUTH CENTRAL	23,176,000	22,413,000 (DN 3.3%)
E. NORTH CENTRAL	28,018,000	27,862,000 (DN 0.6%)	MOUNTAIN	10,302,000	10,631,000 (UP 3.2%)
W. NORTH CENTRAL	11,448,000	10,795,000 (UP 6%)	PACIFIC	25,649,000	26,130,000 (UP 1.9%)

ROUNDED FIGURES

FOR WEEK ENDING 4/14/96

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

SoundScan

No. 1 Hits Are Few And Far Between

THE TURNOVER OF No. 1 songs on the Hot 100 has slowed to such a pace that only two singles have reached the top in the last 22 weeks. That's the longest amount of time that two successive singles have reigned in the rock era. You have to go back to 1952, when Jo Stafford was No. 1 for 12 weeks with "You Belong To Me," followed by a 10-week run for Patti Page's "I Went To Your Wedding," to find another 22-week period dominated by two singles.

The current slowdown can be credited to the 16-week run of "One Sweet Day" by Mariah Carey and Boyz II Men, followed by "Because You Loved Me" by Celine Dion. That title has six weeks under its belt, and if it can hold on for four more weeks, we will have had only two No. 1 hits in a six-month period. Five more weeks and it will tie the record for the number of weeks that two consecutive singles have been No. 1. In 1947, "Near You" by Francis Craig & His Orchestra was on top for a record 17 weeks, followed by a 10-week run for "Ballerina" by Vaughn Monroe & His Orchestra.

Dion's No. 1 status contributes to the domination of singles from the Sony family of labels. Sony singles have ruled the Hot 100 for 31 of the last 35 weeks; the only exceptions are Coolio Featuring L.V.'s "Gangsta's Paradise" (MCA Soundtracks) and Whitney Houston's "Exhale (Shoop Shoop)" (Arista). If Carey's "Always Be My Baby" is the next No. 1 title, it will continue Sony's control of pole position.

JUST WANNA BE THREE: SWV's "You're The One" (RCA) moves up two notches to No. 7 on the Hot 100. Thanks to its high debut at No. 9 last week, there have now been debuts at every position in the top 15, except for No. 3, according to William Simpson of Los Angeles. In the last 10 months, he points out, there have

been debuts in every position in the top 12, except for that elusive No. 3.

TRACY TAKES ON: Taking an 11-point jump on the Hot 100 is Tracy Chapman, as "Give Me One Reason" (Elektra) bullets 35-22. It's only the second top 40 hit for Chapman; her first single, "Fast Car," peaked at No. 6 in 1988. Larry Cohen of Trumbull, Conn., notes that this is the longest wait between an artist's first and second top 40 hits since Aaron Neville waited 22 years and nine months between the No. 2 posting of "Tell It Like It Is" in 1966 and another No. 2 ranking for "Don't Know Much," his duet with Linda Ronstadt, in 1989. Coincidentally, "Don't Know Much" was also on Elektra.

SHOULD'VE GONE A QUARTER BACK: Dale Booth of Los Angeles corrects last week's item about Andy Griffith's chart debut. "Make Yourself Comfortable" was indeed a hit in 1955, but "What It Was, Was Football" peaked at No. 9 on the Best Sellers in Stores chart in 1954.

NORTH AND SOUTH: JoDee Messina collects her first top 10 hit on Hot Country Singles & Tracks, as "Heads Carolina, Tails California" (Curb) bullets 13-8. That's one position higher than the No. 9 peak of Michael Martin Murphey's 1985 hit "Carolina In The Pines," the previous peak position for a Carolina song. While Messina's song mentions two states, the Carolinas have not had as many song tributes as the Golden State. Among them, James Taylor made his Apple Records debut with "Carolina In My Mind," and the Flirtations followed "Nothing But A Heartache" with the noncharting "South Carolina."

CHART BEAT™

by Fred Bronson

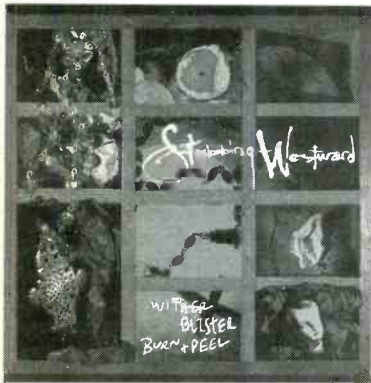


INDUSTRIAL ROCKERS BREAKING THROUGH TO THE MAINSTREAM

(Continued from page 1)

AC.

At modern rock KPNT (the Point) St. Louis, "Guilty" and "Enough" from Gravity Kills' self-titled TVT Records debut have topped the station's playlist. For the week ending Saturday (27), "Guilty" is No. 31 on the Modern Rock Tracks chart. A videoclip for the track has received play on MTV's "120 Min-



utes" and "Alternative Nation."

Released in March, "Gravity Kills" has sold 39,000 copies, according to SoundScan. The album is No. 10 on the Heatseekers album chart for the week ending Saturday (27).

Stabbing Westward, a Heatseekers Impact act (Billboard, April 13), is enjoying success with its sophomore Columbia album "Wither, Blisters, Burn + Peel." The set, which is No. 88 on The Billboard 200 for the week ending Saturday (27), has sold more than 99,000 copies, according to SoundScan.

The band's cut "What Do I Have To Do?" is No. 9 on the Mainstream Rock Tracks chart and No. 12 on the Modern Rock Tracks chart for the week ending Saturday (27). The video for the song is an MTV Buzz Clip.

The videoclip for shock-rockers Marilyn Manson's cover of Eurythmics' 1983 hit "Sweet Dreams (Are Made Of This)" has also been labeled a Buzz Clip by MTV. The song debuted at No. 39 on the Mainstream Rock Tracks chart for the week ending Saturday (27), and it has been played on 51 modern rock stations, including WKQX (Q101) Chicago.

The band's "Smells Like Children," released in September 1995 on Nothing/Interscope, has sold more than 190,000 copies. For the week ending Saturday (27), "Smells Like Children" jumped from No. 115 to No. 60, earning for the second consecutive week the Pacesetter distinction for the title with the biggest percentage growth on The Billboard 200.

RADIO BREAKTHROUGH

Industrial, which has its roots in such seminal '70s albums as Lou Reed's "Metal Machine Music" and David Bowie's "Low" and "Heroes," has long been an underground phenomenon. Natalie Waleik, VP/director of purchasing for the 15-store, Allston, Mass.-based Newbury Comics, says several acts in the genre have been strong sellers over the years, but there has been a sales surge with the latest releases from Stabbing Westward, Gravity Kills, and Marilyn Manson.

"We've always done well with that stuff, but those particular bands seem to be taking off now," Waleik says.

That is largely because the acts are finding support from radio and video outlets, whereas in the past, industrial acts succeeded purely on word-of-mouth, fanzine press, and underground club exposure.

It has only been in the last few years that modern rock radio has opened its doors to some industrial acts.

Steve Gottlieb, president of TVT

Records, says that part of the reason for the gain in exposure is the success of the modern rock format, which finds itself in the unusual position of sharing records with mainstream rock and top 40. "[Modern rock stations] are being pushed to be a little more adventurous, and they have to find things that work for their format but aren't quite as accessible for the entire marketplace," he says.

KPNT PD Alex Luke says that even when industrial-type tracks were receiving limited airplay, they were garnering positive results. "They've always been effective on the air," he says. "They are the kinds of records that you can spin five or 10 times in a week, and they'll be a top five phone record."

Yet Luke acknowledges that before Nine Inch Nails scored a modern rock hit with "Closer" in 1994, industrial-influenced records were usually relegated to nights.

Since that breakthrough, other acts, including Filter, a Nine Inch Nails spin-off, have found success at the format. Filter's industrial-influenced "Hey Man, Nice Shot" was a No. 19 modern rock hit in the summer of 1995.

"Nine Inch Nails has some success, and now, with the rise of the [modern rock] format, this style of music has just gotten a platform to be exposed, but it's always been there."

However, it remains to be seen just how far industrial-sounding acts will go. "I wouldn't go as far as to say that it has reached a major turning point, like grunge or punk rock has in the past few years," Luke says. "But new sounds are being heard, and they are opening the door for some other acts."

Luke says that if one band can break through with a hit, "it's really going to focus attention on this music and take it to the next level," as Nirvana's "Smells Like Teen Spirit" did for grunge.

THE TIES THAT BIND

While Stabbing Westward, Gravity Kills, and Marilyn Manson have their own sounds and identities, there are loose ties that bind the acts together.

Gravity Kills is signed to TVT, the label that broke Nine Inch Nails. Its self-titled album was mixed by John Fryer, who co-produced Nine Inch Nails' 1989 TVT album "Pretty Hate Machine" and produced Stabbing Westward's "Wither, Blisters, Burn + Peel."

Marilyn Manson, which may be described as an amalgam of Alice Cooper, the New York Dolls, and Nine Inch Nails, was the first act signed to Trent Reznor's Interscope-distributed Nothing imprint. In addition, Reznor co-produced its "Smells Like Children" and served as executive producer on the band's 1994 debut, "Portrait Of An American Family."

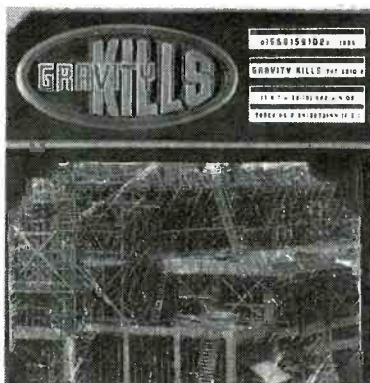
Reznor is co-producing the band's forthcoming album, "Antichrist Superstar," with Dave Ogilvie, known for his work with Skinny Puppy, another groundbreaking industrial act.

While industrial-influenced modern rock may appear to be "the next big thing," Gravity Kills bassist/drummer Kurt Kerns recalls a time when the future didn't look so bright for the genre. After the band landed "Guilty" on KPNT's best-of-St. Louis compilation, "Point Essential Volume 1," the band found itself the subject of a bidding war but received mixed messages from some of its suitors.

"When different labels started to fly in and talk to us, they were very skeptical and afraid of industrial," Kerns says. "They were saying that industrial doesn't get that much attention and

that not that many people are going to take to it, because there are a ton of industrial bands out there that haven't gotten any attention. And we got lectured about how hard it is to break an industrial record."

Eventually, Gravity Kills found a home with TVT, which had proved its ability to market the genre. The label



has also had moderate success with KMFDM, which came to TVT via a deal with the influential Chicago-based Wax Trax! industrial label.

For Marilyn Manson, the adopted name of the singer who fronts the band, the acceptance of Gravity Kills, Stab-

DREAMWORKS LANDS 'RENT' ALBUM

(Continued from page 1)

bing Westward, and his own group's cover of "Sweet Dreams" can be attributed to a few factors.

"Often, there are a lot of bands that do a more commercial version of what bands like us or Nine Inch Nails do, and it kind of opens the doors for the bands who have been around longer doing the same thing but don't do it as commercially," Manson says.

"Often, the people who imitate what you do make it possible for you to be successful, much like Stone Temple Pilots did for Pearl Jam in another category," he adds.

However, Manson doesn't intend to consciously take advantage of that. He says he doesn't work with Reznor and Ogilvie so that Marilyn Manson will sound like an industrial band. "I just don't like the idea of sounding like a regular rock band," he says.

"Nowadays, the easy thing to do is to write your industrial song that has a big guitar chorus," Manson adds. "It's just the easy thing to do, but I hate doing the easy thing. I'd rather try something more interesting."

As for the cover of "Sweet Dreams," which is low-key compared to the rest of the band's repertoire, Manson says he chose the song because he felt the darkness of its lyrics

had been overlooked. "Also, after our first record, which so many people thought was bombastic and offensive, I thought one of the more shocking things I could do would be to cover a Eurythmics song."

As Manson sees it, modern rock radio's acceptance of industrial-influenced records may just be the beginning of the end.

"Obviously, music and attitudes change with the times, and as we get closer and closer to destruction, it's getting more interesting, because we're becoming more and more desensitized."

The first step in appealing to a young, non-Broadway audience was the graphic representation of "Rent" in the show's logo and poster (and eventual album cover). Supportive from the beginning, Geffen pointed the producers of "Rent" toward Spot Design, which designed the logo and hired East Village artist Amy Guip to design the stark show poster.

According to McCollum, choosing Mardin as the album producer—at the suggestion of DreamWorks executive Lenny Waronker—was the next step in attempting to ensure crossover success for the "Rent" album.

"The music is so incredibly eclectic, with a little rock, gospel, traditional Broadway-style tunes, and opera-like arias," McCollum says. "And because Mardin has worked with just about everybody, there really couldn't be anyone better to produce this record."

"The music really is so strong," McCollum adds, "and it's always been our goal to produce a Broadway show that has songs distinctive enough to be on the radio."

"Seasons Of Love" and "Out Tonight" are among the songs being considered as potential singles and videos from the cast album, according to Sellers. And, Geffen says, there are "four or five songs from the show that could be hits once they're covered by a pop artist."

Prior to "Rent," Larson composed the musicals "Superbia" (1988) and "JP Morgan Saves The Nation" (1995). He also wrote a rock monolog, "Tick, Tick... Boom!," as well as songs for "Sesame Street" and the children's audiobooks "An American Tale" and "Land Before Time."

Larson received the Stephen Sondheim Award from the American Music Theater Festival in 1989 and the Richard Rodgers Award from the American Academy of Arts & Letters in 1994.

Sources say that EMI Music Publishing is close to a co-publishing arrangement with the Larson estate, though EMI Music executives had no comment at press time.

Assistance in preparing this article was provided by Irv Lichtman.



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Again. "MTV Unplugged™," Letterman, Saturday Night Special. Is this Alice In Chains??



mariah carey

Forever

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Hail this! Grammy®-nominated & Triple Platinum in U.S. Foreign policy: Platinum and beyond from Canada to New Zealand. Touring the world through summer.



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neil diamond

"Tennessee Moon"— Neil in Nashville. A crossover phenomenon. Top 5 Country/Top 15 Pop. On TV. On tour. "Diamond strikes gold in Nashville."
— *Los Angeles Times*



dog's eye view

#1 Heatseekers. MTV Buzz Clip. Multi-format smash. On tour. "Intensely energetic pop...relentlessly catchy."
— *People*

the philosopher kings

"A kitchen-sink record that's heavy on groove and light on stupidity. It's great." — *UR*
Their philosophy is catching on.

ruby

"...seductive meld of doom-laced dance, R&B, and industrial...biting and refreshingly blunt."
— *Rolling Stone*

Tiny Meat devoured by Modern Rock & MTV. Next up: Swallow



Next:

Aerosmith – September, finally. Fiona Apple – Drops in June. "Cable Guy" – Soundtrack starring Jim Carrey. Shawn Colvin – August album. Jackson Brown Platinum fit in August. D Generation – July Columbia debut. Gigantic – And getting bigger. Imperial Drag – Alanis Morissette tour. Puff Johnson – A mirac

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fugees

Double Platinum in 5 weeks.
#1 R&B album, #3 Pop album and gaining.
"...the new conscience of rap."
— *Newsweek*
Summer "Smokin' Grooves" tour.



xscape

2 Gold singles. Platinum album.
Touring with R. Kelly.
Now up: Can't Hang



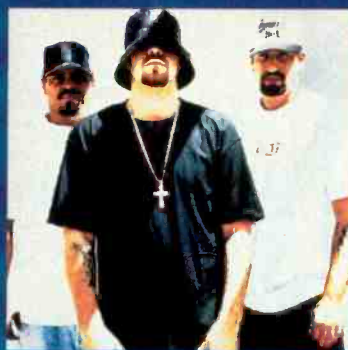
kris kross

"Young, Rich And Dangerous" & Gold.
"The music and the beats on their
third album are smoother...the pair
remain mellifluous wordsmiths..."
— *Entertainment Weekly*



cypress hill

Platinum plus.
"[They] still have the ill-ness pumping
through their veins." — *Rolling Stone*
Summer "Smokin' Grooves" tour.



stabbing westward

#1 Heatseekers. MTV Buzz Clip. On tour now.
"Primitive at the core, accomplished and tightly synchronized."
— *Los Angeles Times*



howlin' maggie

Rock and alternative radio getting plastered.
"Soulful songs that meld motion with emotion...
Drink up." — *Entertainment Weekly*
On tour with The Afghan Whigs.



Harry Connick, Jr. — New album July 2nd, new film July 3rd, fireworks July 4th. Corrosion Of Conformity — Fall Metallica tour. Da Brat — Another
May. The rise in Fall of Journey. Kenny Lattimore — Arousing your senses May 14th. Nas is coming July 2nd. Sponge — Ecstatic wax this July.



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