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IN MUSIC NEWS



Maverick Has 'Peace' Offering From Me'shell Ndegéocello
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 18, 1996

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WORLDVIEW '96: PIVOTAL MUSIC EXECS OFFER GLOBAL OUTLOOKS ON GROWTH

Assessing The Marketplace: Industry Leaders Speak Out About Present And Future Strategies For Sustaining Growth

BMG's Zelnick, Gassner Focus On Hi-Tech, Int'l Industry Issues

BMG Entertainment is the New York-based entertainment division of privately held, Gütersloh, Germany-based media conglomerate Bertelsmann AG. For



ZELNICK



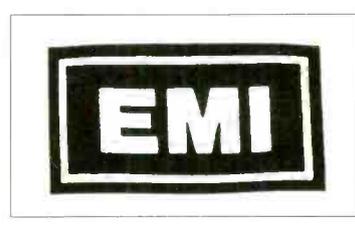
GASSNER

EMI's Jim Fifield Commits His Company To Int'l Music

EMI Music is the worldwide music subsidiary of Thorn EMI PLC, a London-based company that will spin off EMI as a separate public company in an August



FIFIELD



the fiscal year that ended June 30, 1995, its music sales were \$3.8 billion, and its worldwide market share was 14%. Its major labels include Ariola, Arista, Private Mu-
(Continued on page 82)

stock offering. Global sales for EMI in the year that ended March 31, 1995, were \$3.4 billion. Operating profit was \$460 million. The company's worldwide market
(Continued on page 83)

PolyGram's Alain Levy Stresses Attention To Industry's 'Big Issues'

PolyGram is a London-based entertainment conglomerate that is 75% owned by Eindhoven, Netherlands-based Philips Electronics. Its worldwide music sales for



LEVY



the year that ended Dec. 31, 1995, were \$4.7 billion, and its global market share—the highest for any record company—was 17%. Operating income from music was
(Continued on page 83)

Global Strategy Critical For Sony Executives Mottola And Bowlin

As a worldwide company, Sony Music Entertainment is second only to PolyGram in terms of international market share. Sony may post a record performance when its



MOTTOLA



BOWLIN

numbers for the fiscal year ended March 31 are announced Wednesday (15). According to projections, the 1996 results may best 1995's \$5.6 billion by as much as
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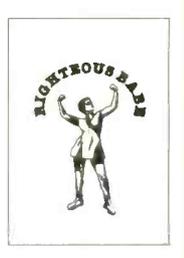
Righteous Babe's DiFranco Plugs In

BY MARILYN A. GILLEN

NEW YORK—Punk-folk master/misfit Ani DiFranco is a woman on the verge of a nervous breakthrough.



DIFRANCO



Indie music's subcorporate high priestess has expanded her increasingly celebrated sound considerably
(Continued on page 93)

Gospo Centric Puts Faith In Franklin

BY LISA COLLINS

With pre-orders of more than 400,000 units and extensive media exposure, Kirk Franklin's third album, "Whatcha Lookin' 4," may well have the biggest promotional campaign in the history of the gospel music industry.



FRANKLIN



The Gospo Centric album, which dropped April 30, was recorded during a live performance in Dallas. It debuts on The Billboard 200 this week at No. 23 and sold 36,139 units in its first week of sales, according to SoundScan.

Bill Hearn, CEO of EMI Christian Music Group, which distributes Gospo
(Continued on page 92)



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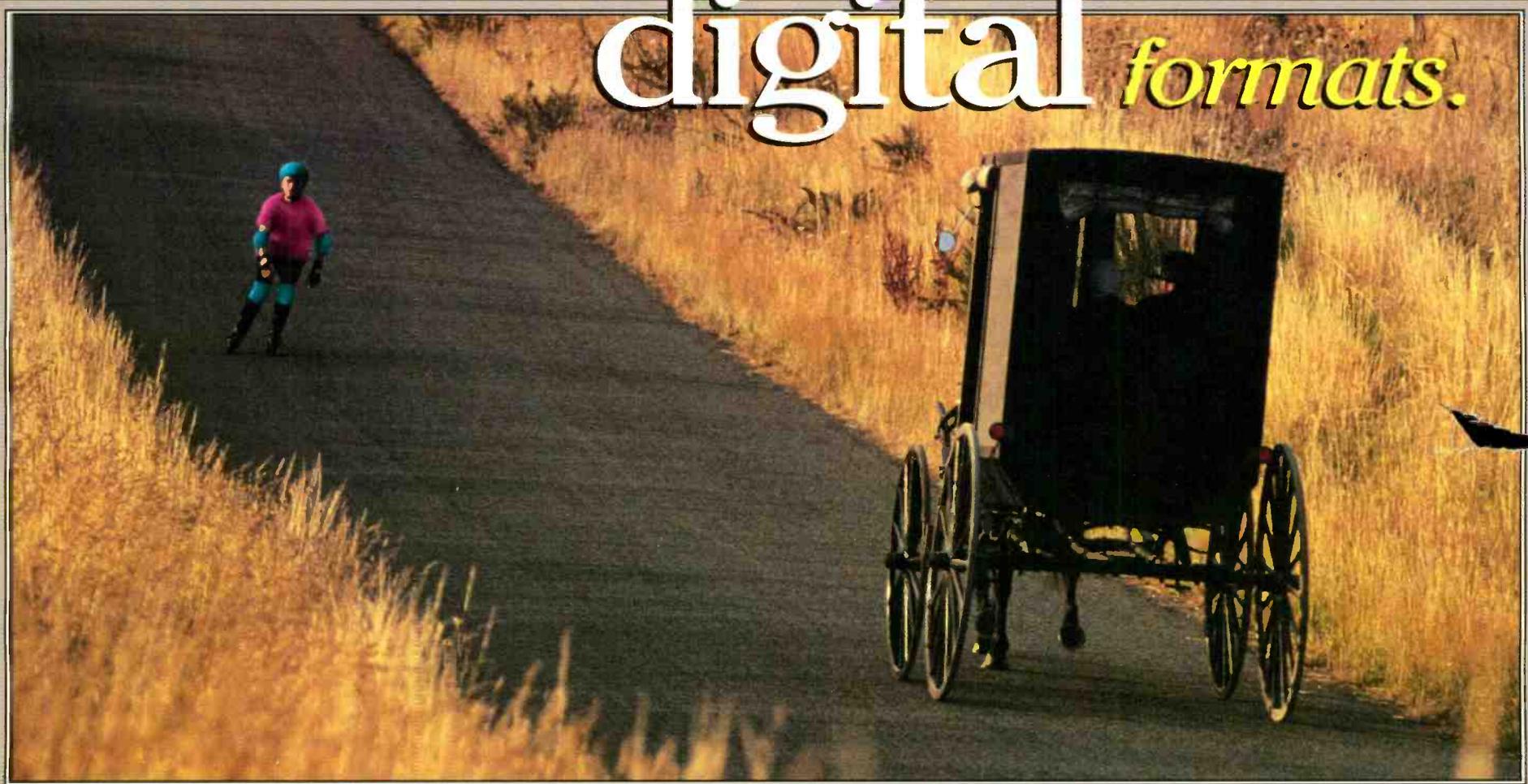
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R-Rated Titles Go Direct To Sell-Through

Demographics Key To Success Of Nonfamily Films

BY EILEEN FITZPATRICK

LOS ANGELES—Based on the success of "Waiting To Exhale," retailers are ready for more nonfamily movies to be released directly to sell-through, but most studios are reluctant to break out beyond PG-13 product.

"The sell-through market has matured enough to look at a different genre," says MCA/Universal Home Video senior VP of marketing and sales Andrew Kairey, "but there's not a blanket position."

Although retailers are comforted by the sales of "Waiting To Exhale," the 20th Century Fox Home Entertainment title exhibited some unique marketing elements that enhanced its sell-through potential.

First on the list was the title's appeal to women, who purchase the most videos.

Second, the title's Arista soundtrack has sold more than 4 million units, according to SoundScan, and went to No. 1 on The Billboard 200 upon its release in December. "Waiting To Exhale" is No. 13 on The Billboard 200 this week.

Released April 23, the video came into stores without any major competition at a time when retailers were hungry for a new title. Its cast, featuring Whitney Houston, and the fact that it is based on Terry McMillan's best-selling novel, sealed the deal.

All things considered, "Waiting To Exhale" exhibited all of the marketing elements of a family film, except for the fact that it is rated R.

The film focuses on the tumultuous lives and loves of four upper-class black woman living in Tucson, Ariz., with a heavy dose of male-bashing.

"The film proved that it had 100% appeal to women," says Fox president Bob DeLellis, "and you don't sell that many albums or books without having a crossover demographic."

According to DeLellis, the video has sold through more than half of its initial shipment of 4 million units (Billboard, May 11). Industry sources expect the title to net out at 4 million units.

Fox is one of the few studios to release nonfamily films directly to sell-through. In 1992, the supplier had a surprise hit with "Speed," which DeLellis says skewed toward a female audience even though it was an action film.

Family king Buena Vista Home Video jumped out with the R-rated "Pretty Woman" in 1990. Although the film has sold more than 6 million units and is a staple catalog item, the supplier has not released an-

other nonfamily, direct-to-sell-through title since.

But not every nonfamily sell-through title has been a winner.

Warner Home Video released "The Fugitive" in 1994 with limited success. Most observers say the title, starring Harrison Ford and Tommy Lee Jones, failed because it didn't appeal to women. The supplier has also stuck to placing family films or megahits, such as "Batman Forever," on its sell-through schedule.

However, dealers say they are "missing opportunities" on some nonfamily titles because suppliers aren't willing to take the sell-through risk.

As examples, they cite MGM/UA Home Video's "GoldenEye," which hits stores May 21, and "The Birdcage," which is likely to be released at rental pricing later this summer.

"They could have done just as well with 'GoldenEye' at sell-through because of the entire James Bond collection," says Reel Collections video buyer Angie Woodward. "But I guess we'll have to wait until Christmas for the repricing."

Suncoast Motion Picture Co. president Gary Ross agrees that "GoldenEye" could have been a winner at sell-through.

"I understand it's a close decision for a

studio," says Ross, "but especially with the cross-promotional opportunities with the catalog, the title could have done seven times the rental numbers."

"The Birdcage," which has grossed \$112 million at the box office, is a natural sell-through candidate. However, industry observers say the comedy's gay theme will kill its sales potential.

"It's a big barrier to get a crossover audience with all of the homosexual innuendos," says one executive.

But some dealers disagree. "I think 'The Birdcage' would do OK, because it's a comedy," says U.S. Video COO Bob Perrine.

A leading grocery-store rackjobber, U.S. Video distributes mainly family films. Supermarkets, the primary growth area for sell-through product, have typically resisted taking in R-rated product. But, Perrine says, that attitude is changing.

"If you asked a supermarket what their preference is, they want family, but R-rated movies do sell, as evidenced by catalog sales," he says.

Perrine says that as long as the packaging isn't explicit and the quantities aren't too deep, supermarkets will carry racy product.

"Not everything a supermarket carries is wholesome product," Perrine says. "Some-

(Continued on page 93)

Music Retailers Organizing Troops In Record-Club Battle

NEW YORK—The music retail initiative to take legal action against record clubs remains on hold while its organizers continue to try to woo those chains that have yet to commit to the effort.

Sources say that most record retailers agree that they should take some kind of legal action against record clubs, although some are more eager to do so than others.

A report in the May 7 Hollywood Reporter says that the Musicland Group is refusing to take part in the lawsuit. Marcia Appel, VP of music marketing and corporate communications for the Minneapolis-based company, declines to comment. Other sources, however, characterize Musicland's stance on the matter as undecided. They say that Musicland is not alone

on that issue, as a couple of other large chains have yet to state their positions.

Nonetheless, sources say there is sufficient support from other merchants that some form of action will be taken by the group of retailers.

Record retailers began to think about a lawsuit after years of having their complaints about record clubs fall on deaf ears at the labels. Retailers say that record clubs devalue music, through offers such as those promising "12 CDs for the price of one." Also, they say that record clubs have an unfair advantage in that they pay less than half of what retailers pay for CDs. Record-club executives defend their business, saying that they provide incremental sales for the industry.

ED CHRISTMAN

THIS WEEK IN BILLBOARD

DIVERSITY CRUCIAL TO MUSIC INDUSTRY

Tommy Boy Records chairman Tom Silverman examines the need for diversity in the relationships between retail and major and indie labels. See Commentary for details. **Page 6**

A HIT STRATEGY IN ASIA

With compilations of hit singles selling strongly throughout Asia, major record companies are pursuing opportunities to increase their shares of the market. Far East Bureau Chief Geoff Burpee has the story. **Page 41**

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Fox Music Reorganizes Int'l Publishing Rights

BY IRV LICHTMAN

NEW YORK—In a move it says adopts the regionalized licensing philosophy of its sister film and home entertainment units, Fox Music Publishing has made broad changes in its global representation.

Fox has had licensing arrangements with EMI Music Publishing in most major markets since 1990, and EMI Music retains rights for Northern Europe, including the U.K./Ireland, Scandinavia, France, Germany, and the Benelux, while the rights shift to Warner/Chappell Music in Southeast Asia and Latin America. In Japan, the licensee is now Fujipacific, while the licensee in Australia is Festival Music, one of the properties owned by Fox parent News Corp., which is headed by Rupert Murdoch. In South Africa, Fox



MENNELLA

is now represented by peermusic.

Back on the Continent, Fox has made a deal for representation in Spain and Portugal with independent Clippers Ediciones Musicales. However, in Italy, where there is a particularly strong demand for film and TV music, Fox is setting up its own operation.

While recognizing that Fox is "bucking the trend" toward single-company worldwide licensing deals in music publishing, Mary Jo Mennella, Los Angeles-based VP/GM, says that in following the regionalized philosophy of its sister units, Fox has achieved a "desirable mix of having the two largest music publishers represent us, as well as strong independents."

Under the arrangement with EMI Music, she adds, a "more direct line of communication has been established."

In addition to the roster of licensing changes, Fox Music has renewed its global licensing arrangement with Warner Bros. Publications, the

(Continued on page 92)

There's 'Nothin' Like The Reel Thing' Billboard Launches Soundtrack Column

NEW YORK—Billboard is launching a biweekly column dedicated to covering the rapidly growing market for soundtracks and film scores. The column, "Nothin' Like The Reel Thing: Soundtrack & Film Score News," is edited by Billboard contributor David Sprague and debuts this week on page 55.



SPRAGUE

Sprague is a New York-based freelancer who regularly contributes to Billboard, Rolling Stone, Request, and Interview. He also serves as deputy editor of the "Trouser Press Guide To '90s Rock."

Sprague holds a bachelor's degree in journalism from New York Uni-

versity and was editor of Creem from 1987-1988.

"David Sprague is a talented and resourceful entertainment-industry reporter," says Billboard editor in chief Timothy White, "and his role in this dramatic expansion of our soundtrack coverage is a key one. His love of film and music, as well as his great curiosity about the exploding overlap of these two creative fields, will ensure that Billboard's readers have an exciting edge informationwise."

The soundtrack column will explore activity in the burgeoning areas of film and theatrical scores and soundtracks, with news on upcoming releases and unique marketing strategies.

Sprague will continue to write for Billboard and other publications on a freelance basis.

Edel America Uses Soundtracks As On Ramp Into U.S. Market

BY DOUGLAS REECE

Neophyte label Edel America Records, which released soundtracks for "The Birdcage," "Diabolique," "A Family Thing," and "Mulholland Falls" in April, is hoping these projects will become building blocks for future endeavors outside the soundtrack business.

The label, which is the newest division of Hamburg-based independent label edel co., was established in September 1995 and is based in New York.

Jonathan First, chief of Edel America, says the company went the soundtrack route to establish itself in the recording community with minimal risk.

"We thought targeting some of the bigger-budgeted Hollywood films would be a great way to build our pro-

file," says First.

"Instead of pouring money into a baby band and marketing from scratch," he adds, "we're able to work with a built-in promotional budget and get in the game right off the bat."

First says that the label's directive to license and sign U.S. acts for worldwide distribution will be enhanced by promoting those acts on soundtracks.

Edel America also holds interest in Curb Edel Entertainment, a Nashville-based joint venture between Curb Records and Edel America, which has released albums in the U.S. from such acts as Fun Factory.

First says edel co.'s solid international reputation and its ownership of manufacturing plants make it an attractive business partner for studios looking for quick payment and turn-

(Continued on page 93)

Record Crowds At 7th Billboard Latin Confab Industry Health Evident In Upbeat Mood, Performances

BY JOHN LANNERT

MIAMI—Though many Latino record executives have been fretting lately about uncertain conditions in the U.S. Latino record market, the mood at Billboard's seventh annual International Latin Music Conference, held April 29-May 1 at the Hotel Intercontinental here, was upbeat.

The conclave, which drew a record 500 attendees, featured performances by 23 signed and unsigned acts, three industry panels, and a keynote address by Ralph Peer II, CEO/chairman of music publisher peermusic.

The conference ended with Billboard's third annual Latin Music Awards, hosted by actor Michael de Lorenzo. More than 1,200 spectators were on hand at the Gusman Center for the Performing Arts to see Gloria Estefan, Jose Feliciano, and Juan Gabriel receive special awards during the 2½-hour program.

Prior to the kickoff of the conference—the longest-running confab of its kind—many industry players voiced their concern that the continued expansion of the U.S. Latino record market would be shunted by the shaky economic health of U.S. retail chains.

Other executives, however, were heartened by the fact that acts were being broken. Indeed, several of the conference's showcase performers, including Bobby Pulido, Shakira, DLG, and Soraya, are upstart artists who have achieved significant chart success.

Another positive development, said some industryites, was the possibility that the Recording Industry Assn. of America would form a committee that will oversee the publication of official sales data of the U.S. Latin market. The timely divulgence of official record-sales information in the U.S. was a topic that Peer addressed during his keynote speech.

"It is shameful that the RIAA does

not take enough interest to produce statistics for the U.S. Latin market," said Peer. "I'm told that progress is being made on this front, and it is welcomed."

Peer also observed that the infrastructure of the publishing industry needs to be upgraded, saying, "The first improvement we need in our infrastructure is enforcement of existing piracy and copyright laws."

Peer also called for a resolution of an ongoing imbroglio in Mexico caused by the suspension of performance rights payments to Mexican publishers by Mexican authors rights society SACM.

Saying that he expects the Latino record industry to increase in size, Peer added that vital fuel for this amplified market would come from "rock en español" bands. "We see [rock en español] as . . . a way to connect with new generations," said Peer.

The three industry panels sported

(Continued on page 93)

Pete Astudillo Leads BMI Latin Music Awards

BY RAMIRO BURR

SAN ANTONIO, Texas—Singer/songwriter Pete Astudillo emerged as the big winner of BMI's third annual Latin Music Awards held here April 25 at the Plaza San Antonio Hotel. The ceremony honored top Latin songwriters and music publishers.

Astudillo co-wrote BMI's Latin song of the year, "Bidi Bidi Bom Bom," with the late Selena Quintanilla-Pérez, better known as Tejano/pop superstar Selena. In addition, Astudillo, who records for EMI Latin, was named

songwriter of the year, along with Juan Luis Guerra. They earned three awards apiece to tie for the honor.

Among Astudillo's award-winning songs were "Si Una Vez" and "Amor Prohibido," the latter of which earned a Latin Music Award and a BMI Pop Music Award in 1994.

The award for Latin publisher of the year went to peermusic, which notched four winning songs. It was the third time the Los Angeles-based publisher received the accolade.

BMI president/CEO Frances W. Preston hosted the program at which citations of achievement were given to writers and publishers of the 55 songs most performed on U.S. radio and TV in 1995. A special citation was presented to the family of Selena in honor of her contributions to the popularity of Tejano music.

Following are the winning songwriters and publishers at the BMI 1996 Latin Awards:

"A Pesar De Todo"—Nelson Ned; Irmãos Vitale S.A., Multitune Inc.

"Amor Perdóname"—Javier Galván, José Rosario; Pig Haus, Sony Latin.

"Amor Prohibido"—Pete Astudillo, A.B. Quintanilla III; A.Q. Three. EMI-Blackwood, Peace Rock.

"A Noche Soñe Contigo"—Mateo Camarero; peermusic.

"Bidi Bidi Bom Bom"—Pete Astudillo, Selena Quintanilla-Pérez; Fat And Funky, Peace Rock.

"Cariño De Mi Vida"—Héctor Z. Ascamilia; Betito Music.

(Continued on page 68)



Waltzes With Love. Violinist André Rieu and Mercury Holland executives stopped by the New York office of PolyGram Classics & Jazz to celebrate the U.S. release of his album "From Holland With Love, Waltzes I've Saved For You." A crossover success in Europe, the album spent 52 weeks atop the charts in the Netherlands. Pictured, from left, are Jan Corduwener, managing director, Mercury Holland; Rieu; Stuart Pressman, director of marketing, PolyGram Classics & Jazz; and Marcel Gelderblom, manager of international development, Mercury Holland. In front is Suzanne Ford, manager of publicity and promotion, Philips Classics.

CSN&Y Sued By Former Drummer Claims \$200,000 In Back Royalties

BY EILEEN FITZPATRICK

LOS ANGELES—Former Crosby, Stills, Nash & Young drummer Dallas Taylor has filed a lawsuit against his former bandmates, claiming they owe him at least \$200,000 in back royalties.

The lawsuit, filed April 23 in Los Angeles Superior Court, says Taylor entered into an oral agreement with David Crosby, Stephen Stills, Graham Nash, and Neil Young for songwriting and performance services in 1969.

Although Taylor has received a portion of his royalties, the payments stopped on or about the time of the publication in 1994 of his tell-all book "Prisoner Of Woodstock," the lawsuit claims.

In the book, Taylor offers what he called an insider's look at the band members—as well as his own—alleged drug and alcohol abuse during his tenure with the group in the late '60s and '70s.

The lawsuit claims that Crosby, Stills, Nash, and Young have taken offense at their portrayal in the book and "have elected and decided not to continue paying Taylor the amounts re-

quired under the agreement."

"They were peeved at some of the accounts in the book," says Taylor's attorney, Mark A. O'Brien, "and some felt they were portrayed in an unflattering light."

Taylor, who now works as a substance abuse counselor, is writing a screenplay based on "Prisoner Of Woodstock." He has suffered various health problems as a result of his drug and alcohol addictions, and, like former bandmate Crosby, underwent a liver transplant in 1990. In order to raise funds for the operation, CSN&Y played a benefit concert for Taylor.

The lawsuit claims that CSN&Y took advantage of Taylor's health and financial problems to avoid paying royalties. It also says that his business and financial manager mishandled tens of thousands of dollars from the musician.

The lawsuit claims that because of "the music defendants' awareness of Taylor's problems and incompetence to handle his own affairs, [they] elected not to continue paying Taylor."

Taylor has songwriting and perfor-

(Continued on page 91)

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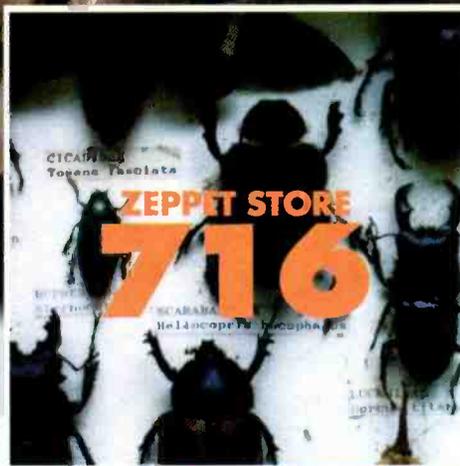
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Administration Puts China On Deadline

Pirate CD Factories Must Be Closed In One Month

■ BY BILL HOLLAND

WASHINGTON, D.C.—Although no formal announcement has come from the U.S. Trade Representative's office, highly placed sources here say that the Clinton administration has decided to give the People's Republic of China one month to close pirate CD factories and stem other violations of its 1995 trade agreement with the U.S.

Sources say that on Wednesday (15), the U.S. will publish a list of imports from China that will be hit with heavy U.S. tariffs. China will then have about one month to close down plants that churn out pirated CDs, laserdiscs, computer software, and other products.

Restaurant-Fee Battle Continues At House, Senate

■ BY BILL HOLLAND

WASHINGTON, D.C.—Sparks flew on Capitol Hill May 8 as members of the House Small Business Subcommittee argued over whether or not performing right societies ASCAP and BMI are gouging restaurateurs, bar owners, and religious broadcasters with unfair music licensing fees.

At issue was long-pending bill H.R. 789, introduced by Rep. James Sensenbrenner, R-Wis., which would exempt such establishment owners from having to pay fees for so-called "incidental" radio and TV background music played for the enjoyment of customers. The bill is being driven by the powerful National Restaurant Assn.

Officials from the performing right groups were prepared for criticism from members of the subcommittee, since small-business lobbyists from the NRA consider many of the members of the subcommittee to be legislative allies.

The hearing was called by Rep. Bill Zeliff, a Republican representing New Hampshire's 1st Congressional District. Zeliff was once president of the New Hampshire Lodging and Restaurant Assn. and owns a restaurant in the state. He characterizes the music licensing fees as a "scam." He is running for governor this year.

The pending bill, which has 170 cosponsors in the House, doesn't even come under the jurisdiction of the subcommittee; rather, it is under the Judiciary Committee's Intellectual Property Subcommittee.

Rep. Jan Meyers, R-Kan., chairwoman of the subcommittee, characterized the small businesses that must pay fees for using so-called "background music" at their establishments as "victims of a multiple-dipping music industry." She went on to explain that, under the bill, restaurant and taverns owners would have to pay for music that broadcasters have already paid to use.

Rep. Sonny Bono, D-Calif., who has experience in songwriting and restaurant ownership, attempted to explain to the other members that "just because a radio station pays for use of the songs, it doesn't mean that somebody who has a restaurant can come along and play that music and pirate it. That's not how it works."

(Continued on page 87)

If China doesn't live up to provisions of the agreement, the administration will move ahead with plans to impose \$2 billion in trade sanctions—a point to be driven home to Chinese officials when Deputy U.S. Trade Representative Lee Sands delivers an ultimatum in Beijing this weekend.

According to insiders here and in Beijing, Chinese officials have already begun threatening countermeasures.

Even though the official announcement on sanctions is forthcoming, Representative Nancy Pelosi, D-Calif., introduced a bill that would require the administration to impose sanctions if the problem is not cleared up quickly.

Hilary Rosen, president of the Recording Industry Assn. of America, says the legislation should serve as a clear signal that Congress will not permit the continued theft of U.S. intellectual property in overseas markets. Rosen notes that the RIAA fully

endorses the draft legislation.

China's foreign ministry spokesman, Shen Guofang, quoted in the May 8 issue of *The Financial Times*, warned that such a threat would have a "tremendously detrimental effect on the U.S. business interests in China. In China, we have a saying: 'to take up a rock and smash one's foot.'"

Chinese officials began warning of retaliation last month, when RIAA representatives visited the nation. "They told us that several times, face to face," says Neal Turkewitz, RIAA VP international.

According to industry estimates, nearly three dozen factories in China crank out more than 150 million music CDs and CD-ROMs annually, despite the milestone trade agreement with the U.S. signed last year (Billboard, March 11, 1995). U.S. copyright losses to piracy in China total \$2.3 billion annually (Billboard, April 27).



Cash Value. Singer/songwriter Rosanne Cash, right, recently stopped by Capitol Records' Hollywood, Calif., office to perform for staffers including president/CEO Gary Gersh, left. Her latest album, "10 Song Demo," marks her debut for the label. Cash is planning to embark on a 10- to 12-city tour in June.

Senate Protects Library Of Congress

Downsizing Recommended In Government Review

■ BY BILL HOLLAND

WASHINGTON, D.C.—Senate leaders have rejected recommendations from the General Accounting Office that the Library of Congress abandon its centuries-old mission to acquire and preserve "a universal collection of knowledge and creativity" available to all Americans.

Law makers took under advisement many of the GAO's other suggestions for better performance and services at the library, however. The recommendations were made during a hearing May 7.

Congress had asked for a GAO management review following criticism of the library's unwieldy management practices. Complaints included charges of haphazard maintenance of its collections and inadequate services.

The Copyright Office, which administers federal protection of U.S. sound recordings and other intellectual property, is part of the library but avoided most of the criticism.

The GAO review used the results of studies conducted by management consultant firm Booz-Allen and accounting firm Price Waterhouse. The

Booz-Allen analysis did not address whether the Copyright Office should remain part of the library or be moved to the Commerce Department's Patent and Trademark Office. Copyright registration fees would soar if the office were relocated, officials warned.

However, reduced budget allocations could hinder the Copyright Office's plans to embrace the digital age, so the surprisingly positive reception by law makers buoyed Library of Congress officials at the hearing.

The Copyright Office is poised to implement an automated registration system that will include electronic deposit of works and online access to copyright-ownership information.

At the hearing, Sen. Mark Hatfield, R-Ore., chairman of the Joint Committee on the Library of Congress, said he agreed with James Billington, the Librarian of Congress, that the congressionally funded institution should continue "on course."

Billington said that "a substantial, universal collection in one location is more cost-effective for the American people." He added that abdicating the library's position as a national reposi-

IFPI: '95 Piracy Stable; Russia And China Cited

■ BY JEFF CLARK-MEADS

LONDON—The volume of world piracy was virtually unchanged last year, but the patterns of illicit sales around the globe are continuing to shift.

Figures released May 9 by international labels body IFPI estimate total pirate sales last year at \$2.1 billion—compared with an estimated \$2.2 billion in 1994—and cite Russia as the world's largest pirate market. China, which has been the object of the legitimate industry's deep concern for the past 12 months, is said to account for 40% of all sales of pirated CDs worldwide, and IFPI attributes a slight fall in volume there solely to pressing plants using their resources to manufacture greater numbers of video CDs and CD-ROMs instead of audio discs.

In its good news, the organization notes a 40% decline in CD piracy in the U.K., a halving of pirate cassette sales in Korea, and reductions in Thailand, Poland, and the United Arab Emirates.

IFPI estimates that in 1995, a total of 954 million unlicensed units were sold: 866 million cassettes, 84 million CDs, and 4 million vinyl albums.

The organization declines to make direct comparisons with 1994, as many of that year's figures have been reassessed in the light of later information. However, its analysts feel that the size of the problem remains constant, though the concentrations of illicit activity do change.

IFPI points out that, according to its current estimates, one in five of all records sold worldwide is unauthorized. A statement adds, "Bulgaria, Romania, and Russia all continue to have very high levels of piracy."

"Russia is now the largest pirate market in the world, with pirate sales of 222 million units worth \$363 million. The export of pirate CDs from Bulgaria (estimated at 10 million) continued throughout the year.

"At 32%, domestic piracy in Italy is the highest in western Europe and ac-

counts for almost half of pirate sales in the region."

As for Latin America, IFPI says, "In general, levels of cassette piracy remain very high, accounting for some 70% of cassette sales, while CD piracy is an increasing problem."

The IFPI statement does not address the widely felt disappointment at the lack of anti-piracy progress in China (Billboard, May 11), but simply notes that 48% of cassettes and 88% of CDs sold in the country are pirated. This amounts to 110 million and 35 million units, respectively.

In Russia, 51% of CDs—6.1 million units—and 74% of cassettes—215 million units—are unlicensed.

IFPI says the 40% drop in CD piracy in the U.K.—from 3 million units in 1994 to 1.9 million last year—resulted from the closure of what was described as a "major counterfeiting plant."

In South Korea, piracy rates have fallen from 28% of sales in 1994 to 18% due to a halving of the illicit cassette market. In Thailand, new copyright law and pressure from the U.S. and the European Union has resulted in a drop in piracy rates from 33% in 1994 to 13% last year.

In Poland, says IFPI, cassette piracy fell from 50% in 1994 to about 20% last year, although CD piracy rose from 300,000 units to 1.5 million units.

IFPI adds, "In the UAE, as a result of continued enforcement measures started in 1994, pirate sales fell from 33% in 1994 to 18% in 1995. In addition, the huge number of pirated cassettes previously exported from the country has fallen significantly."

Home Recording Act's '94 Royalties Near \$300,000

■ BY CARRIE BORZILLO

LOS ANGELES—Labels and artists will soon split \$292,908.64 in 1994 royalties accrued under the Audio Home Recording Act, which was passed in 1992.

The figure, based on sales of the MiniDisc and digital compact cassette hardware and blank recordable media, is approximately \$30,000 higher than the combined royalties for labels and artists from 1993 and \$220,000 higher than the royalties paid in 1992. One hundred-and-thirty labels will split \$175,745.18, while 1,400 artists will share \$117,163.46.

The nonprofit Alliance of Artists and Recording Companies, representing labels and artists in settlements under the digital home-taping law, had begun sending the checks to labels and artists at press time.

While the individual checks going out are rather low, Jean Milbauer, AARC's acting executive director, says she is pleased with the amount being paid because it is higher than last year's.

Under the act, artists and labels get two-thirds of the total royalties, while music publishers and songwriters receive one-third.

Still to be announced is a settlement and disbursement of money for the songwriter/music publisher Musical Works Fund. A joint-claim settlement hasn't been reached for 1995 funds.

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KAREN STALEY
(Songwriter)

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SONG OF THE YEAR
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GERRY HOUSE
DJ/SC JOCKEY
OF THE YEAR

PATTY LOVELESS
TOP FEMALE
VOCALIST

SHANIA TWAIN
TOP NEW FEMALE
VOCALIST
"The Woman in Me"
ALBUM OF THE YEAR

MERLE HAGGARD
PIONEER
AWARD

SINGLE RECORD
OF THE YEAR
"Check Yes or No"
TONY BROWN
(Producer)

MATT ROLLINGS
KEYBOARD

JEFF CARSON
"The Car"
VIDEO OF THE YEAR

ROB HAJAGOS
FIDDLE

THE MAVERICKS
TOP VOCAL GROUP

LONESTAR
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Artists & Music

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With RCA Bow, Kristine W. Taking Clubland Mainstream

BY LARRY FLICK

NEW YORK—The July 9 release of Kristine W.'s RCA album "Land Of The Living" will not only mark the full-length debut of a longtime club-



KRISTINE W.



and mainstream media, such as top 40 radio.

"We're not sneaking her in through the back door," says Carmen Cacciatore, director of dance music marketing at RCA. "We wanted to prove that an artist like Kristine W. merits the same kind of attention as a Dave Matthews or an SWV. There is no reason why she should be viewed as

(Continued on page 74)

land favorite; it will launch the label's new approach toward marketing dance music to the mainstream.

Unlike most dance-rooted projects, which are usually solidified at street level before being brought to pop audiences, "Land Of The Living" and its first single, "One More Try," are being simultaneously promoted to clubs

Jimenez Returns To Conjunto On Arista-Texas Set

BY RAMIRO BURR

SAN ANTONIO, Texas—After recording with the likes of Bob Dylan, Linda Ronstadt, Bryan Ferry,



JIMENEZ

and the Rolling Stones, accordionist Flaco Jimenez figured he should get back to his conjunto roots.

"Ya era tiempo [it was about time], man," Jimenez says in his

(Continued on page 91)

Rhino Surfs With A Box Tie-Ins To Boost 4-CD Set

BY CHRIS MORRIS

LOS ANGELES—Riding a veritable tsunami of promotional tie-ins, Rhino Records' four-CD set "Cowabunga! The Surf Box" hits retail beaches May 21.

Priced at \$59.98 (CD only) and formulated along the lines of the reissue label's similarly ambitious "The R&B Box" and "The Doo Wop Box," the 82-track compilation is designed as the definitive overview of the genre. It surveys instrumental and vocal surf music from the style's genesis in the early '60s through the post-punk revivals of the sound in the early '80s and early '90s.

"Cowabunga!" follows an early '90s resurgence in which a horde of young surf bands recast the genre on independent-label releases (Billboard, April 23, 1994) and the original music of the '60s was reissued by indie and major labels (The White Paper, Billboard, Aug. 19, 1995).

The genre received an additional shot in the arm from MCA's hit "Pulp Fiction" soundtrack, which included a number of '60s surf music tracks; the durable album now stands on The Billboard 200 at No. 95, in its 82nd week on the chart.

To promote its timely set, Rhino is setting up a plethora of associations with surfboard manufacturers, surfing competitions, home video distributors, instrument merchants, and outlets catering to the surfing lifestyle, which, like the music, has undergone a formidable commercial renaissance in the '90s.

Rhino senior product manager Andrea Kinloch says, "Surf music is just so back in style, and the surf lifestyle is coming back in a really big way. To get involved in this right now is really exciting... Being an old surfer chick myself from way back when, it's really been a kick."

"Cowabunga!" was produced by Rhino senior director of A&R and special projects James Austin and musician/writer John Blair.

As guitarist for Jon & the Nightriders, Blair was a key figure in the Southern California instrumental surf revival of the early '80s. The band has completed a new album, "Fiberglass Rocket," which will be released in July by AVI.

Blair is also a noted surf music historian and writer; he compiled

Rhino's "Legends Of Guitar" surf anthology and annotated the label's Dick Dale collection, "King Of The Surf Guitar." His scholarly book "The Illustrated Discography Of Surf Music 1961-1965," now in its third edition, was published last year by Popular Culture, Ink in Ann Arbor, Mich.

Explaining the ongoing interest in and appeal of surf music, Blair says, "First and foremost, it's a nonthreatening form of music; it's a happy form of music. I've seen many surf concerts with 4-year-old kids jumping around and 60-year-old grownups jumping around... It's fun music, and it conjures up certain images [of the California Dream], especially the instrumental part of the music."

"Cowabunga!" kicks off with tracks by such proto-surf intro bands as the Fireballs, the Revels, the Gamblers, and the Belairs. Blair explains, "I thought, 'If this is a historical document, we can't really put this out without a couple of examples of records that were coming along very early in the '60s that weren't really surf music but weren't so far away from it that you can ignore it.'"

The remainder of the first three

(Continued on page 91)



New Elvis Costello Set Stars Attractions Energetic Promo Campaign, Tour Back Warner Album

BY BRADLEY BAMBARGER

NEW YORK—The epitome of the intrepid artist, Elvis Costello has never been content with producing mere rock'n'roll. Over the years, he has ventured with various collaborators into far-flung territory, from country to classical, Celtic to cabaret. But pursuing this eclectic muse doesn't rule out rock, as evidenced by the graceful return of his classic combo, the Attractions.

Out Tuesday (14) on Warner Bros., "All This Useless Beauty" is notable not only for being the first full-length Attractions reunion in years but for the imaginative, enthusiastic promo-

tional campaign that Costello and his label have concocted on its behalf.

Always relishing opportunities to



COSTELLO



promote his work in a novel fashion, Costello once played three clubs in one night in New York, and a few years ago, he undertook a carnival-

esque tour complete with spinning "request" wheel. For "All This Useless Beauty," Costello plans various small club shows preceding a worldwide Attractions tour, as well as special broadcasts and impromptu promotional events.

"In-stores are forgotten the next week—it's difficult to make that sort of thing original," Costello says. "People in retail and radio want to get excited, too. So we want to do things that people won't forget in an hour, things that'll leave 'em talking."

In late April, Costello played a series of solo gigs and broadcasts in Europe to set up the new album. This

(Continued on page 74)

Make Your Mama Proud

the debut album from

fastball

featuring "Make Your Mama Proud," "Are You Ready For The Fall Out?" and "She Comes 'Round"

In stores June 11.

Produced and Mixed by Jerry Finn
Available on Hollywood Records Compact Discs & Cassettes.
Management: Russell Carter and Tom Simonson for Carter/Simonson Management
<http://www.hollywoodrec.com/fastball> RR-4204B ©1996 Hollywood Records

RCA Believes 'Outlaws' Are Still Wanted 20 Years Later

BY DEBORAH EVANS PRICE

NASHVILLE—When RCA released "Wanted! The Outlaws" in 1976, no one had any idea that the collection featuring songs by Waylon Jennings, Jessi Colter, Willie Nelson, and Tompall Glaser would become the first country album to be certified platinum by the Recording Industry Assn. of America. Or that it would signal a shift in the country music scene and influence a new breed of progressive country artists.

"How could we have known?" Nelson asks. "It was just a couple of crazy cowboys at 3 in the morning shuffling tracks. How could we have known what would happen?"

Twenty years and one landmark album later, RCA is commemorating the set with the release of a special package that combines the 11 original cuts with nine "lost" tracks recorded during that same time period.

The new "Outlaws" collection also includes a newly recorded song,



"Nowhere Road," written by Steve Earle and Reno Kling. Jennings and Nelson recorded the cut in Nashville in February, with Earle and Ray Kennedy producing.

(Continued on page 31)

Singer/Songwriter Patty Griffin Hitting The Road A&M Taking Low-Key Approach With Unplugged Sampler

BY DAVID JOHN FARINELLA

In the high-octane world of record promotion and marketing, A&M's strategy for the May 21 release of Patty Griffin's debut album is moving forward in low-gear. Rather than punting singles into top 40 radio, A&M's team is going to sit back and prove that patience is indeed a virtue.

"We as a company are not interested in people getting into a song," says Diana Fried, director of marketing. "It's not about a song, it's about Patty Griffin the artist. We really feel that the way to do that is to allow people the space and time to fall in love with her, the way we have." So what the label has done so far amounts to a handful of low-key PGD branch tours, a residency at the Fez nightclub in New York, and a four-song sampler that was sent to radio the last week of April.

The sampler, which features "Moses," "Mad Mission," "Let Him Fly," and "Every Little Bit," was designed to introduce listeners to Griffin's world and to prepare them for another

six acoustic songs. The fact that Griffin has recorded a wholly acoustic album that has given the label its biggest chal-



GRIFFIN



lenge, from a marketing and promotions angle. "She is not a folk artist," says Fried, "she is an artist who simply made her unplugged record first. This is not all there is to Patty Griffin, but it is Patty Griffin at her most essential and in its purest form. I think it's a great way to introduce her to world."

That is a sentiment echoed by VP of A&R Jim Phelan, who is working to keep Griffin out of any folksinger ghetto. "I'm hoping to avoid that by saying that Patty is an artist," he says. "She's a singer and a songwriter, and this is a

presentation of the music at this point and time." Although Phelan first heard Griffin's demo much as it is presented on the release, at one time the label put her in the studio with a band and producer. In the end, though, Phelan says, "what we consistently came up with was that the strongest, most powerful, most honest and true presentation of Patty Griffin was her and her guitar."

Which plays right into the label's, and Griffin's, touring philosophy. In fact, when asked what would help break Griffin, Phelan answers with a laugh, "Touring, and I think some touring, and then more touring after that." Which, as it turns out, is just fine with the singer. "I'm hoping for a real grassroots kind of thing," she says from her New York hotel room. "I think the way for me to get this record to people is to play for them live, and I'm ready to do that."

Rick Stone, A&M's senior VP of promotion, adds, "When I think of Patty in this particular instance of her relationship with the marketplace, I

(Continued on page 93)

Luther Allison Tops 17th Handys Guitarist Wins 5 Awards At Ceremony

MEMPHIS—Singer/guitarist Luther Allison enjoyed a five-award triumph at the 17th annual W.C. Handy Awards, the blues world's equivalent of the Grammys, held at the Vincent De-Frank Auditorium here May 2.

The Handys, which honor prominent performers in the genre, are presented by the Blues Foundation, the Memphis-based nonprofit organization.

During the 3 1/2-hour show, Allison, a Chicago-bred veteran who resides in Paris, snared trophies for blues entertainer of the year, contemporary blues male artist of the year, blues instrumentalist (guitar), contemporary blues

album of the year (for the Alligator release "Blues Streak"), and blues song of the year (for "Cherry Red Wine").

Allison, who seemed genuinely abashed by the landslide, celebrated his awards with a forceful and lengthy live performance with his band.

The show also featured a rare appearance by 86-year-old bluesman Yank Rachell, the former partner of the late Sleepy John Estes, who played with a jug band led by John Sebastian.

Guitarist Coco Montoya, an obvious favorite of the audience at the show,

(Continued on page 92)



ALLISON



R.I.P. Ogre, singer of American Recordings industrial act Skinny Puppy, is resting with his pet possum, Merrick, after being presented with his Heatseekers T-shirt. The shirt was given to the now-defunct band in recognition of its latest (and last) effort, "The Process," which reached No. 1 on the Heatseekers chart for the week ending March 16. (Photo: Alison Leigh/BPI)

April Certs Mark Milestones For Alanis, Beatles

BY CHRIS MORRIS

LOS ANGELES—An April certification from the Recording Industry Assn. of America for sales of 8 million units of "Jagged Little Pill" proved to be no bitter pill for Alanis Morissette, whose Maverick/Reprise/Warner Bros. set hit yet another landmark level last month.

The Canadian singer's U.S. debut now matches the certified sales level of Mariah Carey's self-titled 1990 Columbia. (Continued on page 81)



EXECUTIVE TURNTABLE

RECORD COMPANIES. Tom Corson is appointed VP of marketing for Columbia Records in New York. He was VP of marketing at Capitol Records.

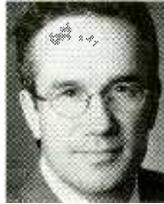
Michael Omansky is named VP of strategic marketing for RCA Records in New York. He was president of Worldwide Entertainment Marketing.

PolyGram Holding in New York appoints Mark Williams VP of international. He was managing director of Vision Music.

Jayne Grodd is promoted to VP of A&R administration for EMI Records in New York. She was senior director of A&R administration.

Steve Wilson is promoted to VP of A&R and product development at K-tel Records in Minneapolis. He was director of product development.

Rhino Entertainment in Santa Monica, Calif., promotes David Dorn to senior director of media relations.



CORSON



OMANSKY



WILLIAMS



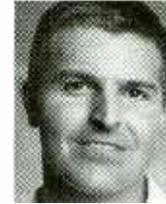
GRODD



WILSON



DORN



MAFFEI



BOOTH

He was director of media relations for Rhino Records.

Tom Maffei is named senior director of crossover promotions at Elektra Entertainment Group in New York. He was national director of crossover promotion.

Capitol Records in Hollywood, Calif., names Tripp DuBois director of marketing and promotes Chris Innerst to manager of tour marketing and artist development and Robin Gerber to coordinator of tour marketing and artist development. They were, respectively, director of mar-

keting for Polydor/Atlas and marketing assistants.

Jive Records in New York promotes Kendel Mason to associate director of artist relations and Kelly McCoy to associate director of video promotion, and names Jackie Murphy senior director of the art department and Toi Green manager of soundtracks and licensing opportunities. They were, respectively, manager of artist relations, manager of video promotions, art director/administrator at RCA Records, and A&R coordinator/scout for Mercury

Records. Arista Nashville promotes Deb Markland to manager of marketing and product development. She was manager of product development.

PUBLISHING. Ann Booth is promoted to VP of executive administration and special projects at BMI in New York. She was assistant VP of executive administration.

Jeff Blue is promoted to creative director, West Coast, for Zomba Music Publishing in West Hollywood, Calif. He was creative manager.

RELATED FIELDS. The Recording Industry Assn. of America in Washington, D.C., promotes Neil Turkewitz to executive VP of international, Jennifer L. Bendall to senior VP of government affairs, and Paul Russinoff to associate general counsel/director of state relations. They were, respectively, senior VP of international, VP of government affairs, and assistant general counsel/director of state relations.

Tony Baylis is appointed executive VP/COO at Balmur Entertainment in Toronto. He was CFO for Skyvision.

Me'Shell Seeks 'Peace Beyond Passion' Her New Maverick Set Tackles Tough Issues

BY JIM BESSMAN

NEW YORK—Me'Shell Ndegéocello achieved both critical acclaim and high visibility with her provocative 1993 Maverick Records debut, "Plantation Lullabies."

Her profile rose even higher when her striking 1994 duet with John Mellencamp, "Wild Night," reached No. 3 on Billboard's Hot 100 Singles chart.

With the June 25 release of her sophomore album, "Peace Beyond Passion," Maverick is looking to expand upon Ndegéocello's genre-bending base with an album that continues to present the artist's upfront concerns. This time, she uses Biblical and religious references to address such issues as racism, sexuality, and spirituality. Three songs—including the daring first single, "Leviticus: Faggot" (see Dance Trax, page 26)—are titled after books of the Bible. Others, like "Mary Magdalene" and "God Shiva," invoke and involve religious figures.

"[This album's] not automatically formatable," admits Ndegéocello's manager, Benny Medina, "but we make no apologies."

Says Ndegéocello, "People might

be turned off because they think it's religious, but I hope they'll take time to listen [to the album] three times and read the lyrics before making their assessment."

Retaining "Plantation Lullabies" producer David Gamson, bassist Ndegéocello enlisted saxophonist Joshua Redman, organist Billy Preston, drummer Oliver Gene Lake, and guitarists Wendy Melvion, Wah Wah Watson, and David Fiuczynski.



NDEGÉOCELLO

Much of "Peace Beyond Passion" is a questioning of the world and how she fits in, Ndegéocello says. "'Faggot,' actually, is a self-criticism—me dealing with my own homophobia. Being bisexual myself, I find I have big problems around gay people, in that I don't fit in. But a lot of gay aesthetic I see filtered through white gay males, which I feel alienated from."

Ndegéocello also felt a sense of alienation during her successful but personally unsatisfying European tour for "Plantation Lullabies." The tour caused her to realize she needed

to make some changes before embarking on the recording of "Peace Beyond Passion."

"[Clubs] were filled to the rafters in Paris, and then I'd get on the bus and feel crappy," she says. "But I was a totally different person at the time of the first album. I was constantly high, and then I quit taking drugs and wanted to make music to give myself a sense of self-respect and worth so people would love me and see me differently—but then I realized that only I could give myself what I wanted. I became severely depressed. Kurt Cobain's dying really affected me—I was actually thinking the same thing!"

(Continued on next page)



The Gold Standard. Members of No Doubt proudly display their gold records for their current Interscope album, "Tragic Kingdom." Shown, from left, are Tom Dumont and Gwen Stefani of No Doubt, Paul Palmer and Rob Kahane of Trauma Records, Tony Kanal of No Doubt, Ted Field of Interscope, and Adrian Young of No Doubt.

Lollapalooza, Stage Three; Label Executives Land Label Contracts

LOLLAPALOOZA, H.O.R.D.E. UPDATE: Lollapalooza has added a third stage this year, the indie stage, for bands on independent labels. Of course, the name is a bit suspect, since many of the bands are on record companies that are either owned or distributed by major labels. The indie stage lineup for the first half of the tour is Chune, Moonshake, Lutfisk, and Capsize 7. The second half will feature COWS, Long Fin Killie, Thirty Ought Six, and Varnaline.

Appearing on the second stage for the first half of the tour will be Girls Against Boys, Ben Folds Five, Cornershop, Satchel, You Am I, and Beth Hart. The second half will see Soul Coughing, Sponge, the Melvins, Ruby, Jonny Polonsky, and Low & Sweet Orchestra.

As a reminder, the main stage will feature Metallica, Soundgarden, Rancid, the Ramones, Screaming Trees, and Psychotica.

A number of acts have signed on for selected dates on the H.O.R.D.E. tour, including King Crimson, Nil Lara, and Super 8.

THE CHOSEN FEW: Tons of folks in the music industry play in bands, but few actually land label contracts. However, Ken Weinstein, director of publicity at Atlantic Records, and his band, You And What Army, have just released their debut, "Kinda Wanna," on Big Deal Records, while Luke Wood, a marketing exec at Geffen Records, and his outfit, Sammy, have just come out with their Geffen debut, "Tales Of Great Neck Glory."

"Kinda Wanna" careens wildly around pop corners at high speed, grabbing at sign posts from past pop greats and delivering such quirky, tasty treats as "Scar" and "Better Living Through Chemistry." Weinstein provides vocals and bass.

Sammy's release focuses on the band's obvious influence, the Velvet Underground, and is denser and slightly tougher to wade through than You And What Army. Wood plays guitar and bass and sings backup.

CELEBRATIONS: Green Linnet Records will hold a 20th-anniversary bash at New York's Bottom Line nightclub May 25. Sponsored by local station WFUV and hosted by Fiona Ritchie of NPR's "The Thistle And Shamrock," the evening will feature performances by Patrick Street, the House Band, Andy M. Stewart, and Martin Hayes. The anniversary will also be marked by a two-CD Celtic retrospective to be released in July... A benefit will be held for God's Love We Deliver, a favorite charity of David Geffen, on Monday (13) at Sullivan's in

New York. Among the hosts will be Sullivan's co-owner and David Letterman band leader Paul Shaffer and Mercury Records president/CEO Danny Goldberg.

STUFF: Tom Petty has written six songs and the score for the new Edward Burns movie, "She's The One." Among the new tunes for the summer flick is a song called "Angel Dream"...

Carly Simon has signed a children's book deal with Simon & Schuster, the publishing firm her father co-founded in 1924. Oddly enough, Carly was previously with competitor Doubleday Books, where she was edited by Jacqueline Kennedy Onassis. Simon's book, "Midnight Farm," will come out in June 1997... Capitol Records has created a tour-marketing and artist-development division that will operate through the marketing department. The division

will be overseen by newly hired director of marketing Tripp DuBois, who will report to VP of marketing Rob Gordon.

Prior to heading out on the H.O.R.D.E. tour, Rusted Root will wrap up the recording of its second Mercury album, which is produced by Jerry Harrison... Sonic Youth, Cypress Hill, Peter Dinklage, and Smashing Pumpkins are among the acts whose cartoon likenesses will appear on the Sunday (19) finale of "The Simpsons." The episode has been dubbed "Homer-palooza."

CATCHING UP: Although it has been rumored for weeks, Mercury has officially announced its joint venture with Nashville-based Capricorn Records. Capricorn previously was distributed by RED and, before that, WEA. The first releases to funnel through the Mercury/PGD pipeline are albums from Syd Straw (Billboard, March 30), the Fiji Mariners, and the Ugly Americans, a band whose Giant debut never came out last year and who has now inked with Capricorn... A few weeks ago, we referred to Christopher Franke as a current member of Tangerine Dream; in reality, Franke is no longer with the group.

ON THE ROAD: Wayne Kramer will tour with the Supersuckers until the end of the month... The Fabulous Thunderbirds will tour Europe before returning to the States to kick off the Barn Burner tour with Buddy Guy and Joe Cocker... Radiohead has been tagged by Alanis Morissette to open her August amphitheater dates in the U.S... Ho-hum is on a club tour in support of its Universal Records debut, "Local"... Alejandro Escovedo is on tour through June.

Cher Changes Approach For Her 'Man's World' On Reprise

BY JIM BESSMAN

NEW YORK—There's one problem Reprise Records doesn't have regarding Cher's label debut, "It's A Man's World": introducing her to consumers.

"It's Cher!" says Craig Kostich, Reprise senior VP of artist development/creative marketing. "Everybody knows her. It just comes down to making her record work in the marketplace."

"It's A Man's World," which comes out domestically June 25, is Cher's first U.S. album since her 1991 Geffen outing "Love Hurts"; the release has already tested successfully in the U.K., a traditional stronghold for Cher. There, the album's spring release spawned two top 10 singles: a cover of Marc Cohn's "Walking In Memphis" and "One By One," which she co-wrote with Anthony Griffiths.

For Cher, the album was a chance to break from her past records and challenge herself.

This album, she says, "was me experimenting with me. I didn't want to sound like I've always sounded on records, because I'm kind of bored with it. Some songs, like [1989 hit] 'If I Could Turn Back Time,' I like, but on a lot of albums, I think I'm kind of pukey! The problem with having a really distinctive voice is that if you like it, great, but if not, people can't stand [your album], and you're blown out of the water after the first three

songs."

Cher tried to make her voice sound different on "It's A Man's World." "I worked really hard to have more control and not use my vibrato and other things I didn't like about my voice," she says. "It's still me—you know it's me, and there's no getting around it. But on some songs, like 'One By One' and 'The Gunman,' you don't know it's me right away."

Besides cutting back the vibrato, Cher exults over hitting higher registers and "just singing straight, which I could never do."

Her style shows on "One By One," which will be the first U.S. single. The song is already getting major play at clubs, thanks to Junior Vasquez's import single remix. Kostich notes that radio station WKTU New York has since picked up on it and that Reprise, which has sent 12-inches of the Vasquez remix to dance clubs, will service promos to other dance-leaning top 40 formats as well.

On Tuesday (14), the label will target top 40, AC, jazz/AC, and top 40/rhythm-crossover stations with a promotional CD pairing the album version of "One By One" with a radio edit featuring rap legend Melle Mel. A commercial CD-5 has four Vasquez mixes, the Mel mix, and "I Wouldn't Treat A Dog (The Way You Treated Me)," which is on the album in the U.K. but not in the U.S.

The commercial CD/cassette singles have two versions of "One By One" and "I Wouldn't Treat A Dog (The Way You Treated Me)." "There's something for everyone," says Kostich.

The domestic album version, as

(Continued on page 15)



CHER



by Melinda Newman

Pete Droge Finds A Permanent Band

American Recordings Singer/Songwriter Assembles Sinners

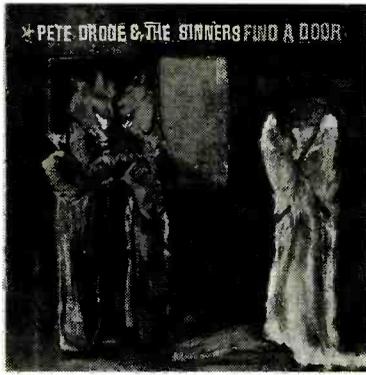
■ BY DOUGLAS REECE

LOS ANGELES—On "Find A Door," Pete Droge's second album for American Recordings that is due June 25, the Seattle-based singer/songwriter has found a new confidence and comfort level.

Droge says such factors as working with producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots) for the second time, touring, and having a set band contributed to a more self-assured and relaxed approach during recording.

"It felt different, having already been around the block once before," Droge says. "I felt more comfortable in my skin, and having toured for a year and a half definitely helps you find new life experiences to draw on for songs."

The album, credited to Pete Droge & the Sinners, confirms that he now has a permanent band. In the lineup are guitarist Peter Stroud, bassist Dave Hull, drummer Dan McCarroll, and vocalist/percussionist Elaine Summers, who sang background



vocals on Droge's last album, "Necktie Second."

Says Droge, "With the last record, there was this impression of me as a sort of roaming singer/songwriter troubadour, which was true in a sense. I was searching for a rock band, and now, with the Sinners, I have that."

"People listening to the new record will get the sense that there's far more to focus on now than just me as the singer/songwriter," he

adds. "A lot of the reasons this album will work, if it indeed does work, is due to the strengths of all five of us."

For the album, which was recorded in Atlanta, Droge also enlisted the help of session horn players and a gospel pianist, the Rev. Oliver Wells.

"It was fun for me to experience the session-cat sort of thing and have these consummate professionals come in. It made me feel like what I was doing was somehow more professional or legitimate," quips Droge, whose songs are published by EMI Music.

According to Peter Rauh, product manager at Warner Bros.—which is working with American on the project—the addition of the Sinners will change the focus of the marketing plan for Droge.

"In the most immediate sense, I think just crediting the album to the band as a whole and putting more emphasis on the act for their first video shows how we are going to be shifting the imaging to reinforce that [Pete] is working full time with the band and the band is a big part of what he is all about right now."

The clip Rauh refers to will be for the album's first single, "Mr. Jade." It will be directed by Martyn Atkins, who lensed the Tom Petty clip "You Wreck Me." Droge was introduced to Atkins while opening for Petty during his "Wildflowers" tour.

Rauh says "Mr. Jade" will be released to triple-A, mainstream rock, and modern rock stations May 28. He says "Mr. Jade" was chosen as the single because of its aggressive sound and the labels' desire to place more emphasis on mainstream rock radio.

On the new album, Droge revisits the familiar folk/country rock territory explored in "Necktie Second" but increases the tempo and beat on several tracks.

Rauh says Droge will be promoted to radio as a crossover artist. "I think Pete is made for radio right now. There's no doubt that a number of bands, Hootie & the Blowfish being in the forefront, have revitalized the broad-based, accessible artist. I think Pete's a great, contemporary singer/songwriter whose music is very immediate."

Modern rock WOXY Cincinnati music director Dorsie Fyffe is confident the new album will find an audience. "I consider Pete Droge a better representation of the softer-sounding roots-rock type of musician than many artists," Fyffe says. "He's a great singer/songwriter, and on the merits of that, I think [the album] will probably [do well]."

For Droge, a return to softer rock tunes comes after years of being overlooked by label executives seeking more aggressive-sounding acts.

"Having cut my teeth in the Seattle club scene when just about every band in town got a record deal but me, I'm not all that swayed by what's popular, and I have a hard time putting anybody in a category," he says. "But, yeah, I see a lot more music that isn't hard rock beginning to reach people."

(Continued on page 21)

Epic's Screaming Trees Remain Evergreen On 'Dust'

■ BY BRADLEY BAMBARGER

NEW YORK—After a troubled four-year absence, Screaming Trees make a robust return with "Dust," a characteristically artful offering of metallic psychedelia and Doorsian introspection.

Due June 25 from Epic, "Dust" could be the first album to realize the commercial potential of this seminal Seattle band. Although Screaming Trees' last album, "Sweet Oblivion," was one of the best records to come out of the Northwest, its sales fell short of those of the group's more illustrious brethren.

Issued in 1992, "Sweet Oblivion" was a grand leap in sound and vision from Screaming Trees' fine first Epic album, "Uncle Anesthesia," and their strong '80s releases

on SST and Sub Pop. But, released before the proliferation of commercial alternative radio, the art of "Sweet Oblivion" wasn't matched by its commerce. The album has sold 310,000 copies, according to SoundScan. The band's most extensive exposure came from the inclusion of the album track



SCREAMING TREES

"Nearly Lost You" on the platinum-plus "Singles" soundtrack.

This time, Screaming Trees have the advantage of promoting their new album as part of this year's Lollapalooza lineup, playing on a bill that includes Soundgarden and

(Continued on page 21)

ME'SHELL SEEKS 'PEACE BEYOND PASSION'

(Continued from preceding page)

"So this album came out of confusion: I wanted and needed to find a reason to live, and now I realize I love music and making music, and that's what brings me joy—not all the narcissistic stuff that accompanies it, like fame and money. So I hope that people will hear the growth musically and lyrically—and personally."

Medina also hopes listeners will be open-minded, especially regarding "Leviticus: Faggot," which goes to R&B and top 40/rhythm-crossover radio formats May 21.

"Whether or not people agree with it, it won't go unnoticed," says Medina, noting that the single "crosses a lot of boundaries" in dealing with tolerance of people's differences. "To come out with a record like this may be controversial, but when we played it for key major-market radio programmers, they said they loved it, it's 'in the groove and says something, and it's time our station started playing this message on the air.' Of course, we all have great trepidation, but are following our instincts and hope that radio now follows through."

To this end, Medina notes, no less than Maverick co-CEO Freddy DeMann has hit the road to personally lead the effort behind "Peace Beyond Passion."

"He's acting like the promo man he was at Elektra so many years ago and completely enjoying it!" says Medina. "It's like I sent a national promo man out to D.C., New York, Atlanta, and Chicago, hitting the branches, radio stations, and video outlets. It's the level of dedication to the record that we're really looking for, and he's getting instant and very positive feedback to Me'Shell's topical social commentary songs."

DeMann personally took the single to San Francisco powerhouse KMEL. "We said, 'Listen, this is what we want to come out with. Would you play a record named 'Faggot'? They said, 'Fellas, this is San Francisco!

Are you crazy?'" DeMann says.

But while DeMann anticipates success with R&B programmers who embraced Ndegéocello early on, his objective now is more multiformat airplay. "We never really went the alternative route on the first album, and in retrospect, I think we should have tried to get every color in the rainbow," he says. "So this time we've hired street teams for both alternative and urban and across the board to get awareness of the artist and the album. We want shows like [MTV's] '120 Minutes' or maybe have her guest-hosting on MTV and expose her to a new audience. We even want beauty parlors to play the record, so it's a very exciting project for us."

Furthering the multiformat promotion, Maverick shipped an album sampler featuring the single and album tracks "God Shiva" and "The Way" to college, triple-A, R&B, pop, jazz/AC, jazz, and hip-hop formats last week. "With a record like this, we may not get 100% on every panel, format, or buyer, but various pockets will take a chance—both trade and consumer," says Medina. He adds that those Ndegéocello fans "who understand a variety of different lifestyles and her musical edge will be pleased."

Other promotional activities, DeMann reports, include a "very aggressive" retail campaign, with stickers and snipes, initially aimed at 10 major markets. A video for "Leviticus: Faggot" was shot May 2 by director Kevin Bray.

DeMann adds that Ndegéocello, who is booked by the Creative Artists Agency, will commence a 10- to 12-city club tour two weeks ahead of the album's street date. "I just got back from Europe and played the album for our companies there, and they all went nuclear and are sending long-lead [foreign] press to the [domestic] club tour," he says.

Ndegéocello is also appearing on the upcoming H.O.R.D.E. tour.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Kemper Arena Kansas City, Mo.	May 2-5	\$1,228,400 \$18.50	66,400 four sellouts	Varnell Enterprises
ROD STEWART	General Motors Place Vancouver	April 15	\$658,778 (\$893,303 Canadian) \$55/\$45	17,202 sellout	MCA Concerts Canada
BOB SEGER BONE PONY	Bradley Center Milwaukee	April 27	\$484,709 \$30/\$25	17,208 19,324	Cellar Door
GARTH BROOKS	Bramlage Coliseum, Kansas State University Manhattan, Kan.	April 26-27	\$474,246 \$18.50	26,419 two sellouts	C&M Prods.
BOB SEGER BADLEES	McNichols Sports Arena Denver	April 24	\$455,155 \$30/\$25	15,682 16,530	Fey Concert Co.
BUSH GOD GOO DOLLS NO DOUBT	Red Rocks Amphitheatre Denver	May 4-5	\$432,464 \$23.65	18,286 two sellouts	Fey Concert Co.
ROD STEWART	Canadian Airlines Saddledome Calgary, Alberta	April 12	\$406,265 (\$550,895 Canadian) \$55/\$45	18,153 17,000	MCA Concerts Canada
REBA MCGENTIRE BILLY DEAN	Centrum In Worcester Worcester, Mass.	April 21	\$385,360 \$40/\$29	12,150 sellout	Starstruck Promotions
ROD STEWART	Edmonton Coliseum Edmonton, Alberta	April 13	\$347,721 (\$471,510 Canadian) \$55/\$45	8,638 17,000	MCA Concerts Canada
R. KELLY LL COOL J KSCAPE SOLO	Kiel Center St. Louis	April 20	\$343,897 \$27.50/\$24.50	13,500 sellout	Steve Litman Fox 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)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MILWAUKEE: The Mosleys never imagined that "Thalia," a song from their new CD, "Stu," would find its way to its namesake, **Thalia Assuras** from the late-night "ABC World News Now" program. But after a band member's sister mailed "Stu" to ABC, the network took note. ABC sent a crew to Milwaukee to shoot a Mosleys video with live footage and scenes of the insomniac band watching Assuras' show. It was one incident among many in a good year for the Mosleys, local heroes who pack Milwaukee's Linne-mann's club with a Thursday night residency. (The steady fan base bought out the first pressing of their self-titled debut CD last year.) The band recently opened a short stretch of the **BoDeans'** tour. Its members are diffident about stardom, but the jangly pop-rock trio's bittersweet **Beatles**-style melodies and interesting lyrics have nevertheless won it some out-of-town fans; the Mosleys have opened for **NRBQ** a couple of times and received airplay on **WHBR** Chicago. And **Urge Overkill** producer **Kramer** liked "Stu" so much after listening to a promo copy mailed by the band that he took the Mosleys into his New York studio at the end of April to record demos. Contact **Mike Frederickson** at 414-372-6768.



THE MOSLEYS

DAVE LUHRSEN

WASHINGTON, D.C.: Diversity is the second thing you notice about **Sorry About Your Daughter**. The first is the band's sense of community, level of maturity, and philanthropic lean. "If you want to be a good leader, you have to learn from one," says **SAYD** vocalist **Glenn Hall**, who claims D.C. hardcore god **Ian MacKaye** of **Fugazi** as his mentor. "One of the best things about the band taking off is what it does for those who come behind us. We want [the band] to reflect positively on the community." Part of that positivism resides in **Diesel Boy Records**, a label originally started by Hall to release product by **SAYD**. Since then, **Diesel Boy** has put out records by other local acts. "Because **SAYD** is enjoying



SORRY ABOUT YOUR DAUGHTER

some success, I've been able to start my own company—one that other bands can use as a steppingstone. Through **Diesel**, they can learn the business on this level, then move on," says Hall. **Sorry About Your Daughter** also features guitarist **Jeff Aug**, drummer **Tony McGhee**, and bassist **Aaron Wertlieb**. Their 1994 release "Aquarium Center," produced by renowned D.C. hardcore

scenester **Don Zientara**, has combined domestic and overseas sales just shy of 10,000 units. The follow-up sets, "Face" and "Six Bucks" (whose title reflects its price, in fine **Fugazi** fashion), have attained combined sales of nearly 5,000 units in just six months of release. And while the band may count **Fugazi**, **Shudder To Think**, and **Government Issue** among its influences, there is no doubt that it has come up with a sound all its own—and one as disparate as the roster of acts with which **SAYD** has appeared: **Oingo Boingo**, **Body Count**, **Too Much Joy**, **Lenny Kravitz**, and **Collective Soul**. The band has received support from **WWDC** Washington, D.C., where **SAYD** placed tunes in the top five; **WHFS** Washington, D.C./Baltimore; and from college radio from New York to North Carolina. Contact **Diesel Boy Records** at 301-738-9142.

J. DOUG GILL

WILMINGTON, N.C.: The sound of the surf will compete with the sound of music during the Mid-Atlantic Sound, Surf & Skate Symposium, held June 6-8 at the Coastline Convention Center here. The event will feature three days and nights of performances by signed and unsigned talent, seminars, panels, and exhibits, as well as surfing and skateboarding demonstrations and the requisite industry golf tournament. Among those enlisted for panels are **Hootie & the Blowfish** manager **Rusty Harmon**, **Atlantic Records'** **Tim Sommer**, **Evan Lamberg** of **EMI Publishing**, **Diane Snyder** and **Jonathan Love** of **ASCAP**, **Kathleen Murphy** of **Hollywood Records**, and **Andy Gould** and **Walter O'Brien** of **Concrete Management**. More than 100 bands are expected to perform in seven local clubs. For more information, call 910-256-1119.

MELINDA NEWMAN

CHER CHANGES HER APPROACH FOR HER 'MAN'S WORLD' ON REPRISE

(Continued from page 13)

noted, varies slightly from the **WEA** U.K. disc in terms of track listing and production credits, mainly because producer **Sam Ward**, who recut the radio-friendly "One By One" for the U.S. album, was brought back to remake three other tracks on the domestic release in order to maintain consistency. Otherwise, the U.S. album retains the producers of its import counterpart: **Christopher Neil**, **Stephen Lipson**, **Greg Penny**, and **Trevor Horn**.

Also carrying over is the striking cover art, showing **Cher** from the waist up in a silk slip holding an apple and draped by a boa constrictor. The initial CD run will feature a four-color holographic image of **Cher** on the surface of the disc itself.

Kostich says that a standup is going to retail, along with prerelease die-cut counter cards spelling out **Cher's** name in multicolored letters with album info beneath. Aggressive retail campaigns, he adds, are rolling out at **Musicland**, **Transworld**, **Blockbuster**, and other chains.

A video is in the works for "One By One," perhaps with involvement from **Cher's** daughter **Chastity Bono**.

"Chastity's involved with human rights campaigns," says **Kostich**, "and the song has a lot to do with accepting and loving each other and overcoming problems one by one." The song, he adds, shows **Cher's** serious, politically conscious side.

"Another marketing goal is to show the depth of **Cher**, as an artist and as a person," **Kostich** continues. This concern is shared by **Liz Rosenberg**, senior VP of **Warner Bros. Records**, who is handling **Cher's** publicity.

"There's so much more to her than her tattoos and hair-conditioner endorsements," says **Rosenberg**. "When you mention her name, people have an instantaneous reaction, but they often forget that she's had an enormously successful musical career."

Rosenberg, who is fielding interview requests from top publications, says that initial media response to the album has been positive. "[The album] is more romantic and dreamy than usual, which is a reflection of the songs she has chosen," **Rosenberg** says.

As for album content, **Cher** says, "It's kind of a sad record," reflective of her mood during the recording of the project.

"I have two speeds—really sad and kick-ass—but this is a bittersweet kind of album," she continues, noting that it follows a six-year period of relative inactivity—the first time she hasn't worked constantly since she was 16. "I've been doing this for 32 years now," she adds, pointing to her new cover of the **Walker Bros.'** 1966 hit "The Sun Ain't Gonna Shine (Anymore)" as proof. "I was there when it hit the first time. **Sonny** and I played with them on TV."

Her remake, she notes, came out of her conceit of covering men's songs from a woman's point of view; others on the album include "Walking In Memphis," **Don Henley's** "Not Enough Love In The World," and **James Brown's** "It's A Man's, Man's, Man's World." "I didn't want to go that far and tackle **James Brown**, but it was [**WEA** U.K. chief] **Rob Dickins'** idea, and [**Lipson**] forced me!"

Cher chose **Lipson** along with several other producers to record tracks for the album because, she says, "I don't like working with just one producer. I like the idea of producers picking songs they like, because that way they do their best job on the songs they pick, whereas if they do the whole album, it seems that they only love their songs, and the rest they just do."

An admitted "show person," **Cher** anticipates touring behind her new album, pending word on prospective acting/directing work. Her first directorial effort, one part of the upcoming **HBO** trilogy "If These Walls Could Talk," is about abortion in the U.S.

"It seems like I should have enough time for both music and films, but one usually ends up taking the back seat," she says. She has, however, committed to performing at summer radio benefit concerts presented by **WXKS** Boston, **KHKS** Dallas, and **KISS** Los Angeles.

Billboard

HONKY-TONK BEAT: NASHVILLE'S LOWER BROADWAY
Dial BR5-49 For Alternative Country

Way before "The New York Times," "USA-Today" or even the "Nashville Tennessean" acknowledged the transformation of Lower Broadway into Music City's hippest new boot-stomping neighborhood, the throb of BR5-49's honky-tonk beat could be found on page one of BILLBOARD.

Long before "Spin" or "Rolling Stone" examined the exploding Chicago music scene, the "Chicago Reader," "Chicago Sun-Times" and "Chicago" Magazine all acknowledged BILLBOARD as the publication that first proclaimed, "Welcome to the new capital of the cutting edge."

Billboard

CHICAGO: CUTTING EDGE'S NEW CAPITAL
Burning Rock, Rap, & Dance Scenes Help To Dispel Myth Of The 'Second City'



Logan Mends Broken Spirits In 'Bulk'

Jack Logan's new album, "Bulk," is a collection of songs that explore the complexities of love and relationships. The album features a mix of genres, including rock, pop, and soul. Logan's lyrics are deeply personal and often deal with themes of heartbreak and self-discovery. The album is a testament to his growth as an artist and a man.

Pam Tillis' Talent: Telling It Like It Is

Pam Tillis is a true talent, known for her honest and straightforward lyrics. Her music is a reflection of her life and experiences, and she has a unique ability to connect with her audience. Her album "Telling It Like It Is" is a collection of songs that showcase her talent and her ability to tell a story through her music.

Goo Goo Dolls' Blue-Collar Guts

The Goo Goo Dolls' album "Blue-Collar Guts" is a collection of songs that explore the struggles of everyday life. The album is a testament to the band's ability to write relatable and powerful songs. The album is a collection of songs that showcase the band's talent and their ability to connect with their audience.

Morissette's 'Jagged' Self-Healing

Alana Morissette's album "Jagged" is a collection of songs that explore the complexities of love and relationships. The album is a testament to her growth as an artist and a woman. The album is a collection of songs that showcase her talent and her ability to connect with her audience.

Liz's 'Guyville': All Is Phair In Love

Liz Phair's album "Guyville" is a collection of songs that explore the complexities of love and relationships. The album is a testament to her growth as an artist and a woman. The album is a collection of songs that showcase her talent and her ability to connect with her audience.

Heartsounds: Nyman's 'Piano' Music

Sarah McLachlan's album "Piano" is a collection of songs that explore the complexities of love and relationships. The album is a testament to her growth as an artist and a woman. The album is a collection of songs that showcase her talent and her ability to connect with her audience.

'Relish': Osborne's Lives Of Saints

Tracy Bonham's album "Lives Of Saints" is a collection of songs that explore the complexities of love and relationships. The album is a testament to her growth as an artist and a woman. The album is a collection of songs that showcase her talent and her ability to connect with her audience.

Tracy Bonham's Feast Of 'Burdens'

Tracy Bonham's album "Feast Of Burdens" is a collection of songs that explore the complexities of love and relationships. The album is a testament to her growth as an artist and a woman. The album is a collection of songs that showcase her talent and her ability to connect with her audience.

Even before Alanis Morissette, Liz Phair, Jack Logan, Pam Tillis, the Goo Goo Dolls, Sarah McLachlan, Michael Nyman, PJ Harvey, Rage Against The Machine, Joan Osborne and Tracy Bonham had released their breakthrough albums, the remarkable repercussions of each of these projects were foretold in BILLBOARD's "Music To My Ears" column.

Billboard



Long before critical and commercial attention were showered on rising new acts like Nil Lara, the Verve Pipe and the Nixons, "the BILLBOARD Report" and BILLBOARD's "Continental Drift" column on unsigned acts and regional scenes had nominated these artists for success.



Well before "Entertainment Weekly" or "Goldmine" had featured the quirky international groundswell of interest in "space age bachelor pad music," that resurrected phenomenon had been shaken and stirred on the cover of BILLBOARD.

Before Buddy Guy and Joni Mitchell gained overdue recognition via recent "Grammy Awards," both underappreciated performers were accorded BILLBOARD's highest honor for distinguished creative achievement, the Century Award.

We hear the future.™

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	1	BOB MOULD	BOB MOULD
2	2	9	GRAVITY KILLS	GRAVITY KILLS
3	1	26	KENNY WAYNE SHEPHERD	LEDBETTER HEIGHTS
4	1	1	MINDY MCCREADY	TEN THOUSAND ANGELS
5	3	6	MARK KNOPFLER	GOLDEN HEART
6	5	4	JO DEE MESSINA	JO DEE MESSINA
7	7	6	GOLDFINGER	GOLDFINGER
8	1	1	TINA ARENA	DON'T ASK
9	6	3	PLANET SOUL	ENERGY + HARMONY
10	11	6	THE VERVE PIPE	VILLAINS
11	17	4	DISHWALLA	PET YOUR FRIENDS
12	12	7	DJ KOOL	(LET ME CLEAR MY THROAT)
13	4	8	CHANTAY SAVAGE	I WILL SURVIVE (DOIN' IT MY WAY)
14	9	5	BAHAMADIA	KOLLAGE
15	16	5	MAXWELL	MAXWELL'S URBAN HANG SUITE
16	15	9	CASSANDRA WILSON	NEW MOON DAUGHTER
17	8	30	DEBORAH COX	DEBORAH COX
18	19	3	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)	LIVE! THE REAL DEAL
19	14	26	3T	BROTHERHOOD
20	20	10	THE SUBDUDES	PRIMITIVE STREAK
21	10	20	LEE ROY PARNELL	WE ALL GET LUCKY SOMETIMES
22	18	32	JIM BRICKMAN	BY HEART
23	22	9	LUSH	LOVELIFE
24	27	3	THE REFRESHMENTS	FIZZY FUZZY BIG & BUZZY
25	21	12	2 UNLIMITED	HITS UNLIMITED

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	26	37	POINT OF GRACE	THE WHOLE TRUTH
27	1	1	INTOCABLE	LLEVAME CONTIGO
28	13	4	OLGA TANON	NUEVOS SENDEROS
29	25	12	RICOCHET	RICOCHET
30	29	16	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS
31	23	7	BARENAKED LADIES	BORN ON A PIRATE SHIP
32	24	19	SON VOLT	TRACE
33	36	3	SOUTHERN CULTURE ON THE SKIDS	DIRT TRACK DATE
34	28	6	ART N' SOUL	TOUCH OF SOUL
35	42	30	MYSTIKAL	MIND OF MYSTIKAL
36	31	2	DAVID LANZ	SACRED ROAD
37	1	1	THE WHY STORE	THE WHY STORE
38	33	8	GARY CHAPMAN	SHELTER
39	1	1	SKINNY PUPPY	BRAP (BACK AND FORTH VOL. 3 & 4)
40	32	19	BONEY JAMES	SEDUCTION
41	30	21	JERALD DAEMYON	THINKING ABOUT YOU
42	34	15	JUNIOR BROWN	JUNIOR HIGH (EP)
43	35	19	TRU	TRUE
44	37	6	POE	HELLO
45	9	9	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR	STAND!
46	40	10	GEORGE HOWARD	ATTITUDE ADJUSTMENT
47	44	4	SHENANDOAH	NOW AND THEN
48	24	24	RAY BOLTZ	THE CONCERT OF A LIFETIME
49	49	38	THE IMMORTALS	MORTAL KOMBAT: THE ALBUM
50	45	8	SMOKIN' ARMADILLOS	SMOKIN' ARMADILLOS

POPULAR • UPRIISINGS

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

MOVING FORWARD: The Forward label is seeing some healthy results from the second phase of its marketing campaign for **John Wesley Harding's** "John Wesley Harding's New Deal," released in February on the Rhino imprint for new artists.



Sisterly Love. Singer/songwriter Kate Jacobs has turned her touching song "A Sister," from her "Sister" EP, into a children's book, "A Sister's Wish." Her Bar/None album is due May 21. Hyperion released the book in April. Jacobs will promote the book and EP during her summer tour, which includes book signings and acoustic sets at the Barnes & Noble in Paramus, N.J., May 22 and in New York June 22.

Since the campaign began in early April, coinciding with Harding's opening slot on the current tour of the **Band**, album sales have remained steady, while triple-A airplay has picked up. According to SoundScan, the album has sold more than 5,500 units.

The campaign entails the release of a limited-edition five-song EP, "Other People's Fail-

ure," the servicing of the title track to radio, and a new video for the album track "Cupid And Psycho." (That video is being used in lieu of one for "Other People's Failure" because the "Cupid" clip was already in the can.)

"Other People's Failure," which is also on the album, is the second single from the set and follows a good run at public radio and triple-A with "Kiss Me Miss Liberty."

"We wanted to save our money for the second single and its marketing," says **Jim Neill**, senior director of promotion at Forward/Rhino. "This way, we can get feedback from [the format] for the second single, which we suspected would be this one anyway."

The EP, which is sold only at shows and via Harding's fan club, also features three outtakes from the album and a live version of "When The Beatles Hit America," which was recorded at KSCA Los Angeles. The song had been a staple of Harding's live shows and was on the Sire sampler "Just Say Da."

"We did it as a gift for his loyal fan base," says Neill. "John Wesley Harding's New Deal" is also being sold during the **Band** dates, which wrap up May 26, with the help of local music retail outlets.

A few weeks after the **Band**



Handy Work. Founding member of Béla Fleck & the Flecktones **Victor Wooten's** first solo effort, **Compass Records' "A Show Of Hands,"** is gaining spins at public radio and jazz/AC stations. The bassist is playing nearly every day in May, either solo, with the Flecktones, or with **Larry Bright.**

tour ends, Harding will head out on the **Further Festival**, affectionately referred to as "Deadapalooza." The tour, which runs June 20-Aug. 4, is being put on by the **Grateful Dead** and Metropolitan Entertainment and features **Ratdog (Bob Weir, Rob Wasserman, Matthew Kelly, Jay Lane, and Johnnie Johnson), Mickey Hart's Mystery Box with Bruce Hornsby, Los Lobos, and Hot Tuna.**

Harding will be making the rounds at radio along the way and will again sell his records on-site. An upcoming broadcast on KSCA is being discussed as well, according to Neill.

"We're not going to give up," Neill adds. "I see a lot of majors drop the ball on a lot of bands. We take our new artists one at a time and take custom care of them."

SEEING RED: **Lady Red** is heating up with her self-titled debut on New Orleans-based **Hi-Powered**, formerly known as **Stepping on Toes.** For the week ending Saturday (11), the set is No. 62 on Top R&B Albums and No. 10 in the South Central Regional Roundup.

The New Orleans artist's career got a jump-start from **WQUE** in her hometown, which was the first R&B station to play her single

"Smokin' Them Trees." **Hi-Powered's Calvin Johnson** says the action on **Lady Red** is attracting major-label interest from A&M, Elektra, and Atlantic. **Lady Red** will perform club dates and radio shows in the Southwest this summer.

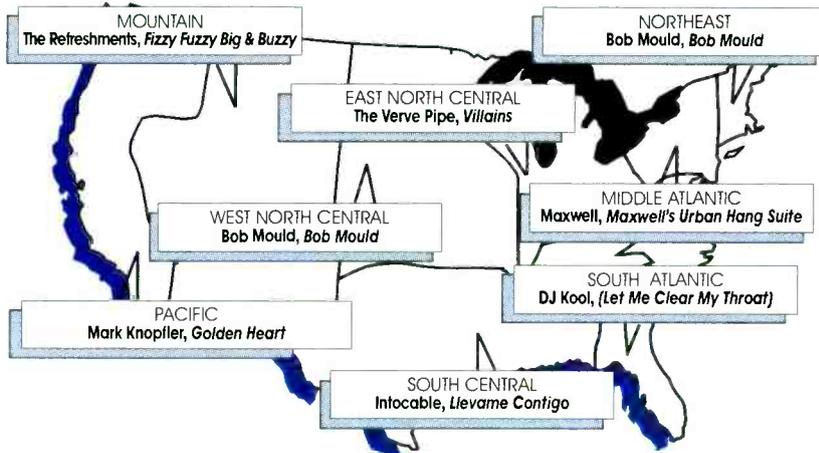
TUBE TIME: Canada's **Rankins** take over the U.S. small screen with numerous TV appearances in support of their latest **Guardian** set, "Endless



Divine Ditties. **Gods Child** heads out with **dada Thursday** (16) through mid-June, including a stop at modern rock **WMMS Cleveland's Buzzardfest Saturday** (18). The band's **Qwest/Warner Bros. debut, "Aluminum,"** streets **Tuesday** (14). "Need" will open the **Monday** (13) episode of "Melrose Place," while the non-album track "#1 Tough Punk" is in an upcoming movie about **Johnny Thunders** called "The Day."

Seasons." The band appeared on **TNN's "Wildhorse Saloon"** May 6 and 7 and will be on "CBS **Sunday Morning**" **Sunday** (12) and "Good Morning America" **Friday** (17). The band ends its mostly sold-out U.S. tour May 19.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Bob Mould Bob Mould	1. Maxwell Maxwell's Urban Hang Suite
2. Gravity Kills Gravity Kills	2. Bob Mould Bob Mould
3. Kenny Wayne Shepherd Ledbetter Heights	3. Mark Knopfler Golden Heart
4. Jo Dee Messina Jo Dee Messina	4. Goldfinger Goldfinger
5. Mindy McCready Ten Thousand Angels	5. Tina Arena Don't Ask
6. Tina & The B-Side Movement Salvation	6. Cassandra Wilson New Moon Daughter
7. The Subdudes Primitive Streak	7. Bahamadia Kollage
8. Mark Knopfler Golden Heart	8. Gravity Kills Gravity Kills
9. Ricochet Ricochet	9. Planet Soul Energy + Harmony
10. Goldfinger Goldfinger	10. Dishwalla Pet Your Friends

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the artists: cleveland lounge, cirrus, d'still'd, electric skychurch, elli mac, gypsy queens, keoki, oversoul 7, sound assembly, toledo, zen cowboys

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Confab Covers Urban Industry Issues Info, Advice Dispensed At Super Summit X

■ BY J.R. REYNOLDS

NASHVILLE—Independent urban retail's growing music presence, the continuing plight of black executives, and R&B radio's role in breaking non-traditional black music were key issues discussed at Impact's Super Summit X.

Held May 1-5 at the Opryland Hotel here, Super Summit X boasted its greatest attendance ever—more than 1,000 people, according to Super Summit conference producer/CEO Jules Malamud.

Despite occasional grumbles concerning the long distances between guest rooms and meeting rooms at the

hotel, conference-goers agreed that Super Summit X was "one of the industry's best sources for gathering news and information."

"We never set our sights on being the biggest conference," Malamud says. "We just wanted to be the convention that offered attendees the most quality and substance."

According to Malamud, retail attendance was at an all-time high, although an exact number was not available at press time. "We started working with the distribution companies about four years ago to help us in that regard, because we felt that retail's presence was key to rounding out this conference," he says.

The number of collective-bargaining cartels among independent urban retailers has grown steadily over the last few years, and while various regional coalitions have identified common concerns, the organizations are not without growing pains.

"We have [store owners] who want to join but are unable to because of the problem of growing too large too fast," says George Daniels, owner of Chicago-based George's Music Room.

Daniels said that breaking new product, product pricing, and developing closer relationships with one-stops are among the central issues of concern for such coalitions as Chicago's 25-member United Music Retailers.

In addition to general music-business issues, retailers addressed other topics. Lorraine Murphy, owner of Parkchester, N.Y.-based L.B.M. Records & Tapes, says, "One of the things we're looking at is a common vehicle for continuing education in the art of doing business. We're also looking at different employee benefits, such as health-insurance opportunities, that we might be able to provide through our coalitions."

Murphy is founder of the New York Metropolitan Independent Retailer Assn.

Some retailers said the time has come for labels to abandon marketing campaigns at a national level.

"Regionalization of music efforts is the best way for labels to go when marketing product," says David Dickerson, head of the 17-store Mid-Atlantic Retail Coalition in Washington, D.C. "They don't seem to understand that consumer tastes really do differ from region to region," he says.

Dickerson cites the East Coast-vs.-West Coast rap music rivalry as an example of in-fighting that should not even be an issue. "Tastes are different all around the country," he says. "In D.C., the kids are very informed about jazz, so a lot of hip-hop just doesn't work here."

Many label executives attending the conference shared a common concern regarding their struggle to maintain viability in the ever-changing business landscape. "There has to be a closer relationship between veteran executives and their younger counterparts," says Atlanta-based entertainment attorney Vernon Slaughter.

The former label executive shared similar sentiments during a panel hosted by Sista Friends, a coalition of African-Americans founded by women in the entertainment industry. Titled "You're Not Really In The Record Business Until You've Been Fired," the meeting explored issues surrounding the business' unstable employment environment.

The seminar was hosted by psychologist/motivational speaker Robin Smith and featured Super Summit event coordinator Cynthia Badie, artist manager Iris Perkins, and Slaughter as panelists.

Slaughter said he was encouraged by the many pairings of young and old executives but added that more needs to be done to strengthen black music's business infrastructure.

"[Veteran executive] Tony Anderson working with Jermaine Dupri's So So Def and [former Motown CEO] Jheryl Busby doing some things with Dallas Austin at Rowdy are moves that will do this business some good, because it [combines] creative enthusiasm with tested wisdom," said Slaughter.

Atlantic marketing and promotion senior VP Paris Eley said that black executives will move forward by acquiring as many transferable skills as possible. "Cross-training is the key to progressing in any business environment," he said. "Many of us need to take greater advantage of opportunities within and outside of the major-label system."

During a question-and-answer session with Arista president Clive Davis—who was honored with Impact's lifetime achievement award—the prolific executive blamed a shortage of winning records as the reason for black music departmental downsizing.

"It's the result of labels not producing hits," he told a capacity audience.

During the session, Davis criticized R&B radio for being too conservative

when programming songs by nontraditional-sounding R&B acts.

Eley was among the many conference-goers who were concerned about how to effectively market the growing number of rhythm alternative acts, such as Yeofi, a new artist on his label. "We'd love to get him on [R&B] radio and plan to hit colleges hard, along with participation in various community events," said Eley.

Impact's 1997 Super Summit XI conference will be held April 16-20 at the Fontainebleau Hilton Hotel and Resort in Miami Beach, Fla.



Whodidit? So So Def rap act Whodini takes a break in the studio with producer Jermaine Dupri during work on "Six," the act's sixth album, which is scheduled for release July 23. Standing, from left, are Whodini's Jailil and Ecstasy. Seated, from left, are So So Def president/CEO Dupri and Whodini's Grandmaster Dee.

Super Summit X Lives Up To Its Name; NAACP Honors Quincy Jones, Clarence Avant

A SUPER SUMMIT: Impact's Super Summit X was one of the most interesting and well-attended R&B music events of the year. Held in Nashville, the capitol of country music, the convention site was about the only thing that anyone complained about—it was just too big.

But that didn't stop people from finding one another. Actually, it was kinda' a pleasure to wander through the place, run into a familiar face, and strike up a conversation. And it was just that scenario that led to one of the most stimulating dialogs I've witnessed in quite a while.

Sometime after 1 a.m., while coaxing my tired dogs back from a Motown-hosted "PGD Zone" evening (which turned out the joint with performances by Johnny Gill, Horace Brown, Ladae, and Norman Brown), I ran into a trio of label execs kicking' it under the hotel's moonlit skylight.

After several minutes of obligatory banter and good-natured ball-breaking, the conversation turned to the business of music. The initial tone of the conversation was relaxed and introspective; but as subjects of increasing seriousness emerged, so did the heightened cerebral heat of this quorum.

The focused intensity of that discussion led to a couple of key points: the need to establish and maintain key self-empowering music-industry businesses, such as truly independent record companies and distribution systems, and the need to help black radio hold the line against the growing duopoly phenomenon, which, say independent R&B station owners, is driving black radio into the ground.

Perhaps the most important issue addressed—how black executives must communicate with one another more effectively in order to retard erosion of their veteran ranks—was the subject of microscopic examination.

Several important points were agreed upon during the impromptu, open-air meeting, which swelled from four to nearly two-dozen participants during my 90-minute stay. It will be interesting to see how much of the seed laid at that early-morn summit will bear fruit on the plains of R&B.

HISTORICAL PERSPECTIVE: The annual Living Legends Dinner, which was held May 1 at the Opryland Hotel, got the Super Summit off to a rousingly positive start. Living Legends Foundation chairman Ray Harris and president Jerry Boulding threw a top-flight reception and dinner for the top guns of the industry.

The evening honored six historically important figures from the radio, retail, and record industries. Honored from radio were Claude A. "B.B." Davis and

Eddie O'Jay, from the label side were Tom Draper and Warren Lanier, and from retail, Ted Hudson and the late Beverly Taylor, who died as the result of a stroke on April 19—less than two weeks before being honored.

Despite the tragedy, the evening was upbeat, and the various testimonials and acceptance speeches set the tone for the rest of the conference.

Credit New York-based event coordinator Cynthia Badie with making this evening run smoother than silk.

COMING UP: During the conference, I sneaked onto a street trolley filled with black radio programmers that traveled to the WEA branch in Nashville, where Atlantic Records held a miniature listening presentation for debut act the Braxtons.

The trio, comprising sisters of incredible LaFace vocalist Toni Braxton, sounds great. The act's yet-to-be-titled album is a stirring collection of mostly midtempo R&B tracks that, from the initial pass, should yield at least four singles. "So Many Ways" will be the debut single. Listen for it sometime in June, with the long-player to follow.



by J. R. Reynolds



ELEY



DAVIS

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'Killing Me Softly' and 'All the Things (Your Man Won't Do)'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the chart multiple times.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles by sales volume.

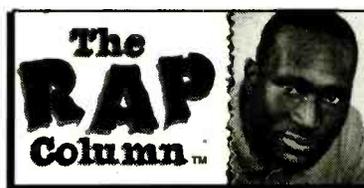
Records with the greatest sales gains. © 1996 Billboard/BPI Communications and SoundScan, Inc.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
LABEL & NUMBER/DISTRIBUTING LABEL					
★★★ No. 1/GREATEST GAINER ★★★					
1	1	—	2	THA CROSSROADS (C) (D) (T) RUTHLESS 6335/RELATIVITY	BONE THUGS-N-HARMONY 2 weeks at No. 1
2	2	2	11	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
3	3	1	13	5 O'CLOCK (C) (M) (T) (X) MCA 55075	NONCHALANT
4	4	3	11	DOIN IT (C) (D) (T) (V) DEF JAM 576120/MERCURY	LL COOL J
5	6	5	8	RENEE (FROM "DON'T BE A MENACE...") (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
6	5	4	11	WOO-HA!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
7	7	7	5	SCARRED (C) (T) LUTHER CAMPBELL 164000	LUKE
8	9	8	10	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	JAY-Z FEAT. FOXXY BROWN
9	8	6	11	1, 2, 3, 4 (SUMPIN' NEW) (C) (D) (T) TOMMY BOY 7721	COOLIO
10	14	12	15	GET MONEY (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
11	NEW ▶	1	1	HAY (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
12	13	16	3	THE WORLD IS A GHETTO (C) (T) (X) RAPA-LOT 38544/VIRGIN	GETO BOYS FEAT. FLAJ
13	10	10	10	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 980B3/AG	QUAD CITY DJ'S
14	12	11	4	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	KRIS KROSS
15	11	9	11	SOUL FOOD (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA	GOODIE MOB
16	17	14	8	MR. ICE CREAM MAN (C) (T) (X) NO LIMIT 53218/PRIORITY	MASTER P
17	15	15	9	SHADOWBOXIN' (C) (T) GEEFFEN 19396	GENIUS/GZA FEAT. METHOD MAN
18	18	28	4	TRES DELINQUENTES (C) (D) (T) PMP/LOUD-64526/RCA	DELINQUENT HABITS
19	19	20	7	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL
20	16	13	21	FU-GEE-LA (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	FUGEES
21	20	19	7	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	69 BOYZ FEAT. QUAD CITY DJ'S
22	21	21	18	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/CHIBAN	KILO
23	24	25	4	IF HEADZ ONLY KNEW... (C) (T) (X) PENDULUM 58549/EMI	HEATHER B.
24	23	17	10	ENVY/FIREWATER (C) (D) (T) VIOLATOR 1546/RELATIVITY	FAT JOE
25	25	18	12	AIN'T NO PLAYA (C) (M) (T) (X) CHRYSALIS 58528/EMI	RAPPIN' 4-TAY
26	34	35	4	PERFECT MATCH (C) (T) (X) LOUD 64532/RCA	CELLA DWELLAS
27	27	22	14	WHY YOU TREAT ME SO BAD (C) (D) (T) (X) VIRGIN 38529	SHAGGY FEAT. GRAND PUBA
28	33	27	23	BEWARE OF MY CREW (C) (D) (T) JAC-MAC 17722/WARNER BROS.	L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL
29	29	30	5	PO PIMP (C) (D) (T) CREATORS WAY 9604	DO OR DIE
30	39	45	7	HUSTLER'S THEME (C) (T) PROFILE 5449	SMOOTHE DA HUSTLER
31	32	37	7	DOE OR DIE (C) (T) (X) EMI 58398	AZ
32	28	23	8	SCANDALOUS (C) (D) (T) SICK WID IT 42366/JIVE	THE CLICK
33	31	26	17	UKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517/EMI	BAHAMADIA
34	36	32	3	THIS IZ REAL (C) (T) NOO TRYBE 38536/VIRGIN	SHYHEIM
35	30	24	40	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ ³ (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. LV.
36	26	—	2	OREGANO FLOW (C) (X) CRITIQUE 15571	DIGITAL UNDERGROUND
37	40	42	3	DOUBLE TROUBLE (C) WEEDED 20189/NERVOUS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
38	22	—	2	MOTHER'S PRAYER (C) CRITIQUE 15570	POPPA DOO
39	35	29	24	TONITE'S THA NIGHT (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	KRIS KROSS
40	37	36	14	SPACE AGE (C) (D) (T) SUAVE 1545/RELATIVITY	EIGHTBALL & MJG
41	41	31	13	PHYSICAL FUNK (C) (D) (M) (T) OUTBURST/DEF JAM 577794/MERCURY	DOMINO
42	38	34	20	FUNKORAMA (C) (M) (T) INTERSCOPE 98084	REDMAN
43	NEW ▶	1	1	WHEREVER YOU ARE (C) (T) (X) BLUNT 4920/TVT	MIC GERONIMO
44	43	43	3	SOUTHERN GIRL (C) (T) PRIORITY 53207	LIL H.D.
45	47	41	5	THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND	WC & THE MAAD CIRCLE
46	RE-ENTRY	11	11	KEEP IT REAL (C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA	JAMAL
47	44	38	28	DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL	THE PHARCYDE
48	49	46	3	MALIK GOES ON/HENNESSEE (C) (D) (M) (T) ROWDY 3-5058/ARISTA	MR. MALIK
49	46	44	32	CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA	GOODIE MOB
50	NEW ▶	1	1	FUNK WIT THAT (C) (T) (X) RHYTHM OF ATLANTA 3601	STAYHI

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.

Underground Mines Pop Culture



by Havelock Nelson

UNDERGROUND SOUND: Sci-fi movies, cartoons, car racing, and Parliament/Funkadelic stage shows are some of the things that inspired Ira "Smoothie" McLaughlin to form **Underground Movement**, a collective of unsigned rappers and musicians that is almost set to run.

Basically, Underground Movement is a costumed crew of midnight marauders who plan on cruising the streets of the big city in a souped-up car. "Before any of our records even come out, we're going to show up at parties or just pay visits to homeless shelters and hand out food wearing our gear," says McLaughlin.

The producer feels confident that his characters—the Grand Overlord, the Dominator, Evil Mum-Z, Ramsey the Butler, Nimrod, Jack Ruby, Dirty Rat Bastard, Dr. Boomshot, and Hellraiser—will garner attention, as well as provide rap music with shots of spunk. "Everything is so boring right now," he says. "I felt that if we could harness the excitement of American pastimes, like fast cars, professional wrestling, and science fiction, then combine them with special effects and funky rock-'n'roll, that would be a concept."

McLaughlin envisions the members of Underground Movement involved in comic books, TV, movies, and recreational games, as well as music. Musically, he says, the act is modeled after **George Clinton's P-Funk** organization as it will feature four blazing guitars in an army of restless renegade souls.

But will Underground Movement be a corny novelty for consumers? "We're going to play spooky funk," says McLaughlin. "If you like tight grooves and reality-based sci fi, you'll like us. The rappers are all credible."

Among the crew's aggressive songs are "Evil Time," an explanation of what Underground Movement is all about, and "Hot Rod Lincoln," which is about the group's wheels.

STUFF LIKE . . . **Wreckx-N-Effect's** next album, "Rap's New Generation," will drop July 2 on MCA. Songs include "Top Billin'," "Criminal Minded," "Tha Show," "Boomin' System," "Tha Vapors," and "So Whatcha Sayin'." While these titles may be familiar to hip-hop heads, they aren't covers. According to the label, the album's concept was for the act to pay homage to some of its favorite rap artists by adding creative twists to some of those artists' established lyrical themes . . . **The Zucker brothers**, who have scored as producer/directors of such films as "The Naked Gun," "Airplane!," and "Ghost," will next go looting for viewers with "High School High," a TriStar film starring **Jon Lovitz** and **Tia Carrere**. The flick is due to drop Aug. 16, and the accompanying Big Beat/Atlantic soundtrack will feature tracks by **De La Soul**, **Scarface**, **A Tribe Called Quest**, **Artifacts**, **Little Kim**, **Pete Rock & Large Professor**, **KRS-ONE**, **Real Live**, **Wu-Tang Clan**, **the Roots**, **Quad City DJ's**, **Real Live**, **Spice 1 & E-40**, **Changing Faces**, and **Groove Theory** . . . **Derelict Camp's** "Prillz" (Derelict

Entertainment) is some chilled-out hip-hop villainy with dusty hop-and-drop beats and a few milky musical ghosts.

SCHOOLHOUSE RAP: New York-based Rap Coalition has found a cool way of bridging the worlds of hip-hop and education. While many cities are still debating the so-called rainbow curriculum, books about the black experience are still not approved teaching tools in many schools. So, the coalition has developed a program for putting two texts, "Classical Africa" and "African-American History" by **Dr. Molefi Kete Asante**, the chairman of Temple University's department of African-American studies, in the hands of students (ages 8 and older). The coalition is asking rappers and music organizations to purchase copies of the books directly from the publisher and then give them to inner-city school systems. A sticker stating which person or organization donated a book will be placed on its cover. It is hoped that this feature will encourage the recipients to check them out more quickly.

MORE STUFF: "Die Laughing," the debut EP by **Henas In The Desert**, is also the opening entry from **Chuck D's Slam Jamz** label. The set arrives June 16 and contains testosterone-soaked hip-hop that's all Sasquatch grooves, killer beats, melodic ghosts, ruff reworded sound, and other vanquishing noise. It was produced by **Gary G-Wiz**, one of the sonic architects from the loosely constructed **Bomb Squad** team that layered Pub-

lic **Enemy's** records back in the day. The first single, "Concubinez," which shakes like funky red Jell-O, ships to radio mix shows May 21.

That jam is cool, but my two favorite cuts are the spooked-out "Other Side Of Midnight," which blasts frontin' punks who don't maintain over the funk, and "Can You Feel It?," a high-tension rubber-ball bouncer with a frothy chorus in which the crew pulls the cards of more "muthafuckin' wan-abees" while speaking of being troopers, hustlers, and survivors. The Henas say they're black gorillas in the mist representin' the ruff side as well as the real side . . . **Rapper Tesz'** has a musically compelling album on **Out Back Records**. His tracks have enough heavy beat and bass to make any low rider stand erect with respect, but the rapper, who delivers smooth player lines with greased ease, interpolates classic curvy grooves and melodies from such sound crafters as **Kashif**, **Vaughn Mason**, and the **Isley Brothers**. We especially like what Tesz's producer **Leo "The Lost Poet" Wright** did with **Evelyn "Champagne" King's** "Betcha She Don't Love You" in "My Money Keeps Tellin' Me," a cautionary tale about sack chasers. The ballsy track struts like **Robocop**.

East Coast hip-hop hero **Nas** is set to ship his sophomore **Columbia Records** set, "It Was Written," July 2. Contributing producers are **Dr. Dre**, **Trackmasters**, **Premier**, **Stretch**, and **L.E.S.** Featured guests include **Lauryn Hill** from the **Fugees** (on the first single, "I Rule The World," which should be in stores May 28), **D'Angelo**, **Method Man**, and a new collective named **The Firm** that features **Foxx Brown**, **Cuamega**, and **AZ** (on the cut "Affirmative Action") . . . **Whodini** is planning a comeback with a late July album, "Six," on **So So Def/Columbia**. Producers include **Jermaine Dupri**, **Easy Moe Bee**, **the Lost Boys**, and **Doug Rasheed**. **Trey Lorenz** will be spotlighted in the first cut, and **R. Kelly** is down on another song.



The Record, The Party, The Plaque. MCA black music collective senior VP David Harleston presents Jodeci's **Dalvin DeGrate** with a plaque certifying the double-platinum success of the **Uptown/MCA** act's album "The Show, The After Party, The Hotel." Pictured, from left, are **DeGrate**, **Harleston**, and MCA marketing and public relations VP **Ashley Fox**.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 18, 1996

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	2	1	12	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) 6 weeks at No. 1	THE SCORE	1
2	1	73	3	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
3	3	—	2	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
HOT SHOT DEBUT						
4	NEW	—	1	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALF	4
5	4	2	6	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
GREATEST GAINER						
6	92	—	2	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
7	5	4	13	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
8	8	6	6	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
9	NEW	—	1	SOUNDTRACK NOO TRYBE 41533*/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	9
10	13	8	25	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
11	9	7	12	SOUNDTRACK JAC-MAC 46134*/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
12	11	10	25	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
13	7	3	3	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
14	6	—	2	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
15	14	9	44	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
16	10	—	2	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
17	12	5	4	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
18	16	13	31	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
19	22	26	42	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
20	17	14	24	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
21	15	15	3	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
22	21	16	12	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
23	18	11	3	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
24	19	17	26	QUINCY JONES ● QWEST 45875*/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
25	24	23	42	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
26	20	—	2	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
27	27	21	7	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
28	NEW	—	1	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	28
29	26	19	26	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
30	29	25	34	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
31	32	33	5	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	31
32	23	12	4	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98)	THE VILLAIN IN BLACK	7
33	28	22	28	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
34	31	20	5	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGE	13
35	25	18	4	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	18
36	30	27	16	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
37	33	31	17	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
38	38	32	42	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
39	36	30	26	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
40	39	35	32	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
41	34	24	17	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
42	35	28	8	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
43	40	37	42	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
44	37	29	6	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION	12
PACESETTER						
45	52	53	3	RANDY CRAWFORD BLUEMOON-92662/AG (10.98/15.98)	NAKED AND TRUE	45

46	43	41	27	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
47	41	36	22	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
48	45	38	27	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
49	42	40	36	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
50	47	42	14	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
51	44	48	74	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
52	48	43	77	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
53	59	57	61	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
54	46	34	7	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	10
55	49	39	37	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
56	50	46	26	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
57	53	50	25	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
58	56	51	40	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
59	51	49	6	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98) HS	TOUCH OF SOUL	36
60	78	72	94	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
61	71	61	26	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
62	70	64	3	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	62
63	55	47	28	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
64	54	54	78	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
65	58	59	40	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
66	76	74	27	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
67	68	58	30	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
68	77	69	56	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
69	64	78	84	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
70	63	60	4	CHINO XL AMERICAN 43038*/WARNER BROS. (9.98/15.98) HS	HERE TO SAVE YOU ALL	56
71	69	65	27	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
72	86	79	29	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
73	72	70	10	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
74	61	44	7	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98)	GIRL 6	15
75	85	71	60	2PAC ▲ INTERSCOPE 92399* (10.98/16.98)	ME AGAINST THE WORLD	1
76	75	56	19	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
77	67	66	5	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
78	65	68	119	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
79	60	62	26	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98)	GAME RELATED	3
80	73	67	75	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
81	83	80	75	METHOD MAN ▲ DEF JAM 52383*/MERCURY (10.98/16.98)	TICAL	1
82	81	83	29	AZ EMI 32631* (10.98/15.98)	DOE OR DIE	1
83	57	45	6	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) HS	REALMS 'N REALITY	21
84	RE-ENTRY	100	ZAPP & ROGER ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9	
85	66	52	41	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	2
86	91	82	39	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
87	82	55	6	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98)	ONE MO NIGGA TA GO	23
88	87	86	40	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
89	NEW	—	1	MS. TEE CASH MONEY 9608 (9.98/15.98)	FEMALE BALLER	89
90	RE-ENTRY	24	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43	
91	80	63	8	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
92	79	75	86	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
93	NEW	—	1	SOCIETY OF SOUL LAFACE 26023/ARISTA (10.98/15.98)	BRAINCHILD	93
94	100	95	59	BARRY WHITE MERCURY 522459 (10.98/16.98)	ALL TIME GREATEST HITS	70
95	RE-ENTRY	27	FAT JOE VIOLATOR 1239*/RELATIVITY (10.98/16.98)	JEALOUS ONE'S ENVY	7	
96	99	—	6	DJ SCREW BIG Tyme 1130 (10.98/15.98) HS	3 N THE MORNIN'	52
97	84	89	88	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
98	89	76	15	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
99	93	90	39	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
100	90	96	179	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2

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

Featuring the first
single and video
“THIS IZ REAL”

CD bonus track, “Young Godz”
produced by The RZA

Styheim

The Lost Generation

Brutally Honest Ngedéocello Says A Mouthful

THE POWER OF TRUTH: Some records just leave you speechless—filled with emotion and perspective but grappling for coherent words of expression.

As you might imagine, this is a fairly rare occurrence in the life of a writer who listens to music for a living. The nonstop flow of material simply does not allow for revelation and catharsis each time at bat. But during the inopportune rush of this week's copy deadline, we encountered "Leviticus: Faggot" by Me'shell Ngedéocello, an intense, brutally honest cut that has us driven to distraction and reaching for words that are worthy of the song's potentially revolutionary impact.

Wrapped in a rubbery funk bassline and melancholy organ phrases, the track traces the stream of tragic events following a young gay man's emergence from the closet. It unfolds with the feel



Chaka's Universe. The venerable Chaka Khan chills backstage before a recent show at Club Universe in San Francisco. In addition to performing her classics "I'm Every Woman" and "I Feel For You," she sang her "Waiting To Exhale" soundtrack hit, "My Funny Valentine." Khan is laying down tracks for her next Warner Bros. collection, which tentatively is due before the close of 1996. (Photo: Bradford Noble)



by Larry Flick

of a modern fable on homophobia and is told in streetwise language that will leave conservatives dizzy. Midway through our sixth consecutive journey into the track, we found ourselves mentally revisiting our bedroom at the age of 18, when we first experienced "Smalltown Boy" by Bronski Beat. We recalled the combination of nervous stomach and prideful empowerment generated by that song; "Leviticus: Faggot" had the same effect.

In adolescence, discovering our personal path in life, we found a song like "Smalltown Boy" invaluable. It gave us a view of the world that was far more realistic than the prettier and more mainstream-acceptable "I Am What I Am" by Gloria Gaynor. By our eighth trip through "Leviticus: Faggot," we were thinking of today's generation of young men and women facing the potential prejudices of the world. We hope they find power and strength in music so honest—regardless of how ugly the picture might be. And while we certainly do not advocate the equation of negativity and sorrow with being out of the closet, there is solidarity in acknowledging the painful reality of all too many.

"Leviticus: Faggot" is going to be a tough sell; it is brave of Ngedéocello and Maverick to make this the introductory single from her new album, "Peace Beyond Passion" (see story, page 13). However, our idealistic side believes that the world may actually be ready for a record like this. And, of course, the label is shrewdly sweetening the package with club remixes that flesh out the hook without ignoring the lyrical content. Once again, we applaud Teri Bristol for an excellent job of crafting several arrangements that have the tribal vigor required of a house record, as well as the melodic finesse of a record that lets you simply sit and listen—something that, in this case, you need to do.

ON THE BEAT: Been wondering where Cheryl Lynn has been hiding? We certainly have. After all, voices with the flexible range and natural style of Lynn's are simply too rare. The good news is that she has resurfaced on Avex U.K. with "Good Time," an album composed largely of breezy R&B/dance shufflers.

With production input from Teddy Riley and Jazzie B., the set does not make full use of Lynn's talent, but it does make a solid case for her placement on a label here. Such cuts as "Renegade" and "If You Feel" would cruise comfortably alongside the jeep-soul jams of choice on radio, while "Guarantee For My Heart" could be the kicker that Lynn's club loyalists have been waiting for. That song has been deftly remixed for release as an import single by Todd Terry, who has transformed it into a swirl of lush organs and skittling house beats.

Consumer interest in "Guarantee For My Heart" should be bolstered by the inclusion of a sparkling Love To Infinity revisitation of "Got To Be Real." It has all the bells and whistles of a typical LTI remix, including a sweeping house beat that goes quite well with that classic "whatcha find... whatcha feel" refrain. Aah, it is so lovely to have Lynn back.

Speaking of comebacks, Alison Limerick is pausing from her new duties as the featured singer of the James Taylor Quartet to promote "Club Classics," an album that warmly harkens back to her early '90s Arista reign.

The timeless "Where Love Lives" anchors the set and has been reissued as a single, sporting an astonishing 12-inch three-pack of remixes. Frankie Knuckles and David Morales' famed remixes are included next to new, more trend-sensitive versions by Paul Oakenfold, Dancing Divaz, and Romanthony. Needless to say, the Dancing Divaz mix crackles with hi-NRG vigor and will effectively flirt with radio programmers who missed the boat the first time. On a harder tip, Oakenfold works his patented trance/house vibe to excellent effect, while Romanthony once again leaves us wondering why mega-stardom has yet to beckon with a remix that is rife with the kind of tripped-out drama that the kids live for.

Although we will not hold our breath waiting for Arista U.S. to pick up "Club Classics" for domestic consumption, we will say that the timing for the successful impact of "Where Love Lives" and such other pop-etched jewels as "Time Of Our Lives" and "Come Back For Real Love" could not be better: A little vision and a dab of promotional elbow grease could take Limerick mighty far here.

Caron Wheeler is yet another singer who has not been terribly active in recent times. Her presence transforms the pleasant "Just The Two Of Us" by Toshi Kubota into quite the irresistible treat. Wheeler's harmonies gingerly weave around Kubota's masculine lead performance during the verses, breaking into a vibrant full-fledged duet at the chorus. This Columbia-issued cover of Bill Withers' pop chestnut comes in a variety of personalities, ranging from chugging funk to percolating house. It kinda leaves Wheeler-ites (and we know there are many in clubland) hankering for a new solo project. Sadly, there is no sign of one just yet.



Glamour Girls. RuPaul, left, and k.d. lang are all smiles after recently announcing that lang is following in the drag diva's footsteps as a national representative for M.A.C. Cosmetics in New York (see Good Works, page 68). Lang is in the midst of a stateside concert tour of the U.S. and is garnering widespread club play for her Warner Bros. single "Sexuality." Meanwhile, RuPaul is dividing his time between his new job as an air personality for WKTU New York, club gigs around the country, and preparing material for his next album.

Pulse-8 Records continues to flesh out its roster with well-known singers in need of a fresh start. Abigail has joined the ranks of the U.S./Canadian indie in an effort to move away from the cover-crazy hi-NRG scene that saw her successfully interpret k.d. lang's "Constant Craving" and Nirvana's "Smells Like Teen Spirit." She has been collaborating with production/writing team 3MI for an album planned for fall release. The first fruits of their labor, "Night Moves," will be out in June. As a longtime believer of this charismatic artist's potential to rise above the narrow field of her past and into the mainstream pop arena, we are optimistic that this is the first important step in that direction.

IN THE MIX: In addition to his work with Everything But The Girl, writer/musician Ben Watt has been quietly developing a sideline as a club DJ. Following years of making beat-mixed tapes for the act's live gigs, he has begun spinning more seriously in recent months, with a lean toward trip-hop, dub, and jungle. In fact, Watt has been guesting at Dusted, one of London's cuter underground venues, with pal and collaborator Howie B.

Watt is planning to spin along with his fave jocks—Peshay, Nick Warren, Mushroom, and Spring Heel Jack—at the London launch of Everything But The Girl's brilliant new Atlantic album, "Walking Wounded," at the Complex on May 21. Don't be surprised if Watt pops up at a venue in your town during the act's summer tour of the States.

Fellow Atlantic act Pet Shop Boys sure know how to make a splash. The act is raising eyebrows with the cover art of its new U.K. single, "Before." The 12-inch double-pack pressing of the track, a tasteful blend of electro-pop and retro-disco, greets consumers with a close-up shot of a nude man's crotch. So far, no one is balking at carrying the record. Such open minds abroad, eh? Atlantic will issue the record with the U.K. mixes by Love To Infinity and Joey Negro, as well as with new versions by Danny Tenaglia. PSB's next album will be out in September. We cannot wait to see what the act does with an entire CD booklet.

Anglophiles will be pleased to learn

that React Records has finally made good on its promise to open a branch in the States; specifically, Los Angeles. Headed up by Grasshopper (call him directly for the story of that name; it's quite good), the label is off and running with "Dope On Plastic 3," a compilation of left-of-center jams that give punters a view into one of the darker corners of the U.K. underground. Midfield General is especially intriguing on "Go Off," while DJ Food kicks it hard with "Wallop." Much of the material here has been licensed from smaller labels, such as Hard Hands, Ninja Tune, Skint, and R&S. Entertaining and educational at the same time.

Cutting continues to unearth some ear-grabbing gems from the Latin-house movement on "Tumba La Casa," a compilation of fresh new productions by 2 In A Room, Norty Cotto, Charlie Casanova, and John Kano, among others. In a sea of blippy house dubs, the salsa seasoning of "Las Mujeres Están" by Just 2 Brothers and "Me Gusta Esa Jeba" by Lucci & Cruz is too refreshing and festive to pass up.

Billboard. **Dance** Breakouts

FOR WEEK ENDING MAY 18, 1996
CLUB PLAY

1. YOU KEEP ME HANGIN' ON REBA MCENTIRE MCA
2. MOVE YOUR BODY RUFFNECK FEAT. YAVAHN MAW
3. ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
4. ONE BY ONE CHER REPRISE
5. HALLO SPACEBOY DAVID BOWIE VIRGIN

MAXI-SINGLES SALES

1. YOU STILL TOUCH ME STING A&M
2. DO YOU BELIEVE 007 BASEMENT BOYS
3. LIFT UP YOUR HANDS XODUS FEAT. DAWN TALLMAN JELLYBEAN
4. X-FILES THEME DADO NEXT PLATEAU
5. THIS IS THE ONLY WAY LOVEBEADS FEAT. COURTNEY GREY LIQUID GROOVE

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

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HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	2	3	9	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
2	3	6	6	ONE MORE TRY CHAMPION 64528/RCA	KRISTINE W.
3	4	5	8	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
4	1	1	8	MAKE THE WORLD GO ROUND CHAMPION 322	SANDY B.
5	6	8	6	MOVIN' STRICTLY RHYTHM 027	MONÉ
6	8	13	5	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
7	5	2	9	THE SOUND LOGIC 59039	X-PRESS 2
8	15	29	5	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	◆ FULL INTENTION
9	9	14	6	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEE E JOHN
10	7	4	10	SWEET DREAMS RCA 64504	◆ LA BOUCHE
11	11	17	6	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	◆ CANDY GIRLS FEAT. SWEET PUSSY PAULINE
12	13	25	4	REACH EPIC 78286	◆ GLORIA ESTEFAN
13	17	24	5	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
14	16	20	8	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
15	26	40	3	CHILDREN ARISTA 1-3007	◆ ROBERT MILES
16	21	32	4	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
17	10	11	20	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
18	19	23	6	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
19	23	28	5	1979 VIRGIN 38541	◆ THE SMASHING PUMPKINS
20	14	9	11	STRANGE WORLD RCA 64371	◆ KE
				Power Pick	
21	29	44	3	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ LARRY MULLEN AND ADAM CLAYTON
22	12	10	11	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
23	18	19	8	VICIOSA ZYX 8078	SUENO LATINO FEATURING VALERIA VIX
24	28	39	4	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
25	22	12	10	LOVE HAS NO NAME REPRISÉ 43644	BABBLE
26	25	15	9	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
27	24	18	12	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
28	27	16	11	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
29	36	47	3	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
30	34	38	11	NO REASON TO CRY QPM 2502/PROFILE	JUDY TORRES
31	30	22	9	OOH BOY ARISTA 1-2983	REAL MCCOY
32	39	46	3	NEVER STOP SUB-URBAN 22	REFLEXION FEATURING LAURA ALFORD
33	20	7	11	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
34	43	—	2	CHECK THIS OUT MAXI 2036	CEVIN FISHER
35	41	—	2	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
36	31	21	16	GIV ME LUV YOSHITOSHI 011	◆ ALCATRAZ
37	37	31	8	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
38	33	33	7	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
				Hot Shot Debut	
39	NEW	1	1	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
40	44	—	2	THEY DON'T CARE ABOUT US EPIC 78212	◆ MICHAEL JACKSON
41	NEW	1	1	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
42	38	35	7	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
43	40	37	7	I WILL SURVIVE EMI IMPORT	◆ DIANA ROSS
44	32	27	11	REACHIN' JELLYBEAN 2508	INSTINCT
45	46	—	2	REMEMBERING THE FIRST TIME EASTWEST PROMO/EEG	◆ SIMPLY RED
46	NEW	1	1	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
47	48	—	2	AS I WATCH U DANCE ICHIBAN 355	TIA
48	47	—	2	I CRY ISLAND 581443	◆ BASS IS BASE
49	35	30	10	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
50	45	—	2	SHE'S SO HEAVY AKA I WANT YOU GIANT STEP/IMPULSE! 3074/GRP	GROOVE COLLECTIVE

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	10	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	5 weeks at No. 1 ◆ JAY-Z FEAT. FOXXY BROWN
				Hot Shot Debut	
2	NEW	1	1	GET MONEY (M) (T) (X) UNDEAS/BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
3	2	17	10	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
				Greatest Gainer	
4	42	—	2	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195	REBA MCENTIRE
5	9	9	10	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
6	5	3	11	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
7	4	12	7	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
8	7	4	12	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
9	8	7	8	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
10	10	6	9	RELEASE ME (T) (X) UPSTAIRS 0115	ANGELINA
11	3	2	5	YOU'RE THE ONE (T) (X) RCA 64515	◆ SWV
12	6	5	11	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
13	14	—	2	THEME FROM MISSION: IMPOSSIBLE (T) MOTHER 576671/ISLAND	◆ LARRY MULLEN AND ADAM CLAYTON
14	NEW	1	1	TOUCH ME, TEASE ME (T) DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
15	12	—	2	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
16	15	13	4	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	◆ KRIS KROSS
17	NEW	1	1	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
18	21	20	3	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95651/ATLANTIC	◆ QUAD CITY DJ'S
19	17	14	9	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
20	13	—	2	YOU (T) UPTOWN 56001/UNIVERSAL	◆ MONIFAH
21	NEW	1	1	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
22	NEW	1	1	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
23	20	8	9	DOIN IT/I SHOT YA (T) DEF JAM 576121/MERCURY	◆ LL COOL J
24	RE-ENTRY	3	3	THE SOUND (T) (X) LOGIC 59039	X-PRESS 2
25	19	11	11	1, 2, 3, 4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO
26	25	16	34	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
27	27	18	8	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
28	NEW	1	1	THE CAPTAIN OF THE SHIP (T) (X) LOGIC 59038	◆ RATPACK
29	41	42	9	SHADOWBOXIN'/4TH CHAMBER (T) GEPFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
30	32	30	21	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
31	16	24	16	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
32	29	26	25	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
33	26	39	5	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
34	18	10	8	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEATURING BRENDA DEE
35	24	22	9	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
36	11	—	2	THE 13TH (X) FICTION/ELEKTRA 66036/EEG	◆ THE CURE
37	22	19	17	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
38	NEW	1	1	MOVE YOUR BODY (T) MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
39	NEW	1	1	SEXUALITY (T) (X) WARNER BROS. 43676	◆ K.D. LANG
40	35	25	5	THE MAD SCIENTIST (T) WILD PITCH 22215/GEFFEN	◆ LARGE PROFESSOR
41	34	37	28	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
42	NEW	1	1	WHEREVER YOU ARE (T) (X) BLUNT 4920/TVT	◆ MIC GERONIMO
43	30	15	13	EVERYDAY & EVERYNIGHT (T) (X) LOUD 64527/RCA	◆ YVETTE MICHELLE
44	33	28	12	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BASE
45	31	43	12	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
46	39	31	9	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
47	43	36	6	IF HEADZ ONLY KNEW... (T) (X) PENDULUM 58549/EMI	◆ HEATHER B.
48	RE-ENTRY	11	11	UKNOWHOWWEDU (M) (T) (X) CHRYSALIS 58511/EMI	◆ BAHAMADIA
49	50	—	21	SOON AS I GET HOME (M) (T) (X) BAD BOY 7-9049/ARISTA	◆ FAITH EVANS
50	46	47	33	EVERYBODY BE SOMEBODY (T) (X) MAW 007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHN

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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MEMBER OF NAIRD

Mercury Newcomer Mark Wills Is Sure To Make Friends At Radio

BY DEBORAH EVANS PRICE

NASHVILLE—With an extremely radio-friendly album on its hands, Mercury plans a strong push at country stations for Georgia newcomer Mark Wills and his self-titled debut, due June 11.

The first single, "Jacob's Ladder," will be released May 20, and Mercury has primed stations for the release by sending Wills on an extensive radio tour to get stations familiar with his name and his music. "So far, the response has been fabulous from radio. Everybody is way into it," says Mercury director of marketing Kim Markovchick.

"Our focus at this point is radio. We're not doing a video on the first single. It was decided that we wanted to put the money that we would normally put into that into getting him out there on the road. The focus will be a lot of radio appreciation shows and then a lot of club dates . . . He's also going to be doing the Wal-Mart Across America tour the week of June 17."

Wills admits that he had radio in mind when recording his album. "I wanted it to be real friendly. And I wanted 10 singles that I could hear

being played on the radio," Wills says. "I think we have a bunch of good songs on the record. I feel real fortunate because they pitched me great songs. We didn't have to scamper around and try to find 10 to cut. We had at least 20 songs that were great and didn't have a chance to cut them all. I feel great about the whole record. There isn't a song on there I don't like."

Wills says Mercury VP of A&R Keith Stegall and director of A&R Carson Chamberlain helped him select the songs. "It was a cool thing that I got to pick songs with those guys. And we wanted to put it together so radio would be happy and play it. That was our main focus, to get the best songs we could, but also to stay real radio friendly."

The 12 cuts on the album run the gamut from warm ballads, such as "What's Not To Love," a poignant love song in which a husband reassures his wife that she's still the one he wants, to the rollicking "Squeeze Box," which Wills says is particularly popular with listeners in Louisiana. Wills describes "Places I've Never Been" as having "an islandy feel when it starts off. It's like taking a three-minute vacation." The album also includes "Ace Of

Hearts," which was a cut on Alan Jackson's first record.

Wills began developing his vocal chops and his song sense playing clubs in his native Georgia. He grew up in the small town of Blue Ridge. While in high school, he began playing drums in a garage band that landed work in and around the Atlanta area.



WILLS

Friends suggested he enter a talent contest at the Buckboard, a popular Marietta, Ga., nightclub. "I went, and they wouldn't let me in because I was under 21," he recalls. "So I just sat at

the front door and waited."

When the club owner showed up, Wills talked him into giving him a chance. Persistence paid off. Wills won the talent competition and was offered a job replacing Daron Norwood, the Buckboard's featured singer, who was leaving because he had landed a deal with Giant Records.

"When he went on the road with his deal, they hired me to take over as lead singer of the group," Wills says. "I was young, 17 or 18, when I started there."

Wills sang at the Buckboard for the next five years. Buckboard owner John Gallichio became Wills' manager and persuaded Stegall and Chamberlain to travel to Marietta to see Wills perform. They did, were impressed with what they saw, and signed Wills to

Mercury.

Wills says that his years at the Buckboard were important to developing his skills as an artist. "I didn't know anything when I first started," he says. "I had to learn how to sing for a long period of time without losing my voice. It was a great experience; I wouldn't trade it for the world. You learn how to pull songs out that will get a crowd going and how to read a crowd. It's like a school for an artist to learn how to play in clubs and bring their music across."

Markovchick says that clubs will be a major component in developing Wills' career but adds that Mercury is taking an unstructured approach with club promotions. "Instead of saying, 'Here's (Continued on next page)"

'Mystery Artist' Contest Is A&M's Key For Davis Daniel

BY DEBORAH EVANS PRICE

NASHVILLE—Generally, when a label wants to promote an artist's new project, the obvious ploy is to plaster the act's face and name everywhere possible to secure maximum visibility. But with Davis Daniel's new project, A&M is concealing his identity during a "mystery artist" contest designed to draw attention to "I'm Not Listening Anymore," the first single from his third album, "I Know A Place," due out June 18.

The premise of the "CMT/1-800-Music-Now Mystery Artist Sweepstakes" is guessing the name of the mystery artist after seeing the video for the song. The contest will be held in 40 clubs in 30 cities across the country and via play on CMT. The video was shipped to clubs April 30 and began airing on CMT May 1. A drawing will select one grand-prize winner, who will receive a 32-inch Philips stereo TV with surround sound, a 100-watt digital receiver, stereo, VCR, CD player, and cassette player. Twenty first-prize winners will receive a Philips 27-inch stereo TV with five-speaker surround sound, and 50 second-prize winners will receive the mystery artist's catalog.

There are two versions of the video—one in which Daniel can't be easily identified and another, to be aired after the contest is over, that shows him in full view.

Daniel says he is having fun with the promotion. "We did an interview with TNN's 'Country News' where I'm all

shaded and backlit, and I feel like I'm in one of those Frosted Flakes commercials," Daniel says. "I think it's fun and something kind of different. Hopefully, it will be an attention-getter, especially in the clubs and at radio . . . I hope this will remind [the industry] who we are and that we didn't fall off the face of the earth."

Daniel has had sporadic acceptance at country radio. His 1991 Mercury debut single, "Picture Me," peaked at No. 28 on Billboard's Hot Country Singles & Tracks chart. He followed that with "For Crying Out Loud," which peaked at No. 13, and "Fighting Fire With Fire," which hit No. 27. His first album for Polydor (A&M's previous name in Nashville) spawned the singles "I Miss Her Missing Me," "William And Mary," and "Tyler," each of which lingered in the lower half of the country single chart.

Daniel says the new album, produced by Harold Shedd and Ed Seay, will get him back on the right track. "Ed and I were looking for songs from a different angle, and it created a neat blend," Daniel says. "He helped me find songs that gave me that vocal stretch and made me work a little harder. [This album has] got some different kinds of things rather than the straight old country ballads, which I love best. We kind of took the whole project [to be] geared at having fun."

"It's brighter and fresher sounding, yet at the same time there are some great ballads. So, it's still a little bit of the old Davis Daniel along with the fresh uptempo stuff. And I got to write three on this album: 'Better Half Of My Heart,' 'Here's Looking At You,' and 'Beer And Money.'"

The promotion ties A&M in to CMT, (Continued on next page)



DANIEL

Beach Boys Add To Fun At Fan Fair; Frampton Comes Alive In Nashville

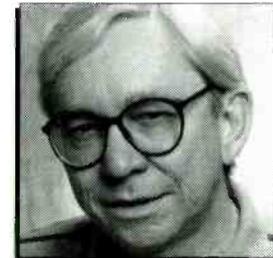
SURF'NTURF: The Beach Boys are the big last-minute announcement for this year's Fan Fair. The Boys will open the June 14 show at 10 a.m. Even though Fan Fair has been sold-out for months, one-day tickets for "Fun In The Sun Friday" will be available at Fan Fair outlets for \$10 beginning Friday (17). Also on the morning show will be James House, Ronnie Milsap, Lorrie Morgan, and Sawyer Brown (all of whom appear on a forthcoming tribute album to the Boys). A cajun music show will run from 1:30-2:30 that day, featuring Doug Kershaw, Eddy Raven, and Joel Sonnier, and a Christian country show has been added for that afternoon. Appearing will be Brian Barrett, Lisa Dagg, Ken Holloway, Brent Lamb, and Mid South.

AND SPEAKING of your nontraditional artists gravitating to Music City, Nashville Scene recently spent a pleasant afternoon with Peter Frampton, who moved here last summer. He showed us around his studio in his Williamson County home and says he and his family moved here for two main reasons: it's a great music town, and it's a good place to raise children. He says that his biggest thrill thus far has been lunch with Chet Atkins. "Lunch consisted of picking on the porch before you eat," he says. "That was one of the greatest moments of my life. I was listening to him when I was 10 years old. And he invited me to come back!" It has been 20 years since "Frampton Comes Alive!" topped the 10 million mark in sales. Frampton says he's living a much quieter life these days, touring occasionally and gigging a little around town, as well as working in the home studio.

RECORD ROUNDUP: There's a terrific crop of reissues coming out this summer. RCA's Essential Series features packages from Eddy Arnold, Chet Atkins, Waylon Jennings, Porter Wagoner and Dolly Parton, and Dottie West . . . Koch (Sony Music Special Products) has two of my favorites: reissues of Monument and Columbia albums by Harlan Howard and Ray Price, respectively. "All Time Favorite Country Songwriter" has Howard singing 12 of his compositions, from "Busted" to "Heartaches By The Number." Thirty-five years ago, Price recorded the album "San Antonio Rose: A Tribute To The Great Bob Wills." Guests on the session included Willie Nelson. This was the first tribute album to Wills, and it stands up very well indeed, with Price's smooth vocals showcasing such Wills classics as "Bubbles In My Beer" and the title cut.

Ranwood Records has issued the second volumes of "The Piano Magic Of Floyd Cramer" and "The Best Of Hee Haw

Gospel Quartet," featuring Buck Owens, Roy Clark, Grandpa Jones, and Kenny Price . . . County Records of Floyd, Va., is issuing volume two of "Charlie Poole And The North Carolina Ramblers" and volumes one and two of "Echoes Of The Ozarks." The latter two are especially interesting, since musicians of the Ozarks have long been isolated and were not recorded as much or as often as their brethren further east. The Poole album includes 16 cuts that this leading singer of the Piedmont area of North Carolina and southern Virginia recorded in New York in the late '20s and 1930 . . . Meanwhile, on the new-release front, Rounder Records has albums coming in June from two rockabilly pioneers, Sonny Burgess and Sleepy LaBeef.



by Chet Flippo

OUR CONDOLENCES go to the family of country music pioneer Patsy Montana, who died May 3 at age 87 (see Lifelines, page 68). Born Ruby Rose Blevins, she renamed herself after champion yodeler Monty Montana. She went on to become a champion yodeler in her own right, as well as a true leader in paving the way for women in country music. Besides being a role

model, Montana inspired many female country artists with her songs. Suzy Bogguss and Lynn Anderson have recorded Montana's signature song, "I Want To Be A Cowboy's Sweetheart," in recent years . . . Faith Hill has launched the Faith Hill Family Literacy Project in conjunction with Time Warner; the American Library Assn., and other organizations. Her PSAs can be seen on CMT, TNN, and Time Warner cable. Hill says she's especially interested in family literacy because her father never learned to read; he had to quit school in the fourth grade in order to work.

THE LATE Minnie Pearl will be the subject of a televised salute on CBS Thursday (16). Performers paying tribute include Marty Stuart, Pam Tillis, Trisha Yearwood, Wynonna, Lonestar, Barbara Mandrell, Vince Gill, Chet Atkins, and Jimmy Dickens. The program is a joint production between Gaylord Entertainment and CBS . . . Stuart is producing a new Connie Smith album . . . Victoria Shaw's song "All For The Sake Of Love" is being featured on the soap opera "As The World Turns."

Neal McCoy will be CMT's June showcase artist; he'll be spotlighted in programs each Friday in June . . . Reba McEntire will host a benefit rodeo competition and tribute to late actor Ben Johnson on TNN June 2. Featured artists include Billy Dean, Paul Overstreet, Brett James, Red Steagall, Lynn Anderson, Skip Ewing, and Susie Luchsinger.

MERCURY NEWCOMER MARK WILLIS

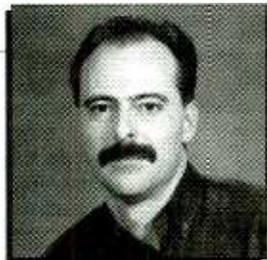
(Continued from preceding page)

what we want you to do with this promotion,' we are just going to make some stuff available to them, cassette singles and stuff like that, that they can give away," she says. "Then they can call us and tell us what they want. We'll send it, and they can put it together however they want. When you listen to the CD, it's really danceable music. It's perfect for the clubs. I think that's going to be a really big area for him fairly quickly."

Markovchick says that the planned promotional items will include toy "Jacob's ladders" to promote the single. The label plans to place advertising in consumer publications and is checking on placing the single on the CD sampler that goes out with New Country magazine. After the single has had time to gain momentum, she

says, Mercury plans to make a stronger push at retail. "The bulk of our advertising that will go through the accounts will come probably in July and August, as the single gains maximum rotation and maximum visibility," she says. "That's when we'll start focusing on the listening stations and the try-it-and-buy-it programs they have for new music."

Willis is booked by William Morris, which is currently examining his touring options. Meanwhile, in the weeks prior to the album's release, he will visit additional radio stations. "I'm very excited about it," he says of his label debut. "It's something I've looked forward to for so long. To actually pick up a CD that has my name on it and to see my picture and get to hear songs that I really believe in is a cool feeling."



by Wade Jessen

ANGELS AMONG US: At No. 22, Mindy McCready has the highest Top Country Albums debut by a new female country artist since Trisha Yearwood's self-titled debut (MCA) entered at No. 13 in August 1991. Yearwood's freshman venture opened with more than 9,000 units, while McCready's "Ten Thousand Angels" sold more than 7,500 pieces.

Dale Turner, executive VP at BNA, says radio airplay drove those customers into stores, because, aside from some in-store appearances around her hometown of Fort Myers, Fla., marketing efforts at retail were minimal. "You can say what you want, but this one's all about radio," says Turner. The title track bullets at No. 16 on our airplay list.

TRADING PLACES: Brooks & Dunn's "Borderline" (Arista) displaces "Blue Clear Sky" by George Strait (MCA) at the top of Top Country Albums. The Brooks & Dunn set entered that chart at No. 1 two weeks ago, followed by Strait's chart-topping entry, but both titles show a decrease in sales this week, with Brooks & Dunn seeing the smaller erosion. The duo (2-1) moved more than 97,000 units, down 3,000 pieces from last week, while Strait's package sold more than 90,000 units, a decrease of roughly 25,000 units.

Despite their downturns, both Strait and Brooks & Dunn hold comfortable leads over the rest of the chart. Although Shania Twain (Mercury) bullets at No. 3 with an increase of more than 5,500 units, she trails Strait by more than 23,000 pieces. Tracy Lawrence (Atlantic) rises 5-4 with "Time Marches On," and his increase of more than 8,000 units is sufficient to score Greatest Gainer honors. Lawrence moved more than 36,000 units, and Alan Jackson's hits package (Arista) rounds out the top five (4-5) with 33,500 units for the week.

PRECIOUS METAL: The first Nashville album to sell a million copies reappears this week, debuting at No. 4 on Top Country Catalog Albums. "Wanted! The Outlaws," featuring Waylon Jennings, Willie Nelson, Jessi Colter, and Tompall Glaser, has been reissued by the Nipper to commemorate the 20th anniversary of its teaching Nashville how to go platinum. It is also the highest-debating nonseasonal title on that chart since "Don't Go Near The Water" by Sammy Kershaw (Mercury) popped on at No. 4 in August 1994. The Outlaws open this chart run with more than 2,000 units, while the older Kershaw title debuted with 3,000 pieces.

Randy Goodman, VP/GM at the RCA Label Group, says it's gratifying to see such an important piece of Nashville's music history available again. RCA had reissued the album as a budget-line item several times and, prior to this reissue, had trimmed three cuts from the original 11 songs. Goodman says that compilation producer Steve Lindsey, while combing the vaults for the masters, discovered that Jennings had, in fact, submitted 20 sides for consideration to Jerry Bradley, who ran RCA Nashville at the time.

Goodman adds that the label originally planned to repackage the double-platinum album for the RCA Essential Series but, after considering the album's profound impact on the genre, thought it worthy of a more lofty presentation. In addition to the original 11 songs, this set boasts an additional nine tracks and a new Jennings/Nelson duet produced and written by country rocker Steve Earle. Landmark tracks from the 1976 album include "Good Hearted Woman" (Jennings and Nelson), "I'm Looking For Blue Eyes" (Colter), and "Put Another Log On The Fire" (Glaser).

'MYSTERY ARTIST' CONTEST IS A&M'S KEY FOR DAVIS DANIEL

(Continued from preceding page)

Philips Electronics, and 1-800-Music-Now, which will take early orders for "I Know A Place." Consumers can order the album and have it delivered to them on the street date. "I think that is pretty cool," Daniel says. "I think it's neat that the label is really making an extra effort to make it happen for us this time to better ensure success."

A&M is solidly behind the project and believes this contest will draw attention to Daniel's new album. "The concern was that with Davis having been in the marketplace awhile, maybe he wouldn't get the listen we wanted him to have," says Larry Milam, A&M's director of sales and marketing. "So we thought, 'When have you ever heard of someone trying to disguise the artist?' It's pure reverse psychology. So instead of promoting him, let's try to disguise him and create the

desire to know who he is."

Milam says the idea was brought up in a staff meeting by A&M director of artist and radio development Gene Hughes, who had worked on the John Schneider mystery artist promotion in the early '80s. In 1981, when Schneider was trying to make the leap from star of "The Dukes Of Hazzard" to recording artist, his single "I've Been Around Enough To Know" was released to radio without his name. The song became a hit and launched his recording career because people heard the song before they had the chance to form any preconceived notions about the artist.

"What we're after is to get people to just listen to the song," Milam says. "We think this song is so strong that if it is just listened to, it will carry itself. So that's why we structured [the promotional campaign] the way we did at

radio and the clubs . . . We decided to work it from both the radio end and the consumer end to get the visibility on both sides."

The promotion is being supported in clubs by a variety of promotional materials, including posters, tent cards, and flats displaying a vague image of Daniel and the question "Can you identify this artist?"

Milam says the label is getting some interesting responses from radio. "We have been getting a lot of feedback from radio," he says. "We have had them guess everybody in the world from Marty Brown to Billy Ray Cyrus with a high voice, and we have had some people correctly identify Davis. The interest from radio—to say it has been satisfying is an understatement. We've been carried away with it . . . By the end of this promotion, we want this to be the worst-kept secret in the world."

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

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

- 7 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI) HL
13 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI) HL
15 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI) HL/WBM
44 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Bug, ASCAP/Maria Guitler, ASCAP/R-Bar-P, ASCAP) HL
3 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL
66 BREAKING HEARTS AND TAKING NAMES (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI/Hovlin' Hits, ASCAP/Square West, ASCAP/Longest Day, ASCAP) WBM
39 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM
73 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI)
48 CATS IN THE CRADLE (Story Songs, ASCAP)
19 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL/CLM
68 CHECK PLEASE (McJames, BMI/Will Bacon, BMI/Irving, BMI/Check Please, ASCAP/Almo, ASCAP)
50 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudacaster, ASCAP) WBM/HL
24 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
34 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL
12 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tekeco, BMI/Bill Green, BMI) HL
35 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
23 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Did Desperados, ASCAP)
75 FIFTY-FIFTY (EMI April, ASCAP/Keith Stegall, ASCAP)
56 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI)
71 GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methvin, BMI/EMI Blackwood, BMI) HL/WBM
2 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
22 HEART'S DESIRE (Songs Of PolyGram, BMI/Bamey & Arney, BMI/Lee Roy Parnell, BMI) HL
25 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Inb Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL
49 HEAVEN IN MY WOMAN'S EYES (Gitterfish, BMI/Carpad, BMI)
17 HIGH LONESOME SOUND (Benefit, BMI) WBM
27 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas-hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Ion Shapiro, BMI) WBM
20 HOME (WB, ASCAP) WBM
36 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
65 HOPE (Poison Oak, ASCAP/So Boss, ASCAP)
28 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
69 I DON'T THINK I WILL (Sydney Erin, BMI)
18 IF I WERE YOU (Sony/ATV Tree, BMI) HL
9 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
8 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
60 I THINK WE'RE ON TO SOMETHING (Almo, ASCAP/Barnatuck, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
67 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
6 IT'S WHAT I DO (Hamstein Cumberland, BMI/Ion Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
54 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
53 LITTLE DROPS OF MY HEART (Hornbill, BMI)
5 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsons, BMI) HL/WBM
43 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
57 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr, ASCAP/Acuff-Rose, BMI) WBM/HL
74 MAYBE (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI/Lev-A-Tunes, ASCAP/Sony/ATV Tunes, ASCAP/Coolwell, ASCAP)
29 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/May-
- pop, BMI/Wildcountry, BMI/Makin' Chevys, BMI) WBM/HL
30 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM/HL
1 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
21 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
42 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
46 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Teniece, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP)
38 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Iow, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL
52 PICTURE PERFECT (EMI April, ASCAP/Kids, ASCAP/Milene, ASCAP) WBM/HL
14 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM
55 SAY I (Rancho Belita, BMI/Jeff Stevens, BMI/Warner-Tamerlane, BMI)
51 SOMEDAY (Murray, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
4 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
64 SORRY YOU ASKED? (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
26 STARTING OVER AGAIN (Sweet Summer Night,
- ASCAP/Rightsongs, BMI/Earlobe, BMI) HL
59 STRANGER IN YOUR EYES (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
16 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL
40 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL
47 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI)
41 THERE'S A GIRL IN TEXAS (Sawng Cumprny, ASCAP/Vip Viperman, ASCAP)
58 THINKIN' STRAIT (Magnatone, ASCAP/Magnasong, BMI/Moraine, ASCAP/Red Quill, BMI)
33 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
72 THUMP FACTOR (Smokin' Armadillo, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
10 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
37 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Brio Blues, ASCAP) WBM/HL
31 TREAT HER RIGHT (Integrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
45 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
62 WILD AT HEART (LaSongs, ASCAP/Almo, ASCAP/Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI)
70 WITHOUT YOUR LOVE (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Almo, ASCAP) WBM/HL
61 WORKIN' IT OUT (Big Giant, BMI/Irving, BMI/Ybama, BMI) WBM
63 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM/HL
32 YOU GOTTA LOVE THAT (Almo, ASCAP/Barnatuck, ASCAP/Irving, BMI/Ybama, BMI) WBM
11 YOU WIN MY LOVE (Zomba, ASCAP) WBM

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HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	2	7	MY MARIA 1 week at No. 1 D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENS)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
2	3	4	17	HEADS CAROLINA, TAILS CALIFORNIA (C) (D) (V) CURB 76982	◆ JO DEE MESSINA	2
3	5	8	7	BLUE CLEAR SKY T.BROWN,G.STRAIT (M.D.SANDERS,J.JARRARD,B.DIPIERO)	GEORGE STRAIT (V) MCA 55187	3
4	6	9	13	SOMEONE ELSE'S DREAM S.HENDRICKS,F.HILL (C.WISEMAN,T.BRUC)	FAITH HILL WARNER BROS. ALBUM CUT	4
5	4	7	12	LONG AS I LIVE S.HENDRICKS (R.BOWLES,W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
6	9	12	16	IT'S WHAT I DO T.SHAPIO (C.JONES,T.SHAPIO)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58526	6
7	7	5	19	ALL I WANT IS A LIFE J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)	◆ TIM MCGRAW CURB ALBUM CUT	5
8	12	15	11	I THINK ABOUT YOU J.HOBBS,E.SEAY,P.WORLEY (D.SCHLITZ,S.SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	8
9	11	13	12	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER,JR.,K.LEHNING (S.EWING,D.KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	9
10	13	14	9	TIME MARCHES ON D.COOK (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	10
11	1	1	13	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
12	15	19	11	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN,T.KEITH (T.KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	12
13	17	16	18	ALL YOU EVER DO IS BRING ME DOWN D.COOK,R.MALO (R.MALO,A.ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	13
14	8	10	17	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE,D.SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	8
15	18	24	13	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	15
16	16	22	16	TEN THOUSAND ANGELS D.MALLOY,N.WILSON (S.D.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	16
17	19	20	6	HIGH LONESOME SOUND T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55188	17
18	20	21	11	IF I WERE YOU K.STEGALL,C.WATERS (T.CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	18
				★★★ AIRPOWER ★★★		
19	22	23	10	THE CHANGE A.REYNOLDS (T.ARATA,W.TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
				★★★ AIRPOWER ★★★		
20	27	30	5	HOME K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	20
21	14	6	19	NO NEWS D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D.SANDERS)	◆ LONESTAR (C) (V) MCG 64386	1
22	10	3	18	HEART'S DESIRE S.HENDRICKS (C.MOORE,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	3
23	24	27	9	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	23
24	23	25	12	C-O-U-N-T-R-Y J.SLATE,J.DIFFIE (E.HILL,R.HARBIN,D.DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
25	31	37	4	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNONNA (V) CURB 55194/MCA	25
26	28	28	8	STARTING OVER AGAIN T.BROWN,R.MCENTIRE (D.SUMMER,B.SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	26
27	29	29	12	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH,T.SHAPIO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	27
28	25	17	19	HYPNOTIZE THE MOON J.STROUD (S.DORFF,E.KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	2
29	33	35	9	MEANT TO BE K.STEGALL (C.WATERS,R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	29
30	32	33	11	MY HEART HAS A HISTORY J.LEO (M.D.SANDERS,P.BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	30
31	34	36	9	TREAT HER RIGHT M.A.MILLER,M.MCANALLY (L.LEBLANC,A.ALDRIE)	◆ SAWYER BROWN (C) (V) CURB 76987	31
32	26	18	20	YOU GOTTA LOVE THAT B.BECKETT (J.BROWN,B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	3
33	37	39	6	A THOUSAND TIMES A DAY E.GORDY JR. (G.BURR,G.NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	33
34	41	47	4	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D.SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	34
35	39	40	8	DON'T GET ME STARTED M.WRIGHT (R.AKINS,S.HOGIN,M.D.SANDERS)	◆ RHETT AKINS (V) DECCA 55166	35
36	40	42	5	HONKY TONKIN'S WHAT I DO BEST T.BROWN,J.NIEBANK (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	36
37	36	31	20	TO BE LOVED BY YOU T.BROWN (G.BURR,M.REID)	WYNONNA (V) CURB 55084/MCA	1
38	42	43	7	PHONES ARE RINGIN' ALL OVER TOWN M.MCBRIDE,P.WORLEY,E.SEAY (M.BEESON,K.VASSY,D.MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	43	45	7	BY MY SIDE J.STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	39
40	49	56	3	THAT'S WHAT I GET FOR LOVIN' YOU M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.BLAZY,N.THRAHER)	DIAMOND RIO (V) ARISTA 1-2992	40
41	45	49	6	THERE'S A GIRL IN TEXAS S.HENDRICKS (T.ADKINS,V.VIPPERMAN)	◆ TRACE ADKINS (C) CAPITOL NASHVILLE 58562	41
42	62	—	2	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	42
43	46	48	6	A LOVE STORY IN THE MAKING J.GUESS (A.ANDERSON,C.WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	43
44	44	46	7	BACK IN MY ARMS AGAIN B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	KENNY CHESNEY (C) (V) BNA 64523	44
45	35	32	16	WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	32
46	61	—	2	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK,L.BOONE)	◆ WADE HAYES (C) (V) COLUMBIA 78312	46
				★★★ Hot Shot Debut ★★★		
47	NEW ►		1	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	47
48	50	52	5	CAT'S IN THE CRADLE R.SKAGGS,B.AHERN (H.CHAPIN,S.CHAPIN)	RICKY SKAGGS ATLANTIC ALBUM CUT	48
49	48	38	16	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	14
50	55	61	3	CIRCLE OF FRIENDS E.SEAY,S.BUCKINGHAM (D.BALL,B.SPENCER)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17639	50
51	51	51	10	SOMEDAY J.THOMAS (S.AZAR,A.J.MASTERS,B.REGAN)	◆ STEVE AZAR (C) RIVER NORTH 163008	51
52	53	57	5	PICTURE PERFECT R.FEASTER,RUSTY YOUNG,B.LLOYD,J.OWAN (R.E.ORRALL,J.NORTHRUP)	◆ THE SKY KINGS (C) (V) WARNER BROS. 17663	52
53	54	55	8	LITTLE DROPS OF MY HEART N.WILSON (K.GATTIS)	◆ KEITH GATTIS (C) RCA 64488	53
54	52	50	19	IT WORKS E.GORDY JR. (ALABAMA (M.CATES,M.A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	19
55	NEW ►		1	SAY I E.GORDY JR. (ALABAMA (S.BOGARD,J.STEVENS)	ALABAMA (V) RCA 64543	55
56	NEW ►		1	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 0503	56
57	47	41	15	THE LOVE THAT WE LOST E.SEAY,H.SHEDD (G.BURR,M.POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	41
58	58	58	4	THINKIN' STRAIT B.D.MAHER (R.MCCREADY,B.MONTANA,B.D.MAHER)	◆ RICH MCCREADY (C) MAGNATONE 2104	58
59	59	69	4	STRANGER IN YOUR EYES J.CUPIT (M.BARNES,J.CHAMBERS,L.JENKINS)	KEN MELLONS (V) EPIC 78240	59
60	70	—	2	I THINK WE'RE ON TO SOMETHING B.BECKETT (J.PENNIG,B.REGAN)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	60
61	71	—	2	WORKIN' IT OUT J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON,B.JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	61
62	NEW ►		1	WILD AT HEART J.LEO,L.WHITE (L.WHITE,A.ANDERSON)	◆ LARI WHITE (V) RCA 64520	62
63	56	53	15	YEARS FROM HERE N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.MYERS,J.WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	48
64	60	59	5	SORRY YOU ASKED? P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	59
65	57	62	3	HOPE J.STROUD,R.LANDIS,G.BRINER (G.BECKLEY)	VARIOUS ARTISTS (C) (D) (V) GIANT 17669	57
66	65	71	3	BREAKING HEARTS AND TAKING NAMES P.MCMAKIN (T.MARTIN,R.WILSON,P.HOWELL)	DAVID KERSH (C) (D) (V) CURB 76990	65
67	63	65	17	IT'S MIDNIGHT CINDERELLA A.REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	63
68	NEW ►		1	CHECK PLEASE G.FUNDIS (P.JEFFERSON,J.MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	68
69	67	—	2	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	67
70	64	63	16	WITHOUT YOUR LOVE S.GIBSON (A.ANDERSON,C.WISEMAN)	AARON TIPPIN (C) (V) RCA 64471	22
71	72	72	5	GRAVITATIONAL PULL G.BROWN (B.CURRY,R.METHVIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
72	74	—	2	THUMP FACTOR C.HOWARD (S.MEEKS,T.MARTIN)	SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76989	72
73	NEW ►		1	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT MCA ALBUM CUT	73
74	NEW ►		1	MAYBE B.SCHNEE,K.LEHNING (J.LAUNDERDALE,J.LEVENTHAL,R.CROWELL)	◆ MANDY BARNETT (C) (V) ASYLUM 64280	74
75	NEW ►		1	FIFTY-FIFTY K.STEGALL,J.KELTON,C.CHAMBERLAIN (K.STEGALL)	◆ KEITH STEGALL (C) (V) MERCURY NASHVILLE 852618	75

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 MAY 18, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	6	MY MARIA ARISTA 1-2993 4 weeks at No. 1	BROOKS & DUNN
2	2	3	10	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
3	3	2	12	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
4	4	5	10	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
5	5	7	10	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
6	5	4	17	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
7	7	6	9	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
8	8	8	39	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
9	10	10	7	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
10	9	9	25	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
11	11	11	4	TREAT HER RIGHT CURB 76987	SAWYER BROWN
12	12	16	4	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
13	16	—	2	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	13	29	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
15	14	12	25	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
16	13	15	47	ANGELS AMONG US RCA 62643	ALABAMA
17	17	18	4	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
18	22	—	2	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
19	21	22	47	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
20	25	19	15	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
21	20	24	27	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
22	23	25	37	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
23	18	14	8	WHAT DO I KNOW COLUMBIA 78088/SONY	RICOCHET
24	RE-ENTRY	21	THE CAR MCG CURB 76970/CURB	JEFF CARSON	
25	24	17	7	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN

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.

RCA BELIEVES 'OUTLAWS' ARE STILL WANTED 20 YEARS LATER

(Continued from page 12)

The original "Wanted! The Outlaws" has been out of print and not available through retail. To alert consumers that the latest edition is a new album, with both old and previously unreleased material, RCA has placed a special "20th Anniversary" designation on the original CD cover.

The project also features liner notes by Billboard Nashville bureau chief Chet Flippo, who wrote the original liner notes 20 years ago when he was associate editor at Rolling Stone. The new packaging will include both sets of liner notes as well as photos from the new recording session.

"We were doing a catalog review last year, and I realized when we came to 'The Outlaws' that it was basically cut out," says Randy Goodman, senior VP/GM of the RCA Label Group. "It had not been available for probably five years and had been available on CD in a limited way as a budget title, which meant that none of the guts [album credits] or liner notes had been available in the CD configuration."

Goodman was eager to rectify that situation. "In my opinion, it's one of the pivotal albums in terms of really marking an interest in modern country music," he says.

"A lot of what is happening today, the independence the artists have, the song selection, the recording processes—that really began [with 'Wanted! The Outlaws']," he adds. "There are a lot of

industry practices and musical practices that really find their roots in the outlaw movement, and specifically the 'Outlaws' album. Ron Howie, who is head of sales, and Steve Lindsey, who works a lot with us on catalog development, and I agreed this record deserves to be in the marketplace."

The cuts on the album were brought up to date sonically using digital remastering and CEDAR processing. The new package will be available on both CD and cassette.

Jennings was the creative force behind the original project, culling previously recorded material from the RCA vaults and putting together the album that spawned such hits as "My Heroes Have Always Been Cowboys," "Suspicious Minds," "Honky Tonk Heroes (Like Me)," and "A Good Hearted Woman," a Waylon and Willie duet that became the Country Music Assn.'s 1976 single of the year.

That same year, Jennings and Nelson were named vocal duo of the year and the project garnered album of the year honors.

Jennings and his pals from the project are happy to see it updated and rereleased. "That was something dear to my heart," Jennings says. "I didn't know how it was going to come out [back when I first did it], because most of the songs were 10 years old. I went in there and doctored them up and sweetened them up. Jessi came in and

worked on hers, and I went back and got a couple more of Willie's songs from the vault. [like] 'Healing Hands Of Time'... The music is forever."

Nelson agrees that the music has stood the test of time. "It's a great way to bring back the good old days," he says. "I didn't realize it had been 20 years."

When asked what made the album so successful, Nelson replies, "I think it



JENNINGS

was the fact that it had all four of us singing together, and the songs were good. I thought they were good the first time we cut them. Also I think calling it 'The Outlaws' helped."

Jennings credits the acceptance to the fact that each of the artists was already selling records on his or her own. "It was like putting four people's fans together, and that's probably why it sold so much," he says. "We were already selling out places."

Jennings also credits the caliber of the material. "I picked 25 songs and tried to pick the best ones. I think it was a good showcase of a feel that was coming. And I think 'Honky Tonk Heroes' kicked the door down. It was different."

Goodman agrees. "I think it was the first time a younger demo who was really listening to rock'n'roll at that time found a country record that also

addressed their rock sensibilities," he says. "It was rebellion music. It was very rock-tinged, very sparse. It set a new sound and new tone for what was going on in Nashville."

Glaser says he and Jennings were interested in stirring up the country music community back then. "Waylon and I were disgusted with the way radio was handling country music," says Glaser, who still lives in Nashville and occasionally tours in Europe. "There was a logjam like it gets every once in a while where everything gets repetitious and labels are too much in charge. We were just trying anything we thought might break it."

RCA's Goodman feels the new package expands on the spirit of the original. "It's very exciting, because we were able to bring the package that Waylon had envisioned 20 years ago to fruition by including all those songs, and then by getting the involvement of Steve Earle, who is truly a son of the outlaw movement, in the studio with these guys. That brought it up to today."

The label is introducing the product as a "front-line album," he says, "because we didn't want it to get lost back in the catalog section. We wanted it up front."

RCA is also putting together an aggressive sales campaign at retail, he adds, which will include positioning at key accounts and securing listening posts. During May and June, the album's first 60 days of release, pro-

grams have been set up with Anderson Merchandisers, Handleman, Target, and Blockbuster.

"We are going to make people aware it's available, and then it is going to be driven from a primarily media point of view," Goodman says.

Goodman says plans also include Nelson and Jennings performing "Nowhere Road" on the TNN/Music City News Country Awards June 3. They are doing television interviews as well to promote the album.

On the radio side, plans include a number of syndicated radio specials. Stations will be serviced with the whole album, Goodman says, with a focus on "the C and D markets, because those are the radio stations that have the flexibility to jump on something like this. Radio is the secondary approach for us, but we hope to organically grow the awareness."

Mark Staycer, group program director for WTCM Traverse City, Mich., is excited about the project and would like to see radio support it.

"I think it's about time the companies start digging back and praising those milestone artists, and especially albums like 'The Outlaws,' rather than doing tribute albums. I'm thumbs up for it," he says. "Radio is doing a terrible job of educating listeners [as to] why country music has gotten so great. It didn't just happen in the last couple of years because some guy named Garth stepped on stage and smashed guitars."

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TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	2	1	3	BROOKS & DUNN ARISTA 18810 (10.98/15.98) 2 weeks at No. 1	BORDERLINE	1
2	1	—	2	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
3	3	2	65	SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
★★★ GREATEST GAINER ★★★						
4	5	5	15	TRACY LAWRENCE [●] ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
5	4	3	28	ALAN JACKSON [▲] ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
6	6	4	24	GARTH BROOKS [▲] CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
7	8	9	33	TIM MCGRAW [▲] CURB 77800 (10.98/16.98)	ALL I WANT	1
8	7	7	73	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	9	11	6	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
10	11	10	36	FAITH HILL [▲] WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
11	10	6	3	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
12	13	12	16	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
13	12	8	12	WYNONNA [▲] CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
14	14	14	39	TERRI CLARK [●] MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	14
15	15	13	32	THE MAVERICKS [●] MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
16	18	21	37	COLLIN RAYE [●] EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
17	19	18	58	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
18	16	15	13	NEIL DIAMOND [●] COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
19	17	16	24	VINCE GILL [▲] MCA 11394 (10.98/16.98)	SOUVENIRS	3
20	20	17	29	CLAY WALKER [●] GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
21	21	29	46	BRYAN WHITE [●] ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
★★★ Hot Shot Debut ★★★						
22	NEW	1	1	MINDY MCCREADY BNA 66806/RCA (10.98/16.98) HS	TEN THOUSAND ANGELS	22
23	22	20	31	REBA MCENTIRE [▲] MCA 11264 (10.98/16.98)	STARTING OVER	1
★★★ Pacesetter ★★★						
24	26	22	4	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
25	24	27	42	JEFF FOXWORTHY [▲] WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
26	27	33	15	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
27	28	25	111	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
28	25	30	34	GEORGE STRAIT [▲] MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
29	31	38	100	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
30	30	23	34	TRAVIS TRITT [▲] WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
31	23	19	5	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
32	34	31	65	ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
33	32	24	100	VINCE GILL [▲] MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
34	29	28	34	BLACKHAWK [●] ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
35	40	43	32	MARTINA MCBRIDE [●] RCA 66509 (9.98/15.98)	WILD ANGELS	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	38	60	84	BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
37	36	34	51	DAVID LEE MURPHY [●] MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
38	39	36	190	GEORGE STRAIT [▲] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
39	42	42	4	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
40	33	26	30	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
41	35	32	10	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
42	37	37	26	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
43	44	46	22	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
44	48	50	136	REBA MCENTIRE [▲] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
45	49	56	247	BROOKS & DUNN [▲] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
46	45	41	28	AARON TIPPIN [●] RCA 66740 (9.98/15.98)	TOOL BOX	12
47	51	63	121	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
48	41	35	42	TRACY BYRD [●] MCA 11242 (10.98/15.98)	LOVE LESSONS	6
49	53	47	12	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	45
50	47	48	5	DOLLY PARTON COLUMBIA 67582/SONY (10.98 EQ/15.98)	I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS	47
51	43	44	45	LORRIE MORGAN [▲] BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
52	50	45	84	ALABAMA [▲] RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
53	46	40	4	HANK WILLIAMS, JR. MCG CURB 77833/CURB (10.98/15.98)	A.K.A. WHAM BAM SAM	40
54	54	51	118	THE MAVERICKS [▲] MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
55	55	52	32	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
56	56	49	94	WILLIE NELSON [●] COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
57	61	69	156	BROOKS & DUNN [▲] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
58	58	58	77	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
59	52	39	7	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	33
60	62	—	87	PATTY LOVELESS [▲] EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
61	57	59	27	DWIGHT YOAKAM [●] REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
62	68	—	58	JOHN BERRY [●] CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
63	59	53	32	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
64	65	66	106	REBA MCENTIRE [▲] MCA 10994 (10.98/15.98)	READ MY MIND	2
65	69	67	26	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
66	63	65	118	BLACKHAWK [▲] ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
67	60	55	27	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
68	64	54	5	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/15.98) HS	NOW AND THEN	54
69	67	57	8	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98) HS	SMOKIN' ARMADILLOS	37
70	71	71	120	FAITH HILL [▲] WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
71	66	62	38	ALABAMA [●] RCA 66525 (10.98/15.98)	IN PICTURES	12
72	70	61	32	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	44
73	74	70	119	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
74	73	68	70	WADE HAYES [●] COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
75	75	72	62	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®] FOR WEEK ENDING MAY 18, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE [▲] MCA 12* (7.98/12.98) 221 weeks at No. 1	GREATEST HITS	261
2	3	HANK WILLIAMS, JR. [●] CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	73
3	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	42
4	—	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER [▲] RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	1
5	7	REBA MCENTIRE [▲] MCA 4979* (7.98/12.98)	GREATEST HITS	259
6	5	GEORGE JONES [▲] EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	240
7	6	GEORGE STRAIT [▲] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	259
8	4	HANK WILLIAMS [▲] MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	60
9	10	THE CHARLIE DANIELS BAND [▲] EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	257
10	11	GEORGE STRAIT [▲] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	255
11	8	GARTH BROOKS [▲] CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	19
12	9	GARTH BROOKS [▲] CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	26
13	12	KEITH WHITLEY [▲] RCA 2277 (9.98/13.98)	GREATEST HITS	107

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	JOHN MICHAEL MONTGOMERY [▲] ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	23
15	18	COLLIN RAYE [▲] EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	9
16	19	WAYLON JENNINGS [▲] RCA 8506* (8.98)	GREATEST HITS	124
17	14	BILLY RAY CYRUS [▲] MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	51
18	17	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	86
19	16	TOBY KEITH [▲] A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	8
20	24	DWIGHT YOAKAM [▲] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	17
21	20	MARTINA MCBRIDE [▲] RCA 66288 (9.98/15.98)	THE WAY THAT I AM	25
22	15	BILLY DEAN CAPITOL NASHVILLE 28357 (10.98/15.98)	GREATEST HITS	4
23	23	KENNY ROGERS [▲] CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	111
24	—	GEORGE STRAIT [▲] MCA 10450 (9.98/15.98)	TEN STRAIT HITS	77
25	22	GARTH BROOKS [▲] CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	23

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

Diversity Reigns At Latin Confab, Awards

CONFERENCE ROUNDUP: Judging from the enthusiastic, positive commentary from attendees last week, it seems safe to say that the 1996 installment of Billboard's International Latin Music Conference was one of the most successful in the event's seven-year history.

Held April 29-May 1 at the Hotel Inter-continental in Miami, the three-day conclave featured an entertaining mixture of showcases and panels. Closing out the proceedings May 1 was Billboard's third annual Latin Music Awards show.

This year's music-intensive happening featured 23 performers, ranging from unsigned Puerto Rican punk'n'salsa outfit **Puya** to promising Arista-Texas mariachi artist **Nydia Rojas** and peerless PolyGram Latino singer/guitarist **José Feliciano**, winner of Billboard's lifetime achievement award, **El Premio Billboard**.

Long-time conference attendees were not surprised by the diversity of the participating acts—that's what Latino music is all about. This diversity of talent, however, spilled over into the attendees' opinions of the acts, as no one showcase performer emerged as a clear-cut favorite.

Certainly, the dazzling set by Sony Discos red-hot singer/songwriter **Shakira** drew heated applause from the vocal throng on hand at the April 29 showcase, sponsored by AmericDisc. Still, there were plenty of observers that evening who were equally enamored of **Rojas**, EMI Argentina's **La Portuaria**, BMG Colombia's **Ater-**



by John Lannert

ciopelados, PolyGram Latino's **Soraya**, EMI Latin's **Bobby Pulido**, and Sir George/Sony's **DLG**.

That scene was repeated at the April 30 showcase, sponsored by ASCAP. Puya capped an evening that sported robust performances by EMI Latin's **Barrio Boyzz**, Arista-Texas' **La Diferenzia**, RMM's **Super Cuban All-Stars** and **Tres Equis**, BMG Mexico's **Fobia**, and unsigned act **Pepe Alva**.

Perhaps the wide range of opinion reflected the broad array of industry players who showed up for the conference to talk shop, attend panels, and catch some tasty sounds.

And there was no finer music than at the "Writers In The Round" acoustic program, hosted by Warner/Chappell Music. Four superb songwriters—Warner/Chappell's **Fernando Osorio**, EMI Latin recording artist **Pete Astudillo**, peermusic's **Mary Lauret**, and unsigned **Javier Mendoza**—fascinated the appreciative audience with infectious, well-crafted tunes.

Muchisimas gracias to **Ellen Moraskie**, Warner/Chappell VP, Latin music division, for coming up with the swell idea of presenting a set dedicated to songwriters.

Curb Records' **Patty Cabrera**, a late addition to the confab, proved to

be a delightful surprise, as the statuesque contemporary Christian artist belted out three tracks from her label debut, "Siempre Y Para Siempre." By the way, Cabrera was the only Latin recording artist to earn a spot among People magazine's "50 Most Beautiful People In The World 1996."

Billboard's third annual Latin Music Awards show was hosted by **Michael de Lorenzo**, star of the Fox TV drama "New York Undercover." Entertainingly unpredictable, de Lorenzo kept the awards coming for the likes of Epic/Sony idol **Gloria Estefan**, inaugural honoree of the "Spirit Of Hope" award; BMG superstar **Juan Gabriel**, who was inducted into Billboard's Latin Music Hall of Fame; and **Feliciano**, who turned in a riveting bilingual set that included his 1968 smash "Light My Fire." Other awardees turning in superb performances were **Astudillo**, Crescent Moon/Epic's **Albita**, and El Dorado/EMI Spain's **Héroes Del Silencio**.

The musical segments of the conference were complemented by three lively industry panels, plus the enlightening keynote address by **Ralph Peer II**, chairman/CEO of peermusic. Also, Peer provided a valuable clarification at the "Contracts & Negotiations" panel. Deep thanks go out to Peer and the other industry veterans who participated in the conference.

Finally, sincere thanks, as always, to my colleagues at Billboard who helped make this year's convention such a genuine hit: **Maureen Ryan**, special events manager; **Elissa** (Continued on next page)

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Ralsencia Music Publishing, Inc. signs "Contract" with Music Publishing Corporation of Televisa - Mexico, to market the musical catalog of composer Tony Medina.



Left to right: Front row Raul Plasencia Jr. and Juan Carlos Abara Halabi. Back row Fernando Ulloa López, Ines Moran and Vilo Arias, at signing of the contract between Ralsencia Music and America Musical

Ralsencia Music Publishing, Inc. based in Miami, Florida, recently signed a sub-publishing contract with America Musical, a music publishing corporation of Televisa, Mexico. The signing of the contract took place in the general offices of America Musical, which are located in Mexico City, Mexico.

Ralsencia Music was represented by its president Raul Plasencia, Jr. and America Musical by its general manager and legal representative Juan Carlos Abara Halabi.

The contract signing was witnessed by Vilo Arias, music columnist, and Ines Moran. Also present was attorney Fernando Ulloa López, representing America Musical's judicial department.

As a result of this business arrangement, the representatives for both Ralsencia Music and America Musical expressed their commitment to a profitable and harmonious relationship in the coming years.

Ralsencia owns the exclusive publishing rights of the musical catalog of the well-known composer **Tony Medina**, to whom both enterprises shall give their support.

Tony Medina, composer of numerous hits and BMI Gold Medal winner, is signed exclusively with Ralsencia Music, Inc.



Advertisement

LATIN NOTAS

(Continued from preceding page)

Tomasetti, director of marketing; Michele Jacangelo, advertising services manager; and Gayle Finkelshtein, marketing and publicity associate. Special *gracias* to Angela Rodriguez, Billboard's Latin marketing manager, for her usual Herculean effort.

An additional tip of the cap goes to Rodriguez and Gene Smith, Billboard's associate publisher/international, for their excellent work on this year's Latin music program

guide.

Last but not least, cheers to Robert Sakz for the smooth sound blends at the showcases and awards show.

BRAZIL'S AMOROUS EXPLOSION: "Estoy Enamorado," a Spanish-language ballad by Sony duo Donato & Estéfano that was a minor hit in the U.S., has become a huge smash in Brazil, courtesy of

(Continued on page 37)

LATIN TRACKS A-Z

TITLE (Publisher — Licensing Org.)	Sheet Music Dist.
30 AMADA MIA (Vander, ASCAP)	
3 AMARTE A TI (The Sound Retreat)	
35 AMIGO MIO (Peermusic, BMI/Bright Morning, BMI)	
24 AMOR (Fonovisa, SESAC)	
1 BASTA YA (Mas Latin, SESAC)	
32 COQUETA (Editora Esperanza, SESAC)	
39 CORAZON CORAZON (Famuz, BMI)	
29 CORAZON MAGICO (Sila, ASCAP/EMAA, ASCAP)	
5 DE REPENTE (Yami, BMI)	
15 DESVELADO (Betito Music, BMI)	
38 DUELE DUELE (Fonovisa, SESAC)	
28 EBRIO DE AMOR (Copyright Control)	
2 EL CIRCO (TN Ediciones, BMI)	
26 ESPERARE A QUE TE DECIDAS (Gemini Star Corp., ASCAP)	
6 ESTOY AQUI (Copyright Control)	
14 EXPERIENCIA RELIGIOSA (Unimusic, ASCAP/Fonovisa, SESAC)	
19 JUAN SABOR (J Farias, BMI)	
25 LA COSA MAS BELLA (Copyright Control)	
23 LA ULTIMA CANCION (Copyright Control)	
16 LLEGASTE A MI (EMOA, ASCAP)	
34 LO QUE YO TENGO (Betito Music, BMI)	
37 LOS HOMBRES NO DEBEN LLORAR (Fermata, ASCAP)	
36 MARIA LA DEL BARRIO (Copyright Control)	
33 NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)	
12 NO MORIRA (Hit And Run, ASCAP/Jobete, ASCAP)	
22 NO QUIERO SABER (EMI Blackwood, BMI/A Q.III Music, BMI/Peace Rock, BMI)	
21 NO TE VAYAS (Canciones Mexicanas, SESAC)	
18 PENELOPE (Sagitario Ediciones, ASCAP/Discorama Ediciones, ASCAP)	
27 PESADILLA (Azucar, ASCAP)	
40 POBRE MILLONARIO (Luedi, BMI)	
8 POR AMARTE (Fonovisa, SESAC/Unimusic, ASCAP)	
4 PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)	
10 SIN ELLA (Eliaz, BMI)	
20 SI QUIERES (BMG Songs, ASCAP)	
31 SUBLIME MALDICION (Vander, ASCAP)	
7 TE APROVECHAS (Copyright Control)	
17 TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)	
9 UNA NOCHE MAS (Vander, ASCAP)	
11 UN MILLON DE ROSAS (Mariola, ASCAP/Larrinaga, ASCAP)	
13 YO TE AMARE (Mariola, ASCAP)	

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 103 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)
				*** No. 1 ***	
1	2	4	6	OLGA TANON WEA LATINA	BASTA YA M.A.SOLIS (M.A.SOLIS)
2	1	3	4	LOS TIGRES DEL NORTE FONOVISIA	EL CIRCO E.HERNANDEZ (J.ARMENTA)
3	4	11	4	CRISTIAN FONOVISIA	AMARTE A TI D.FREIBERG (D.FREIBERG, WARENZON)
4	6	6	6	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E.ESTEFAN JR., L.DERMER (G.ESTEFAN, D.WARREN)
5	5	7	7	SORAYA POLYGRAM LATINO	DE REPENTE R.ARGENT, P.VAN HOOKE (SORAYA)
6	3	2	10	SHAKIRA SONY	ESTOY AQUI L.F.OCHOA, S.MEBARAK (L.F.OCHOA, S.MEBARAK)
7	8	9	9	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (MASSIAS)
				*** AIRPOWER ***	
8	NEW		1	ENRIQUE IGLESIAS FONOVISIA	POR AMARTE R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)
9	10	10	8	LIBERACION FONOVISIA	UNA NOCHE MAS LIBERACION (R.DAMIAN)
10	11	15	6	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J.ALEJANDRO)
11	9	5	18	LA MAFIA SONY	UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA, B.LARRINAGA)
12	13	18	6	DLG SIR GEORGE/SONY	NO MORIRA S.GEORGE (A.GODWIN, L.LANGE)
				*** AIRPOWER ***	
13	20	22	5	LA MAFIA SONY	YO TE AMARE M.LICHTENBERGER JR. (A.LARRINAGA)
14	7	1	15	ENRIQUE IGLESIAS FONOVISIA	EXPERIENCIA RELIGIOSA R.PEREZ-BOTIJA (C.GARCIA ALONSO)
15	15	14	16	BOBBY PULIDO EMI LATIN	DESVELADO E.ELIZONDO (G.AVENA)
16	19	12	7	MARC ANTHONY RMM	LLEGASTE A MI S.GEORGE, M.ANTHONY (O.ALFANNO)
17	17	17	11	LA DIFERENCIA ARISTA-TEXAS/BMG	TU NO TIENES CORAZON R.MORALES, M.MORALES (R.CASTILLO, M.C.SPINDOLA)
18	16	23	4	DIEGO TORRES ARIOLA/BMG	PENELOPE D.THOMAS, M.WENGROUSKI, D.TORRES (J.MANUEL SERRATA ALGUERO)
19	12	13	16	LA TROPA F EMI LATIN	JUAN SABOR J.FARIAS, J.FARIAS (J.FARIAS)
20	21	21	5	BANDA EL RECODO FONOVISIA	SI QUIERES NOT LISTED (JUAN GABRIEL)
21	18	29	3	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ABREGO)
22	35	—	2	SELENA EMI LATIN	NO QUIERO SABER A.B.QUINTANILLA III (A.B.QUINTANILLA III, PASTUDILLO)
23	22	34	3	RITMO ROJO FONOVISIA	LA ULTIMA CANCION NOT LISTED (M.ALEXANDER)
24	14	8	18	CRISTIAN FONOVISIA	AMOR D.FREIBERG (C.CASTRO)
25	31	—	2	EROS RAMAZZOTTI ARIOLA/BMG	LA COSA MAS BELLA E.RAMAZZOTTI (E.RAMAZZOTTI, C.GUIDETTI, A.COGLIATI, N.MANO)
26	39	—	2	TONY VEGA RMM	ESPERARE A QUE TE DECIDAS H.RAMIREZ (M.LAURET)
27	23	25	5	GISSELLE RCA/BMG	PESADILLA B.CEPEDA (C.DAVID)
28	NEW		1	EZEQUIEL PENA FONOVISIA	EBRIO DE AMOR M.A.SOLIS (L.CASTILLO)
29	32	19	8	LOS FUGITIVOS POLYGRAM RODVEN	CORAZON MAGICO P.MOTTA (H.HERRERO, J.SEIJAS, L.GOMEZ ESCOLAR)
30	NEW		1	INDUSTRIA DEL AMOR FONOVISIA	AMADA MIA A MITCHELL (COREANT)
31	NEW		1	JOSE MANUEL FIGUEROA FONOVISIA	SUBLIME MALDICION J.SEBASTIAN (J.SEBASTIAN)
32	36	—	16	INTOCABLE EMI LATIN	COQUETA J.L.AYALA (L.PADILLA)
33	24	26	12	LOS TIRANOS DEL NORTE FONOVISIA	NADA CONTIGO (LA BANQUETA) J.MARTINEZ (F.CORCHADO, P.BRAMBILA)
34	34	40	3	JAY PEREZ SONY	LO QUE YO TENGO J.PEREZ, J.DE LA ROSA (J.PEREZ)
35	40	—	2	MAZZ EMI LATIN	AMIGO MIO J.GONZALEZ (H.LANZA)
36	30	39	3	THALIA EMI LATIN	MARIA LA DEL BARRIO NOT LISTED (V.PIMSTEIN ENAVARRETE)
37	26	30	9	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H.PATRON (M.ZAN, D.PALMEIRA)
38	RE-ENTRY		5	GRUPO MOJADO FONOVISIA	DUELE DUELE L.LOZANO (F.BARRIENTOS)
39	RE-ENTRY		5	FAMA SONY	CORAZON CORAZON O.GALVAN, J.GALVAN (G.VALENZUELA)
40	RE-ENTRY		4	LOS CAMINANTES LUNA/FONOVISIA	POBRE MILLONARIO A.DE LUNA (L.PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	63 STATIONS
1 SORAYA POLYGRAM LATINO DE REPENTE	1 DLG SIR GEORGE/SONY NO MORIRA	1 LOS TIGRES DEL NORTE FONOVISA EL CIRCO
2 OLGA TANON WEA LATINA BASTA YA	2 MARC ANTHONY RMM LLEGASTE A MI	2 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
3 CRISTIAN FONOVISA AMARTE A TI	3 TONY VEGA RMM ESPERARE A QUE TE DECIDAS	3 LIBERACION FONOVISA UNA NOCHE MAS
4 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	4 OLGA TANON WEA LATINA BASTA YA	4 MICHAEL SALGADO JOEY SIN ELLA
5 DIEGO TORRES ARIOLA/BMG PENELOPE	5 GISSELLE RCA/BMG PESADILLA	5 LA MAFIA SONY UN MILLON DE ROSAS
6 SHAKIRA SONY ESTOY AQUI	6 SHAKIRA SONY ESTOY AQUI	6 LA MAFIA SONY YO TE AMARE
7 ENRIQUE IGLESIAS FONOVISA POR AMARTE	7 TITO ROJAS M.P. CLARO	7 BOBBY PULIDO EMI LATIN DESVELADO
8 EROS RAMAZZOTTI ARIOLA/BMG LA COSA...	8 GRUPOMANIA BOMBAZO COMO ME HACES FALTA	8 LA DIFERENCIA ARISTA-TEXAS/BMG TU NO...
9 MILLIE EMI LATIN DONDE TE HAS IDO AMOR	9 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI...	9 BANDA EL RECODO FONOVISA SI QUIERES
10 LOURDES ROBLES SONY ME DEJARE LLEVAR	10 ANTHONY CRUZ M.P. CUANTO TE AMO	10 LA TROPA F EMI LATIN JUAN SABOR
11 DONATO & ESTEFANO SONY NATURALLEZA	11 VICTOR MANUELLE SONY TODO QUEDO, QUEDO	11 INTOCABLE EMI LATIN NO TE VAYAS
12 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA	12 CRISTIAN FONOVISA AMARTE A TI	12 ENRIQUE IGLESIAS FONOVISA EXPERIENCIA...
13 MENDUO MUSICA FUTURA/RT/SONY DONDE...	13 SORAYA POLYGRAM LATINO DE REPENTE	13 RITMO ROJO FONOVISA LA ULTIMA CANCION
14 DLG SONY NO MORIRA	14 DOMINGO QUINONES RMM SI TU TE VAS	14 EZEQUIEL PENA FONOVISA EBRIO DE AMOR
15 THALIA EMI LATIN MARIA LA DEL BARRIO	15 TITO NIEVES RMM TE LO PIDO POR FAVOR	15 INDUSTRIA DEL AMOR FONOVISA AMADA MIA

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/EMI Communications, Inc.

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27th Annual Dove Awards Highlight Gospel Music Week



Rockers dc Talk won awards for artist of the year, song of the year, and rock recorded song of the year. Shown, from left, are Kevin Smith, Michael Tait, and Toby McKeenan.

Nearly 2,000 people converged on the Stouffer Hotel and Nashville Convention Center April 21-25 for Gospel Music Week 1996. They attended a variety of seminars, showcases, and events focusing on the Christian music industry. The event was sponsored by the Gospel Music Assn., and the week's festivities were capped by the 27th annual Dove Awards, which seemed to signal a changing of the guard as rock acts came to the forefront. Taking artist of the year honors were Christian rockers dc Talk. The title cut of the group's current album, "Jesus Freak," won the song of the year award, the first rock song to win in that category. Here are a few photo highlights from the week.



SESAC honored its top Christian songwriters and publishers during GMA Week with a reception at Henry's Coffeehouse in downtown Nashville. McSpadden-Smith was named publisher of the year, and Reggie Hamm was named Christian songwriter of the year. Shown, from left, are McSpadden-Smith's Ron Smith, SESAC writer-publisher representative Rebecca Palmer, McSpadden-Smith's Shawn McSpadden, Hamm, McSpadden-Smith's Marty Wheeler, and Ray Smiley.



"Cafe GMA Goes Country" showcased some of Christian country music's top acts at the Nashville Convention Center. Shown, from left, are Jeff Silvey, Jed and Claire Seneca, host Marty Raybon, and Vince Wilcox and Don Pardoe of Wilcox & Pardoe. Presented by Country America magazine, the event featured great music as well as drawings for T-shirts, saddlebags, and Justin boots.



During GMA Week, ASCAP hosted its 18th annual Christian Music Awards at its offices. Myrrh Records newcomer Jaci Velasquez and Dove Award winners Anointed performed at the event. ASCAP presented Amy Grant with the prestigious Voice of Music Award. Shown, from left, are ASCAP VP Connie Bradley, ASCAP Nashville director of membership relations Dan Keen, Grant, ASCAP executive VP/COO John LoFrumento, and ASCAP board member and Sony/ATV Tree CEO Donna Hilley.



Kathy Troccoli and Mark Lowry hosted the annual Songwriter's Showcase featuring Christian music's top tunesmiths. Shown, from left, are Sparrow Publishing's Richard Haeden, Steven Curtis Chapman, Troccoli, Lowry (who received the Grady Nutt Humor Award from the GMA) and Word Publishing's Debbie Atkins.



Point Of Grace captured group of the year honors as well as the awards for pop recorded song ("The Great Divide") and pop recorded album ("The Whole Truth"). Shown, from left, are band members Shelley Phillips, Heather Floyd, Denise Jones, and Terry Jones.



CeCe Winans was recognized for her solo set "Alone In His Presence." The album contained the cut "Great Is Thy Faithfulness," which won the traditional gospel recorded song award and helped her land her award for female vocalist of the year. Her next project is a greatest-hits package with brother and long-time singing partner BeBe Winans.



Shown, from left, are former GMA chairman of the board Joe Moscheo; singer/comedian Mark Lowry, who won the GMA's Grady Nutt Humor Award; and GMA president Bruce Koblish.



BMI held a special dinner at its Music Row offices to recognize its affiliates nominated for Dove Awards in the song and songwriter categories. Shown, from left, are Steven Curtis Chapman, BMI VP Roger Sovine, and dc Talk's Toby McKeenan. Grant Cunningham, Don Koch, Matt Huesmann, Joe Beck, Wayne Kirkpatrick, and John Mandeville were among the other songwriters honored.



During the Monday Morning Live session, SoundScan received the GMA Impact Award. Shown, from left, are former GMA chairman of the board Joe Moscheo, SoundScan's Chris Muratore, and GMA president Bruce Koblish.



Jars Of Clay won the Spotlight talent competition at GMA Week '94 when they were just an unsigned group of college students. Now, two years, a record deal, and a hit album later, the band capped off an eventful GMA Week by taking home Doves for new artist and shortform video of the year. Shown, from left, are band members Steve Mason, Matt Odmark, Charlie Lowell, and Dan Haseltine.



"Turn Your World Around: Christian Music Goes Global" was one of the week's top seminars. Shown at the seminar, from left, are Crossbow Productions' Garritt a'ant Goor, Strang Communications' Tessie Guell, international touring artist/moderator Kenny Marks, Word Australia's Wendy Moulton, GMA president Bruce Koblish, Parachute Productions' Mark de Jong, SAREPTA MUSIC South Africa's Anton Bekker, and David Green of Steve Green Ministries.

Artists & Music

No JazzTimes Convention This Fall; Gil Evans—Gone But Cool As Ever

EBB & FLOW: The annual JazzTimes Convention—a business and music confab put on by the magazine of the same name—is postponed for 1996. The site of last November's event in New York was overwhelmed by attendees (whose numbers steadily increase each year), and convention director Lee Mergner explains that JazzTimes "had difficulty securing an appropriate venue for this fall."

The mag itself is also entering a busy phase; another reason for the convention's cancellation was an internal restructuring and relocation of JazzTimes' operations to a "larger facility," according to Mergner. Boom times put human resources to the test, and the magazine is also committed to sponsoring 16 jazz festivals nationwide this summer.

Meanwhile, another annual event shifts into high gear. This year's Thelonious Monk Competition will include a 10th anniversary gala. In 1995, the highly regarded contest—put on by the Thelonious Monk Institute of Jazz in Washington, D.C.—focused on guitar and bass. At the Nov. 23 semifinals, it returns to reeds.

Those sax players who intend to take home the \$20,000 top prize better brush up on their "Cherokee," "Along Came Betty," "Chelsea Bridge," and "Good Bait"—all tunes from which players must choose to show their improvising skills. The last time the Monk Competition dealt with saxophonists was in 1991, when Joshua Redman walked away the winner. This year the Warner Bros. recording artist is part of the judging team, along with Wayne Shorter, Jimmy Heath, Joe Lovano, and Jackie McLean. About 300 entries arrive each season, but the Competition's organizers encourage every interested and capable candidate to apply.

As part of the 10th anniversary festivities, the event will be taped for part of a prime-time broadcast on a major television network. The Institute's address is 5225 Wisconsin Ave. N.W., Suite 605, Washington, D.C. 20015.

GILOSITY: Monday (13) would have been Gil Evans' 84th birthday, and several Evans-related events coincide to remind us of his influence on this era's jazz sound. June 9 finds the composer/arranger being inducted into the American Jazz Hall of Fame, as part of the New Jersey Jazz Festival. Another feat, George Wein's venerable JVC affair, dedicates a night to Evans music June 23. The Gil Evans Orchestra, led by his son, trumpeter Miles Evans, will essay charts from such classics as "Porgy And Bess" and "Sketches Of Spain."

Maria Schneider, who leads her own big band all year long in New York, will conduct the homage. Her debt to Gil has been expressed in her work time and again. Schneider's last Enja disc was titled "Evanescence"; her forthcoming release for the label is called "Com-



by Jim Macnie

ing About." GRP, which is doing a great job releasing important jazz titles from its Impulse! vaults, has just shipped that label's seminal "Out Of The Cool" by the 1961 edition of the Evans Orchestra. Meanwhile, the cornerstone of Evans' summer retail profile, the six-disc boxed set "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings," has been rescheduled from its original June release date. It's now listed for an August debut.

CH-CH-CH-CHANGES: Move a few elements around, bolster the personality of the soloing, and the

blues can easily morph into jazz. Two recent Bullseye Blues discs make a play for both markets by doing just that. Highly regarded guitarist Ronnie Earl stretches out his valiant, sophisticated solos on "Grateful Heart: Blues & Ballads," making his jazziest-sounding disc ever. Cutting tunes by John Coltrane and Kenny Burrell helps, as does enlisting David "Fathead" Newman's improvisational know-how on tenor sax.

Keyboardist Ron Levy, a long-time blues keyboardist and producer and leader of the band Wild Kingdom, makes a similar move. He shuffled a component or two for his "Zim Zam Zoom," coming up with a groovy jazz feel that he calls "acid blues on B-3." The commercially slanted swing/funk vibe is enhanced by the inclusion of jazz drummer Idris Muhammad, a special guest in the Kingdom for this disc. Blues and jazz radio should be working in tandem for this pair of dates.

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER 5 weeks at No. 1
2	4	17	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
3	2	9	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
4	3	26	SOUNDTRACK PANGAEA 36071/I.R.S.	LEAVING LAS VEGAS
5	8	49	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
6	7	9	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
7	6	13	ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
8	11	8	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	9	13	JOHN MCLAUGHLIN VERVE 529828	THE PROMISE
10	14	28	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
11	13	8	SURRENDER TO THE AIR ELEKTRA 61905/EEG	SURRENDER TO THE AIR
12	17	2	DIANE SCHUUR GRP 9841	LOVE WALKED IN
13	12	3	CHRISTIAN MCBRIDE VERVE 529585	NUMBER TWO EXPRESS
14	15	5	CHARLIE HADEN QUARTET WEST VERVE 529827	NOW IS THE HOUR
15	16	97	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
16	18	135	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
17	19	58	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
18	5	14	ROSEMARY CLOONEY CONCORD 4685	DEDICATED TO NELSON
19	22	10	SHIRLEY HORN VERVE 529555	THE MAIN INGREDIENT
20	21	55	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
21	20	6	CYRUS CHESTNUT ATLANTIC JAZZ 82876/AG	EARTH STORIES
22	24	3	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
23	23	57	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
24	25	125	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
25	RE-ENTRY		ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	QUINCY JONES ● QWEST 45875/WARNER BROS.	Q'S JOOK JOINT 21 weeks at No. 1
2	2	179	KENNY G ▲ ¹⁰ ARISTA 18646	BREATHLESS
3	4	26	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
4	7	2	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
5	3	8	THE JOHN TESH PROJECT GTS 532125	DISCOVERY
6	5	10	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
7	9	26	WILL DOWNING MERCURY 528755	MOODS
8	8	30	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
9	6	22	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
10	10	10	GEORGE HOWARD GRP 9839 HS	ATTITUDE ADJUSTMENT
11	13	2	HERB ALPERT ALMO SOUNDS 80005	SECOND WIND
12	11	5	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
13	12	7	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
14	16	3	DOC POWELL DISCOVERY 77037	LAID BACK
15	14	37	FOURPLAY WARNER BROS. 45922	ELIXIR
16	18	7	PAMELA WILLIAMS HEADS UP 3034	SAXTRESS
17	17	44	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
18	19	26	NAJEE BMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE: A TRIBUTE TO STEVIE WONDER
19	24	25	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
20	15	3	VARIOUS ARTISTS MADACY 8717	SAX FOR LOVERS COLLECTION
21	RE-ENTRY		PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
22	23	18	GEORGE BENSON WARNER BROS. 46050	THE BEST OF GEORGE BENSON
23	25	105	THE JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
24	21	36	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
25	RE-ENTRY		DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN

○ 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 or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

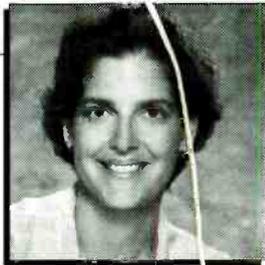
Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	22	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA 18 weeks at No. 1
2	2	232	SHEPHERD MOONS ▲ ⁸ REPRISE 26775/WARNER BROS.	ENYA
3	3	112	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
4	4	54	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	6	2	SACRED ROAD NARADA 64010 HS	DAVID LANZ
6	5	8	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
7	9	62	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
8	8	160	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
9	10	11	A THOUSAND PICTURES HIGHER OCTAVE 7084 HS	CRAIG CHAQUICO
10	7	10	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
11	11	310	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	23	20	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
13	12	80	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
14	NEW ▶		SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
15	RE-ENTRY		IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
16	13	30	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
17	14	11	HINTERLAND DISCOVERY 77033	STRANGE CARGO
18	15	16	VOICES ATLANTIC 82853/AG	VANGELIS
19	16	43	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
20	18	15	THE BEST NEW AGE PRIORITY 53056	VARIOUS ARTISTS
21	19	30	TEMPEST NARADA 63035	JESSE COOK
22	22	48	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
23	20	106	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
24	17	17	THE DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
25	RE-ENTRY		I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI

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

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

NEW CONVERT: In April, KTHQ, one of Tulsa, Okla.'s classic rock stations, switched formats to classical, and its manager, Rick Cohn, couldn't be happier. As a "second choice" in the market, the station was "getting nowhere," Cohn says, and research showed that with 30- to 54-year-olds, classical had as good a shot as any other format—and no competition. So the station hooked up with SW Networks, which offers 24-hour classical programming segmented into day-parts and a light, album rock approach, minimal talk, and no features. Renamed KCFM, the station has made a splash.

"I've gotten 300 letters, from 17-year-olds, from schoolteachers, from people in their 30s and 40s," Cohn says. "We're getting the people who already love classical music and didn't have a radio station to listen to, and also people who are trying it out and like it because it's a more contemporary presentation than you usually get with classical radio. Our goal is not to educate, but to entertain."

After two weeks, KCFM ranked fifth in the market with a 6 share in its target demographic, 35-64, for 7 p.m.-midnight. Cohn expects to hit a 3 share with the 12-plus demographic this year, "and we might go as high as a 5 share down the road." Advertisers have also become interested, not just the arts people but the high-end car dealers, "people our salesmen couldn't get appointments with before," says Cohn.

Although he based the format change on bottom-line issues and never much liked classical, he says he enjoys the music, as do his salespeople. "I recognize a lot of the music I remember from cartoons," says Cohn, 46. "I don't feel like an old fogey for listening to it. It beats those same songs I've been hearing over and over for 30 years. I even spent \$4,000 on a good stereo system so I could hear it better."

Tony Rudel, SW's VP for classical programming, says the network is on five other classical stations (in Grand Rapids, Mich., Indianapolis, Milwaukee, Albany, N.Y., and Walla Walla, Wash.). His 12,000 tracks range from John Dowland to Lou Harrison, and programming follows the "Mozart rule"—Mozart

every 2½ hours. "I try to find stuff that is not going to bore the core listener or turn off the new listener," Rudel says.

RADIO DEBATE: SW Networks' Tony Rudel and Mario Mazza, late of WNCN New York and now PD of WCRB-FM Waltham, Mass., went head to head with Deutsche Grammophon's Wende Persons on radio programming issues at a Classical Music Broadcasters Assn. panel May 3 in New York. Rudel and Mazza insisted that classical stations need to get to the huge number of "nonpurist" listeners who will "sample" classical music on the radio, rather than listen to it devotedly, hour after hour. "People don't say, 'It's 8:05, time to turn on the orchestra broadcast' anymore," Rudel said. "Our business is to accompany their lives."

To get that audience, Rudel and Mazza stress research using focus groups in which targeted listeners identify the sonic universe they prefer. Mazza has a playlist of 1,000 titles, which he plans to narrow further; Rudel, as noted above, has 12,000. Both agreed that vocal music, despite its importance in the record world, makes folks tune out. Panel moderator Tom Bartunek of WQXR New York and Mazza pointed out that a vocal disc that makes Billboard's Top Classical Albums chart may be selling only 10,000 copies nationwide, and 10,000 is a mere fraction of their local radio audience. Rudel (son of the conductor Julius Rudel and an opera fan) also pointed out that even though most pop music is vocal, classical vocal music represents a far greater sonic range than pop. Rudel actually shrinks his radio music's range: "We take out the high end and broaden the middle so it sounds more like pop."

Such sentiments horrify Persons, whose goal is to promote the distinctiveness of artists and performances rather than subsume them into the background. "I worry about the 'let's be as bland as we can so no one will turn us off' attitude," she said, and urged "aggressively ear-catching" programming that encourages active rather than passive listening. She got support from KXTR Kansas City, Kan., music director Patrick Neas and PD Don Crawley, who have a "spice" category for music by such artists as Philip Glass and the Kronos Quartet. ("It's helped with the younger demo," Neas said) and Jim Connett, PD at KFUP St. Louis, who takes risks and has a 12-plus share of 3.5. "I'm in the risk-taking business," Connett said.

KCFM 94.1
Tulsa's Classic fm

LATIN NOTAS

(Continued from page 34)

crucial exposure on Globo soap opera "Explode Coração."

What's more, "Estou Apaixonado," a Portuguese-language counterpart to "Estoy Enamorado" by Continental/Warner sertaneja duo João Paulo E Daniel, is rolling on radio, as well. There is now a dance version of "Estoy Enamorado" by Paradox act Uforia that is catching fire at radio.

In any event, the inviting ballad has jacked sales of Donat & Estéfano's album "Mar Adentro," which recently struck gold (100,000 units sold), while adding sales to João Paulo E Daniel's self-titled record, which has rung up 450,000 units. An album by Uforia is due in the next few weeks.

STATESIDE BRIEFS: El Ejem-

plo" by Fonovisa redoubtable norteños Los Tigres Del Norte has been certified gold by the Recording Industry Assn. of America... Pay-per-view company Request Television and Tichenor Media Systems are teaming to offer a June 7 pay-per-view concert featuring WEA Latina Mexican superstar Luis Miguel. The two-hour special was taped live during Miguel shows in Argentina and Mexico... Veteran record exec Jay B. Ziskrout is launching Scream Inc., a parent company of two affiliates: Latin-leaning punk/alternative label Grita! and marketing firm JBZ Media. Grita!'s initial releases will include product by Cerebros Exprimidos, the Pleasure Fuckers, Los Más Turbados, and La Polla Records. JBZ Media provides exclusive mar-

keting and promotional representation in Mexico and South America for indie labels Epitaph, Fat Wreck Records, and Metal Blade, among others.

CHART NOTES: Erstwhile merengue diva Olga Tañón scores her first No. 1 entry on the Hot Latin Tracks chart this week with "¡Basta Ya!" (WEA Latina). The climactic ballad of renounced love is taken from Tañón's top five album "Nuevos Senderos."

"¡Basta Ya!" ends Fonovisa's 18-week run at the top of Hot Latin Tracks.

Assistance in preparing this column provided by Enor Paiano in São Paulo, Brazil.

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	73	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED 46 weeks at No. 1
2	2	2	ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
3	3	113	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT
4	4	88	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	5	295	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
6	10	2	JOSE CARRERAS ERATO 12596 (10.98/15.98)	PASSION
7	6	29	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
8	7	33	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98)	A PORTRAIT
9	8	3	ANGELA GHEORGHIU LONDON 452417 (10.98 EQ/15.98)	ARIAS
10	9	10	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907156 (13.98/18.00)	MIRACLES OF SANT'IAGO
11	12	5	ROBERTO ALAGNA EMI CLASSICS 55477 (10.98/15.98)	OPERA ARIAS
12	13	4	BRYN TERFEL DG 58662 (15.98 EQ)	OPERA ARIAS
13	11	10	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA 68288 (9.98/15.98)	PROKOFIEV: ROMEO AND JULIET
14	14	7	ANDRE RIEU PHILIPS 522933 (10.98 EQ/15.98)	FROM HOLLAND WITH LOVE
15	15	42	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/15.98)	5 weeks at No. 1
2	NEW	1	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
3	8	2	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
4	2	2	ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
5	3	30	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
6	4	9	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
7	5	5	VARIOUS ARTISTS DELOS 3195 (10.98/15.98)	BIBBIDI BOBBIDI BACH
8	6	15	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
9	7	24	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
10	9	54	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
11	11	50	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
12	10	48	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
13	12	44	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
14	13	119	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	THE PIANO
15	14	123	JOHN WILLIAMS/ITZHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST

TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	20	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT 3 weeks at No. 1
2	2	11	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
3	3	9	CAMERATA ANTONIO LUCIO (FRANCIS) DIGITAL MASTERWORKS 71847 (4.98)	VIVALDI: THE FOUR SEASONS
4	7	84	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	4	7	SYMPHONY ORCH. BADEN-BADEN (BOUR) DIGITAL MASTERWORKS 71833 (4.98)	MOZART: SYMPHONY NOS. 41 & 29
6	5	7	SYMPHONY ORCH. BADEN-BADEN DIGITAL MASTERWORKS 71808 (4.98)	BEETHOVEN: PIANO CONCERTO NO. 2
7	12	6	BUDAPEST SYMPHONY ORCH. (JOO) DIGITAL MASTERWORKS 71846 (4.98)	TCHAIKOVSKY/MENDELSSOHN: VIOLIN CONCERTOS
8	10	7	RUNDFUNKORCHESTER DES SUDWEATFUTNKNS DIGITAL MASTERWORKS 71839 (4.98)	STRAUSS: FAMOUS MELODIES
9	8	57	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
10	9	7	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71832 (4.98)	MOZART: PIANO CONCERTOS NOS. 22 & 24
11	RE-ENTRY	1	BERLINER SYMPHONIKER (FRANCIS) DIGITAL MASTERWORKS 71819 (4.98)	DVORAK: SYMPHONY NO. 9
12	6	8	JUNGE SUDDEUTSCHE PHILHARMONIA (GULLER) DIGITAL MASTERWORKS 71805 (4.98)	BEETHOVEN: SYMPHONY NO. 5
13	NEW	1	SYMPHONY ORCHESTRA BADEN-BADEN (NELSSON) DIGITAL MASTERWORKS 71844	TCHAIKOVSKY: SYMPHONY NO. 5
14	14	7	BERLINER SYMPHONIKER (MARTURET) DIGITAL MASTERWORKS 71812 (4.98)	BRAHMS: PIANO CONCERTO NO. 1
15	11	7	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71825 (4.98)	MOZART: VIOLIN CONCERTOS NOS. 1-3

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 or present Heatseeker title. © 1996 Billboard/BPI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

Disney Scales Publishing Peaks Hits In Other Genres Arrive Via Imprints

BY IRV LICHTMAN

NEW YORK—The Walt Disney Music Publishing catalog, in terms of its traditional holdings stemming from such blockbuster animated features as "The Little Mermaid," "Beauty And The Beast," and "Aladdin," has quite a successful tale to tell.

But that's only part of the story, as two contemporary publishing logos, Seven Summits and Seven Peaks, are making their mark in other musical genres.

The company has achieved gold and platinum success with songs covered by Reba McEntire, John Michael Montgomery, All-4-One, Immature, Soul For Real, Doug Stone, Rick Trevino, Bert Heerink, Collin Raye, Price Italo Joe and Marky Mark, Aaron Tippin, and Faith Hill, as well as with songs on the soundtracks for "The Show" and "Rhythm Of The Pride Lands."

The imprints' pop, R&B, and country chart success is the result of a diversification strategy mapped out by Susan Borgeson, VP of Disney Music Publishing. Her relationship with Disney's publishing interests started a decade ago, when she was tapped to manage the catalog of songs from Dis-

ney's classic feature film and TV projects. She says she soon recognized "the need to broaden Disney's publishing interests by establishing a division that would deal exclusively with music not written for a Disney production."

In 1992, she established such a wing, although the imprints' names, Seven Summits for ASCAP and Seven Peaks for BMI, were not adopted until 1994.

At first, Borgeson says, when the company signed BMI writers out of Nashville, "we used the Wonderland name. With ASCAP signings, we needed to establish another name, so we decided to rename the BMI firm to get a more contemporary feel. We picked Seven Summits as the ASCAP name and Seven Peaks as the BMI name in tribute to Walt Disney Co. president Frank Wells, who was tragically killed in a plane crash. Frank, who was a great supporter of the publishing division, had written a book about mountain climbing called 'Seven

Summits.'"

"The goal," says Borgeson, "was to become a full-service music publishing company by building a diverse catalog positioned to compete in all aspects of the music business. We have the advantage of being able to work closely with all the divisions of the Disney Co., but we had the task of establishing credibility within the general music industry."

Working with creative director Brian Rawlings, Seven Summits and Seven Peaks have established a hit-making, musically versatile writing staff, which has been associated with charted recordings in pop, country, and R&B. Rounding out the executive staff is Brian Brinkerhoff, manager of creative specializing in alternative rock, and Edwin Oliver III, who covers the R&B/urban area.

Recent signings include Donny Markowitz, a pop/R&B writer who composes for TV and feature films. Markowitz is a Grammy, Oscar, and Golden Globe winner whose big standard is "I've Had The Time Of My Life" from "Dirty Dancing."

Also, Steve Diamond was signed for the North American market. His successes in 1995 included the Grammy-nominated "I Can Love You Like That," a No. 1 hit for Montgomery and All-4-One.

Other staff writers include Eric Kaz, who penned Michael Bolton's hit "That's What Love Is All About" and many country hits, including Linda Ronstadt's "Love Has No Pride"; Will Robinson, a consistent writer of country hits, including Montgomery's "Long As I Live"; and urban writers/producers Lamont Lasser, Hank & Sleepy, Dave Citron, and TeRon Beal, who scored a top 10 single with "Constantly" from Immature's debut album.

Borgeson, who became a member of the board of ASCAP in 1995, says that funding is available for catalog deals and that some are being examined. She adds, however, that these deals will reflect the needs of Disney as a whole, especially the film group.

The Burbank, Calif., office is currently the publishing company's only location. If a branch is added, it will most likely be in Nashville, says Borgeson.



BORGESON

Cinderella Story Of Songwriter Larry Hart A Ball For Broadway

NEW YORK—When you've got Michael Jackson in your corner, your fourth attempt at a theatrical musical will get every chance to succeed.

Not that songwriter Larry Hart is a stranger to success. He's a Grammy Award winner for his work with his family gospel singing group, the Hart

on Atlantic.

As with its predecessors, Hart's version strays from the classic, although Hart notes that in the original story, as in his work, Cinderella was known as "Ella." The show's title, "Sisterella," is an update that suggests more than a filial relationship.

Although the production has not yet begun the journey toward its fall 1997 Broadway debut, Jackson's MJJ label has marketed a studio cast recording of the score, produced by Hart, who also wrote the libretto.

How did this good fortune come about? "Three years ago," says Hart, "I had lunch with [former WTG
(Continued on page 68)]



Family, and his songs have been recorded by Engelbert Humperdinck, Kenny Rogers, Andrae Crouch, and Ozzy Osbourne, among others.

Now, after three stage projects that had various degrees of short-lived exposure, Hart is ready for Broadway, well aware that he shares a name with the great lyricist partner of composer Richard Rodgers (no relation).

The project is an admittedly Motown-style revisit to the "Cinderella" fairy tale, which has been a theme of many musical works, from Rossini's opera and Prokofiev's ballet to Mack David, Al Hoffman, and Jerry Livingston's Disney animated musical and Rodgers & Hammerstein's TV musical. Most recently, the album from a stage production called "A Tale Of Cinderella," with a score by George David Weiss and Will Severin, was released



The Bug And The Rhino. Bug Music and Rhino Records have formed a publishing company called R&B Music, which will acquire and exploit existing catalogs and sign new writing talent. R&B will operate on a per-project basis, with all material previously owned and controlled by the two companies remaining separate. Shown standing, from left, are Fred Bourgoise, president of Bug; Richard Foss, president of Rhino; and Dan Bourgoise, chairman/CEO of Bug. Seated, from left, are Robert Emmer, executive VP of Rhino; David Hirshland, VP of business and legal affairs at Bug; and Harold Bronson, managing director of Rhino.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT COUNTRY SINGLES & TRACKS		
MY MARIA	Daniel Moore, B.W. Stevenson	Duchess/BMI, Bug/BMI, Prophecy/BMI
HOT R&B SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT RAP SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT LATIN TRACKS		
BASTA YA	Marco Antonio Solis	Mas Latin/SESAC

Killer Deal For BMG Publishing; Cherry Lane Picks A Consultant

ALL OF IT: BMG Music Publishing has expanded its ever-growing interest in libraries of production music by acquiring the 50% share it did not already own in Killer Tracks. BMG Music, operating through its Library Ventures global division, entered into a 50/50 partnership with Sam Trust of Los Angeles-based Killer in 1992. Trust will remain as the company's CEO.

That move signaled BMG Music's foray into the music library business. In 1994, company president Nick Firth acquired Atmosphere Music, said to be the third-ranking company of its type in the U.K., followed by a joint venture it set up with Zomba Music Publishing in Germany in 1995. Last January, BMG Music entered into a joint venture with Koka Media in France, along with businesses in Italy, Hong Kong, Spain, and South Africa.

Firth says that BMG Music spent "in excess of \$1 million" to buy the remaining half of Killer Tracks and that, overall, production music now accounts for about 5% of the company's global revenues.

Killer Tracks is now represented by Atmosphere in the U.K. BMG Music represents Killer Tracks in many other countries, and, as of last January, Killer Tracks represents Atmosphere in the U.S.

Killer Tracks was formed in 1989 as a partnership between Trust, a veteran publishing executive, and jingle producer Ron Hicklin, owner of Killer Music, a jingle production company. The company has working agreements with 125 TV stations, 300 cable companies, and 175 radio stations. It licenses nearly 3,000 audio-visual and multimedia productions in the U.S. alone. Along with Trust, Killer Tracks' staff includes Phil Spieller, on board since 1989 and recently named VP of sales.

SOUTHBOUND MOVES NORTH: Just a year ago, Len Handler formed Southbound Music Group in Norwalk, Conn., as an outlet to represent Nashville music publishers in the exploitation of their songs outside of their marketplace. His initial

Nashville clients include such independents as Forerunner Music, Little Big Town Music, Island Bound Music, Wrensong Publishing, and Patrick Joseph Music.

More recently, he made a deal with King Biscuit Entertainment, owner of the multitrack master recordings of "The King Biscuit Flower Hour" radio shows and the Silver Eagle catalogs, which contain the radio recordings of "The Silver Eagle Cross Country Music Show." The latter featured live performances by such stars as George Jones, Waylon Jennings, Merle Haggard, Kris Kristofferson, and Loretta Lynn, plus current favorites Kathy Mattea, Steve Wariner, and Reba McEntire. Also included are classic country rockers Jerry Lee Lewis, Carl Perkins, and the

Crickets.

Handler says that Southbound will assist Silver Eagle in creating a series of recorded products and will handle licensing.

Now, in a move that brings the company into another music territory, Handler has become a consultant for Port Chester, N.Y.-based Cherry Lane Music. Handler says he will help the publisher "in certain niche areas" for such Cherry Lane-associated writer/artists as John Denver, Julie Gold, Tom Paxton, the Kennedys, and Cliff Eberhardt.

Handler, a former staffer at Cherry Lane, says the standard formula continues: gaining usage of copyrights for movies, special recorded product, and print. And, he adds, "in specific cases, [working] in the marketing and promotion of the resulting product."

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publishing:
1. Oasis, "What's The Story Morning Glory?"
2. "Foo Fighters."
3. Alanis Morissette, "Jagged Little Pill."
4. Mariah Carey, "Daydream."
5. Red Hot Chili Peppers, "One Hot Minute."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

HDCD Becoming Popular Standard Industry Embracing Bit-Reduction Process

BY STEVE TRAIMAN

NEW YORK—When George Strait's "Blue Clear Sky" hit record stores April 23, it was nearly the 100th recording made with Pacific Microsonics' High Definition Compatible Digital process, which converts 20-bit masters to the 16-bit standard required for CD releases.

HDCD has emerged as a key player in the bit-reduction market, which is necessitated by the increasing incidence of 20-bit recordings at a time when the CD playback standard is still 16 bits. Other prominent manufacturers include Apogee, Sonos, dB Technologies, Weiss, and Wadia, all of which make high-end units that digitally convert 20-bit signals to 16 bits.

Developed by Pacific Microsonics co-founders Mike Ritter, Keith Johnson, and Michael Pflaumer, the 5-year-old HDCD is an encode/decode process that preserves important elements of sound that are lost or distorted by conventional digital recording and playback, according to Ritter. That translates into recordings with wider dynamic range, more natural vocal and instrumental timbre, greater

depth and space, and better resolution of low-level detail.

At press time, four studios had installed Pacific Microsonics' Model One Processor: Joe Gastwirt's OceanView Digital, Bob Ludwig's Gateway



Showing off the first production HDCD Model One processor at OceanView Digital are facility owner Joe Gastwirt, seated; Pacific Microsonics co-founder Michael Pflaumer, left; and OceanView engineer Ramon Breton.

Mastering, Denny Purcell's Georgetown Masters, and Neil Young's Redwood Digital.

In fact, Young's recent collaboration

with Pearl Jam, Reprise's "Mirror Ball," was done in HDCD, and Young was so impressed with the process that he is going back into his catalog to remaster six earlier albums using it: "American Stars 'N Bars," "Hawks & Doves," "Journey Through The Past," "On The Beach," "Re-ac-tor," and "Time Fades Away."

Other top artists with HDCD titles include Wynonna, Mark Knopfler, Tom Petty, Jimi Hendrix, Emmylou Harris, and the Beach Boys, whose seminal "Pet Sounds" album is being remastered with HDCD for release by Capitol later this year.

The 100-plus HDCD recordings are available on more than two dozen labels worldwide. Another 25 projects are under way, including albums from Vince Gill and Ginger Baker, among others. All have the highly visible HDCD logo on the jewel-box cover.

As more Model One processors are produced for mastering studios, the HDCD IC-decoder chip is being adopted for playback equipment by a growing number of audio firms. At the January Winter Consumer Electronics Show in Las Vegas, 26 manufacturers

(Continued on next page)



Petty Cash. Popular music icon Johnny Cash, right, has been working on a studio album with Tom Petty, center, and Petty's Heartbreakers at Sound City Studios in Van Nuys, Calif. The album's producer—Rick Rubin, far left—is also president of Cash's label, American Recordings.

AUDIO TRACK

NEW YORK

RCA RECORDS' Dave Matthews Band mixed its latest release, "Crash," at Room With a View with producer Steve Lillywhite and engineer Tom Lord-Alge. At the studio Lord-Alge also mixed singles for RCA labelmates Verve Pipe and Gigolo Aunts, plus a track for Mammoth/Atlantic act Frente!

Also at Room With a View, Effanal Music engineer John Harris mixed the Red Hot Chili Peppers' "Live From Madison Square Garden" for an upcoming MTV concert special... Red Hand recording artist Georgi Smith's album "Generations" was mixed and mastered at Mega Trax in Merrick, N.Y., by co-producer Mike Siskind and engineer Jeff Shapiro. The album was recorded at various studios in Ohio and New York with engineers Jeff Cox, Tom Hanna, and Dave Stephenson... Jason Miles recorded a self-produced Lightyear release with engineers Frank Fillipetti and Doug Oberkircher and assistants Steve Regina and Kris Koerner at Beartracks in Suffern, N.Y.

LOS ANGELES

JOHNNY CASH, producer Rick Rubin, and engineer Sylvia Massey worked at Brooklyn Recording on Cash's upcoming album for American Recordings. Also at Brooklyn, Paul Anka recorded new cuts with producer/engineer Humberto Gatica, and Little Feat mixed its recent Zoo live album with producer Bill Wray, engineer Nathaniel Kunkel, and assistant engineer Ronnie Rivera... At CMS Digital in Pasadena, Calif., engineer Robert Vosgien mastered Alanis Morissette's performance of "You Oughta Know" from the Grammys... At Future Disc Systems, recent mastering sessions include projects by Magnapop (Priority), S.O.U.L. (Motown), Brian Culbertson (Mesa/Blue-moon), and Kirk Franklin (Gospo Central) as well as the "Original Gangstas" soundtrack (Virgin). Engineers on these projects include Eddy Schreyer, Steve Hall, and Tom Baker... At Paramount Recording Studio in Hollywood, Calif., MCA R&B act Immature was in Studio A tracking and mixing its new album with producer Chris Stokes, engineer Claudio Cueni, and assistant Susan

Herndon.

NASHVILLE

PRODUCER CLYDE BROOKS cut tracks at Sound Stage Studios for Curb Records act Perfect Stranger; Rocky Schnaars engineered, and Mel Jones assisted. Brooks also tracked at Sixteenth Avenue with Curb/Caption artist Ray Hood... At the Sound Emporium, Prairie Oyster worked with co-producer Mike Poole and engineer Ken Hutton on a BMG Canada project; John Cody Carter tracked with producer Gregg Brown and engineers Rob Feaster and Mark Nevers for a Warner Bros. release; Don Williams worked on self-produced sessions for American Harvest with engineers Dave Sinko and Carl Meadows; and Lee Roy Parnell tracked self-released sessions with John Kuntz and Meadows for Arista... At Woodland Studios, the Borrowers tracked and overdubbed with producer Jay Joyce and engineer Gil Reaves for an Angel Records release; Point Of Grace worked with producer Michael Omartian and engineer Terry Christian on a Rhema Productions project; Bad Company overdubbed with producer Josh Leo and engineer Ben Fowler for an Elektra/EastWest album; and Faith Hill mixed an upcoming Warner Bros. release with producer Scott Hendricks and engineer Brian Tankersley.

OTHER LOCATIONS

GLORIA ESTEFAN completed her latest Epic Records project, "Destiny," at her Crescent Moon Studios in Miami with executive producer Emilio Estefan and additional producers Jorge Casas, Lawrence Dermer, and Clay Ostwald; engineers Dave Reitzas, Eric Schilling, and Ron Taylor; and additional engineers Patrice Levinsohn-Gonzalez, Mike Couzzi, Scott Perry, Sean Chambers, Javier Garza, Charles Dye, Sebastian Krysz, Marcelo Añez, Freddy Piñero, Scott Canto, Steven Menezes, and Chris Wiggins.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.

Multitalented James Stroud: Hands-On Country Music Executive

BY BEN CROMER

James Stroud, three-time Billboard Award winner for top country producer, believes that the producer's signature should not eclipse that of the performer.

"I pride myself on making the artist's music," says Stroud. "There are some artists that I would love to work for, but I don't know if I could better their music. It's only when I feel like I'm not going to be able to offer anything that I'll sometimes back off."

The 46-year-old Stroud, head of Giant Records' Nashville operation since 1992, has worked a number of hats during his three decades in the music business: studio musician, engineer, publisher, producer, and record company executive.

A native of Shreveport, La., Stroud's studio career started as a session drummer in Jackson, Miss. It was Stroud's solid drumming for the Malaco label that enhanced such classics as King Floyd's "Groove Me" and Dorothy Moore's Grammy-nominated "Misty Blue." Moreover, Stroud engineered and produced many of his Malaco sessions.

"I would cut the track playing drums, and then I would engineer the

overdubs and the mix," Stroud remembers, adding that the burden of handling multiple roles eventually took its toll. "I wasn't able to concentrate on everything," he admits.

Before landing in Nashville, Stroud worked in Muscle Shoals, Ala., and in



STROUD

Los Angeles, where he contributed his handiwork to tracks by Bob Seger, Paul Simon, Eddie Rabbitt, and the Bellamy Brothers. He also soaked up production tips by studying producers Jimmy Bowen, David Malloy, and Barry Beckett. For example, Stroud learned that a producer should go beyond managing budgets and overseeing the session.

"You're also responsible for making that artist feel like he or she is the most important person in the world," he explains.

Combining technical expertise with people skills has enabled Stroud to thrive in Nashville, albeit after a chilly reception. "When I moved to Nashville as a producer, I couldn't get arrested," Stroud recalls. "So I played drums and tried to make as much money as I could. Then I'd find artists, and I'd use my money to cut their records."

During this period, Stroud added another title to his business card: independent publisher. He started the Writer's Group, administering the

work of such writers as Randy Travis, Fred Knobloch, and Paul Overstreet.

Stroud's hard work has paid off, with gold and platinum discs by Clint Black, Tim McGraw, Lorrie Morgan, John Anderson, Daryle Singletary, and Clay Walker. Moreover, he was Billboard's top country producer in 1990, 1994, and 1995.

In 1994, Stroud helped mastermind one of the music industry's most successful tribute albums, "Common Thread: The Songs Of The Eagles," which earned the Country Music Assn.'s award for album of the year.

"It worked because the Eagles' music is what we as a country market now listen to," Stroud says. "A common thread runs from rock'n'roll when we were growing up to what country music is today."

Stroud is thankful for Nashville's success but worries that the bubble could burst, pointing to country music's heavy release schedule and reliance on a small stable of successful writers as potential gold mines.

"We've become so successful that we really can't keep the quality up if we keep turning out records," says Stroud. "You still have this tiny creative community of writers who just can't turn out the quality work that you have to do. I think we're going to have to adopt a little bit of the way we cut records in Los Angeles: slow down and back off a little bit."

To keep things fresh, Stroud relies on varied rhythm sections, engineers,

(Continued on next page)

HDCD BECOMING POPULAR STANDARD

(Continued from preceding page)

showed HDCD-compatible CD players, digital-to-analog converters, or HDCD upgrade modules, and there are 50-plus HDCD licensees worldwide, according to Ritter.

"It took a lot of development work to come up with the product applications," he recalls. "We took a prototype unit to Reference Recordings for a session in late 1991, and the playback created a flurry of interest among engineers, producers, and artists. Our product application was submitted back in May '91, and all 100 claims

were just finally approved when the patent was issued last Dec. 26.

"The IC-decoder chip for playback units was developed first, to provide noticeably improved sound with all CDs," Ritter adds. "Beta samples were sent to 25 or 30 high-end manufacturers in late '94, with the first products from Mark Levenson, Audio Alchemy, and Adcom in early '95. This year, we have a growing list of more than 55 licensees, and 40 should have products on the market. More affordable units—less than \$500 retail—are

due from Audio Alchemy and Ultimate Technology, among others, with marketing director Andy Johnson working closely with all licensees."

More Model One processors are moving into studios and mastering labs, and a growing number of recording projects is anticipated. OceanView Digital got the first production model, and Gastwirt was impressed early on.

"It was apparent from the first time I heard the HDCD system that there was something very cool going on here," he says. "There was a 3D depth

of field that previously could only be found in the finest analog recordings, as well as an 'airy' quality, almost like being in the room with the artists.

"There was plenty of high end but no sound of digital harshness and lots of detail in the midrange. The bass was tight and well defined, and I seemed to be able to pinpoint exactly where each sound was coming from in the room.

"I've mastered more than 30 albums with the HDCD system and expect to use the process on all future projects, including remastering of the Beach Boys' 'Pet Sounds' this spring."

Ritter reports a very positive response to demonstrations of the HDCD processor and comparison

equipment at last October's Audio Engineering Society Convention in New York.

"Our major challenge is to utilize the growing body of HDCD recordings to advertise and promote the process in the professional area to engineers and mastering people worldwide," says Ritter.

He notes that Pacific Microsonics will have a booth and suite dedicated to HDCD at the upcoming Hi-Fi '96 Expo in New York, the 100th AES show in Copenhagen Saturday (11)-Tuesday (14), the 101st AES this fall in Los Angeles, and the Audio Professional Recording Services show in the U.K. in June.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 11, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	ALWAYS BE MY BABY Mariah Carey/ M. Carey J. Dupri (Columbia)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	YOU WIN MY LOVE Shania Twain/ R. J. Lange (Mercury)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	WHERE THE RIVER FLOWS Collective Soul/ E. Roland M. Serletic (Atlantic)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/ CRAVE (New York) Dana Jon Chappelle Jay Healy David Gleeson	STUDIO CAT (Los Angeles) Aaron Conner	SOUNDSTAGE (Nashville) Ron "Snake" Reynolds	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	CRITERIA (Miami) Greg Achilla
RECORDING CONSOLE(S)	Neve VRSP Legend with Flying Faders/SSL 8000G	SSL 4000B	SSL 4000E with G Com- puter	SSL 4000B/SSL 8096	Neve 8078
RECORDER(S)	Sony 3348	MCI JH 114	Sony 3348	Sony 3348	Studer A8220/827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	CRAVE (New York) Mick Guzauski	STUDIO CAT (Los Angeles) Aaron Conner	LE STUDIO MORIN HEIGHTS (Quebec) Lynn Peterzell	RECORD PLANT (Los Angeles) Humberto Gatica	MIX THIS (Los Angeles) Bob Clearmountain
CONSOLE(S)	SSL 4096G	SSL 4000B	SSL 4056G	SSL 8096	SSL 4000G Plus
RECORDER(S)	Sony 3348	MCI JH 114	Sony 3348	Sony 7010	Sony 3348
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Sony DAT	Ampex 467
MASTERING Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Brian Gardner	MASTERFONICS Glenn Meadows	SONY MUSIC Vlado Meller	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	Sony	Sony	PDO/HTM	Sony	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.

MULTITALENTED JAMES STROUD

(Continued from preceding page)

and studios. "I don't want my records sounding the same," he says. "I also try not to overdub a lot, so I keep the instruments as few as possible and make those instruments as large as possible on the record. What I pride myself on is a clean track but letting it be aggressive and as big as I can get it."

Stroud admires digital recording because "digital equipment is so good now. It's not brittle sounding, it doesn't get crazy, and it's more consistent. I also like to mix with the computer. It just helps your creativity when you have things that remember what you want to do."

Stroud says he looks for engineers—"the hub of the wheel"—who are easy to work with. "I look for a person that can get along with people," he explains. Stroud's expertise in the field helps him to communicate with engineers. "I can explain to them what I want. It's easier than saying, 'Hey, make this sound good.'"

With his appointment at Giant, Stroud must juggle his label and studio roles carefully. Therefore, he is a stickler for preproduction, allowing him time in the office in the morning so he can work in the studio in the afternoon and evening.

And, unlike label heads who come from the world of finance, Stroud remains defiantly hands-on.

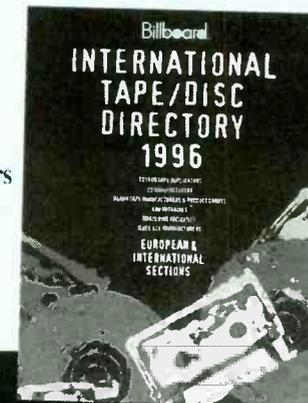
"It's been a great experience," Stroud says of his stint at Giant. "I've learned about music from a different direction, which helps me make our music at Giant."

Stroud co-produced an all-star charity single on Giant titled "Hope," a benefit for the T.J. Martell Foundation. He is also part of the production team for the forthcoming Neville Brothers project on A&M.

"If you get the right band and the right combination, you're going to have some fire," Stroud says. "And that's what I try to look for."

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Compilations Thriving In Asia

Major Labels Competing For Market Share

BY GEOFF BU IPEE

HONG KONG—Compilations of hit singles continue to be a hot ticket in Asia, as every major record company in the region strives for its maximum share of this market sector.

The first volume of the EMI/PolyGram "Now" series released last September, sold more than 2 million units regionwide, doubling the volume previously reached by a compilation album and revving up expectations of compilations' potential.

Earlier this month, BMG and Warner Music unrolled the flagship of their

new joint venture, a compilation of international hits titled "Max," which includes three tracks licensed from Sony Music. Among the acts featured are Take That, Oasis, TLC, Enya, Air Supply, and Simply Red.



marketing manager at BMG Asia Pacific and in charge of marketing for the first "Max" release.

"Compilations here have never had that cheap and nasty element to it that they may have had in the States: shoddy packaging, songs cut short, and stuff like that. The potential to grow the market here is very good."

There is another element to the ready acceptance of hits compilations: Asian buyers have long been exposed to cut-rate versions through pirated tapes. Now, the majors are determined to establish the integrity and appeal of legitimate product of this type.

Even as they launched the first "Max" installment, BMG, Warner, and Sony executives met to finalize scheduling, marketing, and distribution plans for the second. EMI was responsible for marketing and distributing the premiere album; PolyGram will have the honors for the follow-up. Meanwhile, the labels involved with the EMI/PolyGram "Now" brand have slated the second in that series for June.

"We believe that the market is big enough to cope with two major compilations," says BMG's Bland. "What we're trying to do here is expand our market bases."

Calvin Wong, marketing director at EMI Malaysia, is widely credited with developing the first pan-Asia compilation of international repertoire hits with the "Hitbank" series in the late '80s, which in the '90s begot EMI's very successful "Megahits" series.

Originally launched in Malaysia, Singapore, and Indonesia, "Megahits 1" was a strong seller, and the distribution soon widened. After that, releases were staggered, with one about every nine months. The first two averaged 400,000 units; the next two 500,000. The sixth topped that, and the seventh passed the million-unit mark by early 1995, setting the stage for the 2 million-plus sales of EMI/PolyGram's "Now 1."

The first joint-venture compilation organized by major labels in Asia (excluding Japan) was a Sony/BMG project, "100% Hitz"; the album was assembled two years ago by Andy Yavasis, director of marketing for Sony Music Asia, and Peter Jamieson, who

(Continued on next page)

newsline...

BELGIAN VENUE: The Antwerp Sportpaleis has been officially declared bankrupt. The declaration follows more than three years of financial difficulties. The 20,000-capacity venue is now in the hands of the official receiver while negotiations with potential owners take place.

THIS YEAR'S edition of German classical music trade fair and conference *Klassik Komm.* is being extended by one day. A "day of young music" will take place Sept. 9, and the focus will be on training possibilities for young musicians. The organizers say that more than 100 exhibitors are expected at the event at the Cologne Congress Centre Sept. 6-9.

A U.K. COURT has sentenced a record counterfeiter to six months in prison following a raid in the northern English town of Blackpool. Dealer George Hogg was found guilty at Preston Crown Court of selling counterfeit audiotapes and videotapes. Also, unrelated raids by investigators from the British Phonographic Industry, acting with police and trading standards officers, have led to the arrest of an East London man and seizure of suspect material.

U.K. NATIONAL heritage secretary Virginia Bottomley is to address the annual general meeting of the BPI July 3. The BPI cites Bottomley's appearance as further recognition of the British music industry as a cultural and economic force. Last year's speaker was opposition Labour Party leader Tony Blair.

Tower Grows In Heart Of Seoul

SEOUL, South Korea—A second Tower Records store will soon be opening in Myong-dong, the heart of downtown Seoul and the busiest shopping and fashion district in the city.

The outlet is due to start trading next month (Billboard, April 20). It is located in the basement of the old Cheil department store, a major Myong-dong landmark that is

TOWER

undergoing major renovations and will ultimately emerge as the Utoozone fashion-store complex.

Tower's move will stiffen the retail competition for the highly successful Power Station, which opened in the basement of the Midopa department store in December 1994 and has since been the only music megastore in the center of Seoul.

CHO YOONG-JUNG

Belgium Bows Mini-Compilation

Play The Beat! Has 1st Release On New Format

BRUSSELS—A new format is being launched on the Belgian record market. The first four-track compilation maxi-CD single, called a "mini-compilation," was released May 6 by Belgian independent label Play the Beat!

The company claims that the new format can respond to the chart success of the tracks on each disc with maximum speed.

Play the Beat! founder and managing director Theo Linder explains, "We can have the mini-discs in the racks within two weeks [of a single charting], and this allows us to capitalize on what's happening in the charts. The featured tracks are still in the charts' upper regions but are stabilizing or dropping in position."

Licensing deals allow the dealer price to be kept low. The four-song compilation has a dealer price the equivalent of \$6. On this basis, a full compilation of around 18 tracks, if produced on the mini-com-

ilation format, would cost four times less than its price as a single album.

The low price allows few opportunities for advertising, but grouping of genre tracks enables for specific marketing targets. The first mini-compilation features dance tracks, including European hits by Technotronic and Backstreet Boys. A total of 5,000 units have been pressed.

The Belgian record industry has mixed feelings about the venture, though. Wim Coryn, product manager for Belgian TV-advertised label Arcade, is upbeat and feels that the compilations could have a positive effect. "I am convinced that compilations in general have potential benefits for new artists, as they are brought to a wider market," he says. However, other observers express concern that the new format could endanger sales of the featured tracks and that single sales in general may be affected.

MARC MAES

Sony Japan Names Matsuo Chairman

TOKYO—Sony Music Entertainment (Japan) president Shugo Matsuo has been named SMEJ chairman.

He will be succeeded as president by Ryokichi Kunugi, currently president of Sony Family Club, a mail-order operation that joined SMEJ's predecessor company,

CBS-Sony Records, in 1968. Kunugi's appointment will be formalized at SMEJ's regular shareholders' meeting in June.

Matsuo headed Japan's biggest record company for the last three years. As chairman, he replaces Toshio Ozawa, who will head a new think tank set up to define corporate strategy and achieve synergy within the Sony Music group.

STEVE MCCLURE

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French Authorities Take Strong Action Against Piracy

BY EMMANUEL LEGRAND

PARIS—March's high-profile conviction of an Italian distributor's president for selling pirate product at MIDEM is being seen here as evidence of a renewed clampdown on piracy in France.

Though the French market—with its official piracy rate of 3%—is considered relatively pirate-free, recent court cases show that bootleggers and counterfeiters are very much active.

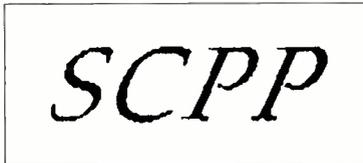
Record piracy is a criminal offense in France and is subject to heavy fines of up to 1 million francs (\$200,000) and/or a prison sentence of up to two years.

According to SCPP, the French collecting society that is coordinating the battle against piracy, the increasing number of cases involving unlicensed product proves the need for continuing vigilance.

In the first months of this year, police and customs officials have strongly enforced recently enhanced laws, and their actions have been backed up by subsequent court rulings.

The three-month suspended sentence and fine of 300,000 francs (\$60,000) given to Augusto Guzzo, president of Napoli, Italy-based distributor Canaria S.A.S., in a court in the southern French city of Grasse followed a raid by French police at MIDEM in January. The court found

that Guzzo was selling unlicensed recordings, including albums by Elvis Presley and Bruce Springsteen. Guzzo was initially jailed for 15 days pending bail and, in addition to the fine, was ordered to pay a further 300,000 francs in damages (Billboard, April 27). Guzzo is appealing the decision.



In Saint-Dié, a city in the eastern French region of Vosges, close to the German border, customs officers seized more than 100,000 CDs March 12. Among these were legitimate product, suspect recordings, and 10,200 copies of a compilation called "The Rock'n'Roll Generation," featuring original recordings by Presley.

This case is a first. Customs officials used their right to seize suspect material under copyright law amendments that went into effect Feb. 5, 1994. Once the material is under customs control, rights owners have 10 days in which to act.

"The advantage of this new measure is that large quantities of products can be seized before they are on the market," says Laurence Marcos, head of

anti-piracy at SCPP. "But rights owners need to react rapidly."

After the law was passed, SCPP sent to the main customs authority a file with general information about piracy, countries known for supplying suspect product, and an overview of the back catalogs of major record companies. "There is now a greater awareness about music piracy," says Marcos.

In another move, French police, on behalf of SCPP, raided a collectors' convention March 23 in Paris and seized "several thousands of records" from three German, British, and French stands. That raid followed a recent case in which three retailers in the city of Metz were fined 1.5 million francs (\$300,000) for selling bootlegs, the largest fine ever levied by a French court in such a case.

In Paris, recordings seized included more than 1,000 bootlegs of material by such artists as Bruce Springsteen, including huge numbers of an album Springsteen taped live at the Zenith in Paris. A few days after the concert, the recording was on sale in Paris for 350 francs (\$70).

According to SCPP sources, these records were probably manufactured in Eastern Europe and distributed via pipelines in Italy or Luxembourg. The stand operators were taken into custody and charged.

"We have noticed increasing numbers of bootlegs on display during these collectors' conventions," says Marcos. "More and more specialist stands sell bootlegs that seem to be connected with international piracy. Convention organizers must know about the risks they face by selling bootlegs."

For Marcos, these cases show "an enforcement of action against piracy" and "stronger law protection," which is the result of years of groundwork with the police, the custom services, and judges. "Never have these cases been treated so severely by the courts. The idea of bringing rapid and severe

judgments is also new."

According to Marcos, the increasing number of bootlegging cases can be linked to the harmonization of European legislation on authors' rights and the duration of protection. This raises lower levels of protection for such countries as Italy or Luxembourg to the same level as other European countries. "We have seen an increasing flow of products from Italy recently, which makes us think that bootleggers are giving away their stocks," says Marcos. "In the short term, there are reasons to believe that it will decrease."

Catalog piracy is stable, according to the SCPP, but fully counterfeited products—identical replicas of prerecorded releases by such artists as the Beatles, Patricia Kaas, and Lenny Kravitz—have been seized for the first time in France.

"So far, there has been just one case involving a few hundred units," Marcos says. "We thought this sort of piracy was limited to Asia and Eastern Europe, and any expansion is worrying for the future. It proves that piracy is never-ending combat and shows the necessity to remain very careful."

MCA Acquires Excelsior Rights Major To Market, Distribute In Benelux

AMSTERDAM—The Dutch affiliate of MCA has acquired the rights for the Benelux countries for newly founded alternative rock label Excelsior Recordings.

The label debuted at the end of last year under the name (Nothing Sucks Like) Electrolux, releasing a handful of 7-inch singles. Albums and CD singles will now be released on the Excelsior Recordings imprint, which will be marketed, promoted, and distributed in the Benelux by MCA, which also has first options for the rest of the world.

Excelsior is a partnership between studio owner Frans Hagenaars, coordinator Ferry Roseboom, and business affairs manager Paul Melis of Mojo Management, a division of concert promoter Mojo Concerts.

May 20 will see the first two Excelsior album releases, Daryll-Ann's "Daryll-Ann Weeps" and Caesar's "Clean." Releases from Slide, Visions Of Johanna, Scream C Baby, and Benjamin B. are scheduled for

release after the summer.

Roseboom explains, "For us, the collaboration with MCA is only logical, as it is the sole major with solid experience and a real interest in alternative rock. We want to become the Creation Records of Holland."

Kees van Weijen, managing director of MCA in the Netherlands and Belgium, sees the acquisition of the label as the next step toward fulfilling MCA's worldwide ambitions. "Firstly, after opening MCA offices [here] two years ago, we had to establish ourselves. Now, the aim is to enlarge our grip on the marketplace," van Weijen asserts. "We've proved that we're a leading force here in alternative rock. With sales for Live's 'Throwing Copper' of 108,000 [units] in Holland and 28,000 in Belgium, we're ready for the job."

"Excelsior albums will fit seamlessly within our release schedule, which currently features our great hopes the Posies and Canada's the Tragically Hip, who are big in the lowlands."

ROBERT TILLI

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COMPILATIONS THRIVING IN ASIA

(Continued from preceding page)

was BMG's senior VP for the region at the time.

"100% Hitz" did "very well," according to Yavasis, selling nearly 800,000 units and whetting the appetite for multilabel premium hits compilations across the market.

A year later, expectations were modified when "Smash Hits," Sony's next joint venture—this time with Warner Music—ran headlong into EMI/PolyGram's "Now 1." Yavasis admits that the latter had "a really strong list of tracks." He adds, "In these situations, someone has to suffer. In that case, it was us."

For his part, BMG's Bland acknowledges that hits compilations do not sell themselves. They are, he says, heavily reliant on publicity and TV promotion, when the latter can be used effectively.

"In a place like Hong Kong or Singapore," says the BMG executive, "where the TV buying patterns are similar to those of the U.K. or Australia, you can look at the frequency and decide how to buy. In other markets, you have to look for other alternatives."

EMI's Wong likewise describes the process of marketing compilations in Asia as "very delicate." He says,

"When you talk about eight markets that are so different, you have to work very hard to have a compilation that suits everybody."

"If you look at 'Now 1,' some of the bands on that album aren't even known in the U.S., such as Michael Learns To Rock. Of course, there are universal hits, like Bon Jovi, but it is not as easy as that."

Another EMI executive, regional marketing and A&R director John Possman, points out that high-profile artists are not enough to convince buyers. "The tracks themselves have to be precisely the ones they know, the ones they want to hear. Asian music buyers won't buy a compilation album to 'get to know' an artist."

Genre compilations and sets of local acts are also growing phenomena. In Malaysia, a BMG joint venture with Warner spawned "100% Malay Hitz," and EMI is releasing a Chinese-repertoire hits compilation this month.

Moreover, there continues to be a burgeoning market for Asian dance tracks; in the absence of singles, Japan's Avex Trax has dominated the dance compilation market. "Simply,

people who want to buy current dance tracks now go and check out the Avex Trax compilations," Bland says. In Korea, meanwhile, BMG has launched its own dance series.

At Warner Music, partner with BMG in "Max," newly appointed strategic marketing director Kathleen Tan affirms the sales potential of compilations. "There's a lot of pirated stuff out there," she cautions, "and a lot of our artists don't immediately recognize the value of compilations. Also, the [licensing] negotiations can take time. But compilations can really drive sales. Ultimately, everybody can have a piece of the pie."

FOR THE RECORD

Contrary to an article in Billboard's April 6 issue, BMG Victor's estimated 46.5 billion yen (\$434.6 million) results for the fiscal year ending June 1996 will not include those of Fun House, the independent label recently purchased by BMG Victor.

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EDITED BY DAVID SINCLAIR

BRAZIL: Percussionist, songwriter, and singer **Carlinhos Brown** is virtually a national institution. Constantly featured in style and music magazines, the 30-year-old musician from Candea in Salvador, the capital of the state of Bahia, has written a staggering 26 No. 1 hits for various artists and has collaborated with performers ranging from international jazz greats, such as **Lee Ritenour**, **Bill Laswell**, and **Wayne Shorter**, to Brazilian thrash-metal warriors **Sepultura**. Steeped in the musical and cultural traditions of the Afro-Brazilian religion *Candomblé*, he is one of the most creative artists of his generation. He has initiated several collective projects, most notably **Timbalada**, a 120-piece percussion group. Now, somewhat belatedly, Brown releases his first solo album, "ALFAGAMABETIZADO" (EMI Brazil), on Friday (17). Produced by **Wally Badarou**, the composer/arranger from Benin, it is an exotic cocktail of sounds, singing, rap, and rhythm, powered as ever by a percussive tour de force. Huge brass fanfares explode like fireworks lighting up the carnival sky during "Seo Zé"; a muted trumpet links arms with twinkling vibes and a haunting female voice to create a mysterious funk-noir effect on "Complicidade De Armario"; and high life meets heavy rock guitar on "Pandeiro-Deiro," a swift-moving Portuguese-language rap with an amazing arsenal of drums, shakers, and cow bells chattering away beneath. "Brazil is a country that has been able to absorb funk music, soul music, Central African music, Arabic music, and Latin music," Brown explains. "It synthesizes Africa and Hollywood. And I have the pleasure to blend all these musics into one." Featuring contributions from a host of celebrity performers, including **Caetano Veloso**, **Gal Costa**, and **Gilberto Gil**, "ALFAGAMABETIZADO" could be the album to establish Brown as a major name on the international stage. It is slated for release in France on the Delabel label to coincide with a May 28 showcase performance at La Cigale in Paris before being released in the U.K. on Virgin June 17.



DAVID SINCLAIR
VADIM YURCHENKO

UKRAINE: Radio Lux, a new FM station based in Lvov, is scaling improbable heights of popularity, with listening figures reported at almost 1 million daily. The station was established last year by the faculty of journalism at Lvov State University with the support of the Dutch Ministry of Foreign Affairs and practical assistance from Dutch consulting firm Radio Advies Holland. Lvov is the second most important cultural center in the Ukraine, after Kiev, and the impact of national traditions and culture, partly influenced by Poland, are felt more strongly in this area than in the rest of the republic.

AUSTRALIA: Bassist/songwriter **Phil Kakulas** describes the music of his group **the Black Eyed Susans** as "a cross between a **David Lynch** and **John Waters** movie"—in other words, a mixture of the foreboding, the unexpected, and the comically bizarre. "When I write songs, I have a movie running through my head, and I see my characters in a landscape," he explains. Among the characters roaming through the band's album, "Mouth To Mouth" (Mushroom Distribution Services), are a phone-sex worker, suicidal friends, an adolescent lamenting the loss of innocence, and a drunken musician finding himself on a bus in a strange part of town, dazedly asking the passengers, "Is this night or day?" It comes as no surprise to discover that Kakulas is a **Leonard Cohen** fan, so much so that on an earlier album, he wrote a tribute to the Canadian bard called "You're My Flow." Formed in Perth before moving to Melbourne, the Black Eyed Susans began with a fluid lineup. Twenty players from such acts as **Nick Cave & the Bad Seeds**, **Triffids**, **Jackson Code**, and **Martha's Vineyard** passed through its ranks over a period of six years. However, a series of defections just before the recording of the current album forced Kakulas and singer **Rob Snarski** to form a new and more stable lineup. The brooding atmosphere of "Mouth To Mouth" combines a newfound focus with visceral urgency. "When in doubt, go for the physical," Kakulas jokes, sheepishly admitting that potential titles for the album included "Carnal Knowledge" and "An Introduction To Biology." Having enjoyed a lengthy stay on the alternative charts here, "Mouth To Mouth" came to the attention of **Rick Rubin** and **Troy Hansborough** of American Records. They signed the band for the U.S., and the album will be issued there this summer.

IRELAND: The 14-track compilation "Celtic Woman" (Celtic Woman Records) is a joint venture bringing together seven singers from seven labels: **Loreena McKennitt** (Quinlan Road), **Rita Connolly** (Tara), **Aine Furey** (Nora), **Marian Bradfield** (Tandem), **Maighread Ni Dhomhnaill** (Gael-Linn), **Melanie O'Reilly** (Cross Border Media), and **Fiona Joyce** (River Valley). All the artists are Irish, with the exception of McKennitt, who, although a native of Canada, has a home in the lunar-like landscape of the Burren in County Clare. Her Celtic roots and intelligent interest in the music's international connections with other cultures are reflected by her performances of "Anachie Gordon" and "Huron 'Beltane' Fire Dance." Furey belongs to one of Ireland's leading musical families, the Fureys, who are descended from the traveling people. She and her brother **Martin** are members of a band called **Bohinta**, and Aine performs two of Martin's songs on "Celtic Woman": "Hand In Hand" and "Wishes," the latter a tribute to **Edith Piaf**. Dubliner O'Reilly, now living in Scotland, made a strong impression at the Cork Jazz Festival with her unusual blend of jazz and Celtic music. On "This Place" and "Annie Moore," which are from her debut album, "The Sea Kingdom," she is accompanied by such musicians as fiddler **Eileen Ivers** (of "Riverdance" fame), the **Edinburgh String Quartet**, and guitarist **Larry Coryell**.



KEN STEWART

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	2	HAY NAQUILA PARTY ANIMALS EDEL
2	1	CAPTAIN JACK CAPTAIN JACK EMI
3	3	THE PROMISED LAND DJ PAUL ELSTAK MIDTOWN
4	7	THEY DON'T CARE ABOUT US MICHAEL JACKSON
5	6	LES OF NIETS LINDA ROOS & JESSICA DINO
6	4	YOUR SMILE CHARLIE LOWNOISE & MENTAL
7	NEW	DRILL INSTRUCTOR CAPTAIN JACK EMI
8	NEW	GA DAN DEMIS CNR
9	5	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR
10	8	ANYTHING 3T EPIC
ALBUMS		
1	2	TAKE THAT GREATEST HITS BMG
2	1	CELINE DION FALLING INTO YOU COLUMBIA
3	3	ANDREA BOCELLI BOCELLI POLYDOR
4	5	TINA TURNER WILDEST DREAMS EMI
5	4	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM
6	10	LIONEL RICHIE LOUDER THAN WORDS MERCURY
7	7	MARCO BORSATO ALS GEEB ANDER POLYDOR
8	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK I EPIC
9	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
10	6	MARK KNOPFLER GOLDEN HEART MERCURY

NEW ZEALAND (RIANZ)

THIS WEEK	LAST WEEK	SINGLES
1	1	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
2	2	RIDIN' LOW L.A.D. POLYGRAM
3	3	GET DOWN ON IT PETER ANDRE WITH P.T.P. FESTIVAL
4	NEW	1,2,3,4 (SUMPIN NEW) COOLIO FESTIVAL
5	8	WHO DO U LOVE DEBORAH COX BMG
6	4	TAKE A LOOK J'SON POLYGRAM
7	7	ALWAYS BE MY BABY MARIAH CAREY SONY
8	NEW	SALVATION CRANBERRIES ISLAND
9	6	MYSTERIOUS GIRL PETER ANDRE FESTIVAL
10	9	IRONIC/YOU OUGHTA KNOW LIVE ALANIS MORISSETTE WARNER
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	2	ENZO ENZO SONY
3	5	PETER ANDRE NATURAL FESTIVAL
4	3	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY
5	7	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA SONY
6	4	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP WARNER
7	6	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
8	NEW	ENIGMA ENIGMA I & II VIRGIN
9	8	CELINE DION FALLING INTO YOU SONY
10	9	SOUNDTRACK MORTAL KOMBAT LONDON

BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS
2	2	ONE OF US JOAN OSBORNE MERCURY
3	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR
4	4	IL VOLO ZUCCHERO POLYDOR
5	10	LIFT U UP 2 FABIOLA EMI
6	NW	LEMON TREE FOOL'S GARDEN EMI
7	7	CAPTAIN JACK CAPTAIN JACK EMI
8	8	SOIREE DISCO BORIS AMC
9	NW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
10	9	PIU' BELLA COSA EROS RAMAZZOTTI BMG-ARIOLA
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	TAKE THAT GREATEST HITS RCA
3	3	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
4	NW	TAKE THAT GREATEST HITS BMG-ARIOLA
5	NW	WILL TURA EUROPA POLYGRAM
6	6	TINA TURNER WILDEST DREAMS EMI
7	7	VANGELIS PORTRAITS POLYDOR
8	8	HELMUT LOTTI GOES CLASSIC RCA
9	NW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	10	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR

SWITZERLAND (Media Control Switzerland)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES POLYGRAM
2	4	X FILES DJ DADO Zyx
3	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
4	2	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
5	6	MACARENA LOS DEL RIO BMG
6	5	LEMON TREE FOOL'S GARDEN INTERCORD
7	8	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
8	NEW	PIU' BELLA COSA EROS RAMAZZOTTI BMG
9	10	ANYTHING 3T SONY
10	NEW	FUNKY TIC TAC TOE BMG
ALBUMS		
1	1	CELINE DION FALLING INTO YOU SONY
2	2	TINA TURNER WILDEST DREAMS EMI
3	3	TAKE THAT GREATEST HITS BMG
4	4	FOOL'S GARDEN DISH OF THE DAY EMI
5	5	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY
6	6	MARK KNOPFLER GOLDEN HEART POLYGRAM
7	NEW	TIC TAC TOE TIC TAC TOE BMG
8	NEW	STILLER HAS MOUDI SOUND SERVICE
9	7	VANGELIS PORTRAITS POLYGRAM
10	8	SENS UNIK TRIBULATIONS SOUND SERVICE

SWE DEN (GLF)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DECONSTRUCTION
2	2	RETURN OF THE MACK MARK MORRISON WARNER
3	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
4	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
5	5	TRE GRINGOS JUST D MED THORLEIFS TELEGRAM
6	7	LEMON TREE FOOL'S GARDEN INTERCORD
7	3	FIRESTARTER PRODIGY XL RECORDINGS
8	10	FASTLOVE GEORGE MICHAEL VIRGIN
9	10	TAKE A RIDE ROB'N'RAZ FEATURING D-FLEX TELEGRAM
10	10	BEFORE PET SHOP BOYS PARLOPHONE
ALBUMS		
1	1	ORUP FLICKOR FORR & NU—1986-1996 METRONOME
2	10	PETER LEMARC LEMARCOLOGI 1986-1996 MNW
3	2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	10	CELINE DION FALLING INTO YOU COLUMBIA
6	4	KENT VERKLIGEN RCA
7	5	TAKE THAT GREATEST HITS RCA
8	6	TINA TURNER WILDEST DREAMS PARLOPHONE
9	EW	PETER LEMARC LEMARXISM 1986-1996 MNW
10	8	MARK KNOPFLER GOLDEN HEART MERCURY

FINLAND (Seura/IFPI Finland)

THIS WEEK	LAST WEEK	SINGLES
1	1	FIRESTARTER PRODIGY XL RECORDINGS
2	2	CHILDREN ROBERT MILES DECONSTRUCTION
3	3	X FILES DJ DADO FLEXEMI
4	5	KAUNIS PETO XL5 ZOO
5	6	HAJONNUT EP APULANTA LEVY
6	4	THE X FILES THEME MARK SNOW WEA
7	NEW	DRILL INSTRUCTOR CAPTAIN JACK COLOGNE DANCE LABEL/EMI
8	NEW	FASTLOVE GEORGE MICHAEL VIRGIN
9	NEW	COME AND GET IT TINO BLUE BUBBLE/BLUEBIRD
10	NEW	ELECTRIC LEILA K. MEGA/REEL ART
ALBUMS		
1	1	J. KARJALAINEN ELECTRIC SAUNA POKO
2	2	LENINGRAD COWBOYS GO SPACE MEGAMANIA
3	3	TINA TURNER WILDEST DREAMS PARLOPHONE
4	4	BAD RELIGION THE GRAY RACE DRAGNET/SONY
5	5	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
6	NEW	JARI SILLANPAA JARI SILLANPAA MTV-MUSIIKKI
7	7	SUURLAHETTILAAT KOKOELMALEVY REEL ART
8	10	ADIEMUS SONGS OF SANCTUARY VIRGIN
9	8	SCOOTER OUR HAPPY HARDCORE CLUB TOOLS/K-TEL
10	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WFA

PORTUGAL (Portugal/AFIP)

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS PORTRAITS POLYDOR
2	4	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
3	2	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/LOBO
4	6	TAKE THAT GREATEST HITS RCA
5	EW	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	5	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
7	3	TINA TURNER WILDEST DREAMS PARLOPHONE
8	10	RICHARD CLAYDERMAN LE MEILLEUR DE... EMI/LOBO
9	7	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
10	EW	LUIS REPRESAS CUMPLICIDADES EMI

HONG KONG (IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
2	1	NORMAN TAM NORMAN 25 BMG
3	NEW	ERIC MOO FOUND YOU IN THE WIND EMI
4	5	CHEUNG CHI LAM SUPER HERO—SUPER BEST SONY
5	6	LEON LAI WHY CAN'T YOU BE MY FUTURE? POLYGRAM
6	NEW	PRISCILLA CHAN PRISCILLA CHAN IN CONCERT 1996 POLYGRAM
7	NEW	NAT CHAN HONG KONG NAT STAR POLYGRAM
8	7	VARIOUS ARTISTS 12 CONSTELLATION. 12 HITS VOL. 1 ROCK
9	3	SOUNDTRACK YOUNG & DANGEROUS (II) BMG
10	2	JEFF CHENG DEEPLY IN LOVE EMI

UPCOMING

Billboard®



J&R MUSIC WORLD 25TH ANNIVERSARY

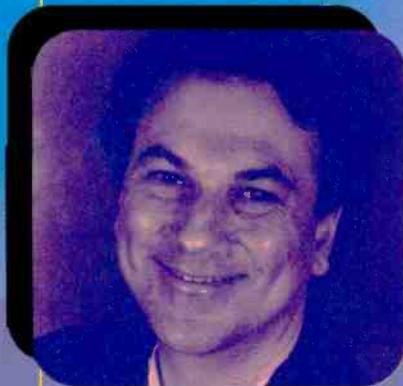
Issue Date: June 15

Ad Close: May 21

What began as a mom and pop (rather husband and wife) store has evolved over the past 25 years into the J&R success story, dominating an entire Manhattan block. **Billboard's** June 15 issue celebrates the history, growth, and innovation of this retail outlet. Coverage will explore J&R's mail operation, Computer Superstore and music inventory, including their genre specialty stores. In addition, J&R business associates pay tribute and recount experiences with this very popular retailer.

Contact:

Ken Karp
212-536-5017



RUSS TITELMAN 35TH ANNIVERSARY

Issue Date: June 22

Ad Close: May 28

Continuing its celebration of the industry's most talented producers, **Billboard's** June 22 issue spotlights the tremendous musical accomplishments of Reprise senior VP of A&R/staff producer Russ Titelman. Coverage will include an exclusive interview with editor in chief Timothy White on all aspects of his career, a recap of all his work albeit writing/producing/playing with such artists as Steve Winwood, Eric Clapton, Ricki Lee Jones and a complete discography.

Contact:

Pat Rod Jennings
212-536-5136



ITALY

Issue Date: June 22

Ad Close: May 28

Billboard's June 22 issue spotlights Italy's creative edge, analyzing the A&R and marketing policies of the major and key indies in Italy. In addition, the spotlight will provide a state of the market address, examining the social and economic changes taking place within the country. Coverage will also include a series of capsule reports on Italy's new/established artists, influential producers, and Italian radio.

Contact:

Lidia Bonguardo
39+(0)362+54.44.24



PET SOUNDS 30TH ANNIVERSARY

Issue Date: June 29

Ad Close: June 4

Billboard's May 13th issue commemorates the 30th anniversary of the Beach Boy's groundbreaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capital Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

Contact:

Robin Friedman
213-525-2302

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WORLDWIDE SPECIALS & DIRECTORIES 1996



30TH ANNIVERSARY OF THE MONTREUX JAZZ FESTIVAL

Issue Date: June 29

Ad Close: June 4

This year marks the 30th anniversary of the Montreux Jazz festival and **Billboard** kicks off the celebration in its June 29 spotlight issue. Our tribute will include an exclusive interview with founder and managing director of the festival, Switzerland's Claude Nobs. He will discuss the festival's history as well as plans and performers slated for this year's 16-day gala event. **Billboard's** Jim Macnie will also report on the Jazz box sets being released to coincide with the anniversary.

Contact:
Gene Smith
212-536-5001



REGGAE SPOTLIGHT

Issue Date: July 6

Ad Close: June 11

Billboard's July 6th issue celebrates reggae music. **Billboard** correspondent Elena Oumano reports on the new singing trend prevalent in the genre by examining the return of Rastafarian themes, the ever-growing popularity of Bob Marley's music and the DJ's who are now unveiling singing voices. Also to be included is coverage of the annual music festivals - Sunsplash, Sumfest, Sting, etc. and the expanding intersection of hip-hop and reggae.

Contact:
Balford Henry
809-923-6440
Ken Piotrowski
212-536-5223



LATIN MUSIC BUYER'S GUIDE

Publication Date:
August 7

Ad Close: June 17

In its fifth year, **Billboard's** International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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LIDIA BONGUARDO

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WEA's Spirit Of The West Follows Orchestral Route

■ BY LARRY LEBLANC

TORONTO—When Spirit Of The West was asked to perform and record with the 81-member Vancouver Symphony Orchestra last year, the five-piece Celtic-styled rock band hesitated because it had been preparing to record an album for Warner Music Canada's WEA label.

"We thought [recording with the VSO] was a once-in-a-lifetime chance," says Spirit Of The West's founding member Geoffrey Kelly, who plays flute, tin whistle, and bodhran. "It became the biggest musical challenge any of us has ever been involved with."

The band completed its studio album "Two-Headed" while creating original material that it recorded with the VSO at the Orpheum Theatre in Vancouver May 12-13, 1995. The resulting album, "Open Heart Symphony," is being issued in Canada May 21 by WEA. "Two-Headed," issued by Warner Music Canada on June 20, 1995, is being released June 4 in the U.S. on Discovery Records. At press time, there were no plans to release "Open Heart Symphony" outside Canada.

Initially, the band's songwriters, Kelly and guitarist/singer John Mann, figured they would continue writing material for "Two-Headed" and perform older, familiar songs for the VSO dates. However, after listening to a number of band-with-symphony albums, the two decided to compose original material for the VSO shows.

"We wanted to have a true musical fusion and make [the performances] as seamless as possible," says Kelly.

According to Kelly, the pivotal moment in the VSO project came with the hiring of arranger/conductor

George Blondheim, who has handled symphonic projects for Canadians Tom Cochrane and Red Rider, Jann Arden, Ian Tyson, and Michelle Wright.

"George became the sixth member of the band," says Kelly. "His advice was very important. When we told him we wanted to do only original songs, he was delighted."

While Kelly and Mann wrote songs for "Two-Headed" and the VSO dates, they instinctively knew which ones were going into which project. "The simpler songs suited the VSO," says Kelly. "We tried 'Williamson's Garage' for 'Two-Headed,' but it was so lackluster we gave it up. We thought 'Never Had It In Me' [from 'Two-Headed'] could be a symphony song, but we had enough slow songs."

The VSO compositions took time to fully develop. First, Mann and Kelly recorded the songs with acoustic guitars and flute in order for Blondheim to sketch out initial arrangements. The band then prepared a five-piece arrangement of each song so Blondheim could hear more polished versions.

While recording "Two-Headed" at Mushroom Studios in Vancouver, the band worked out arrangements for the upcoming VSO performances with Blondheim. "We'd go into the [studio's] lounge, and George would plunk out things on a portable keyboard," says Kelly. "He made suggestions about keys and tempos. We didn't know, temp-wise, what was pushing the envelope with an orchestra or what they were capable of."

To prepare for VSO shows, Spirit Of The West performed with the 65-member Edmonton Symphony Orchestra in Edmonton, Alberta, on May 7, 1995. A trendsetter among symphony orches-



SPIRIT OF THE WEST

tras after recording with Procol Harum in 1971, the Edmonton Symphony has worked with such pop stars as Anne Murray, Roberta Flack, Tom Jones, and Wright. "Procol Harum Live In Concert With The Edmonton Symphony Orchestra" reached No. 5 on The Billboard 200 in 1972.

The band prepared for its Edmonton debut with four days of rehearsals so Blondheim could correct problems with his charts. "We never heard what George had done [with arrangements] until that first rehearsal in Edmonton," says Kelly.

According to Kelly, the Edmonton date, which Blondheim conducted, was exhilarating. "It the most moving moment we've had as a group for years," he says. "Coming off stage, we were pretty much in tears. The performance had gone so well, and the audience's response was incredible."

Used to working in a club atmosphere with loose arrangements, the band members found working with a large orchestra a bit restrictive. "Everything's worked out to the letter," says Kelly. "[Song] structure begins and ends as the charts do, but within the confines of that structure, there's plenty of dynamic up and down."

After the Edmonton show, the group felt confident about the VSO dates. However, the Orpheum dates had their own pressures. Vancouver is home turf, and parents and friends would be attending the shows, along with 2,000 people each night. Additionally, the VSO concerts, conducted by Clyde Mitchell and produced by Cliff Jones, were being recorded by engineers Greg Reely and Don Harder and filmed by Canadian TV arts network Bravo. (Bravo will air the one-hour documentary "Open Heart Symphony" June 8.)

After a May 10, 1995, sound check with the VSO, followed by rehearsals the following day, the band members felt prepared for the performances.

"Most of the recorded versions [of the songs] came from the first night," says Kelly. "We played with more control the second night, but some of [the performances] lacked zap. The first single, 'Williamson's Garage,' is one of the earliest songs in the [first] show, and you can really feel that we're so into it." The single was serviced to Canadian radio May 9 of this year.

At Blondheim's suggestion, the band decided in Edmonton to intersperse the set with six of its more popular songs, including "Political," "And If Venice Is Sinking," and "Home For A Rest."

"If we wanted the audience to listen to the new material, it was important to perform some of [the band's] well-known songs," says Blondheim.

With only nine new songs, the band was short of material for "Open Heart Symphony" but rejected using the six older tunes recorded with the VSO. "The old songs stood out like sore thumbs against the new batch of

songs," says Kelly. Instead, it recorded two additional songs at Mushroom Studios: "Christmas Eve," a traditional reel, and Kelly/Mann original "Let The Ass Bray." On these recordings, the band utilized a string quartet from the VSO, Blondheim on piano, and Mitchell on French horn.

Kelly admits to an immense let-down in the weeks following the VSO shows. "It was hard to play in clubs after the VSO shows, but we had to promote 'Two-Headed,'" he says. "Two weeks later, we were playing clubs again."

Spirit Of The West—Kelly, Mann, Vince Dietrich (drummer), Linda McRae (bass, guitar, accordion), and Hugh McMillan (bass, mandolin)—has been a respected Canadian mainstay since the release of its self-titled debut album on the band's Trinita label in 1984. It was followed by the albums "Tripping Up The Stairs" (1986), "Labour Day" (1988), and the compilation "Old Material" (1990) for Stony Plain Records of Edmonton.

Signed to Warner Bros. Canada in 1989, the band has since issued "Save This House" (1990), "Go Figure" (1991), and "Faithlift" (1993), which, according to Steve Waxman, press and publicity manager of Warner Music Canada, have each gone gold in Canada (50,000 units). "Two-Headed," which peaked at No. 22 on The Record's retail album chart July 10, 1995, has sold 40,000 units in Canada, according to Waxman.

Spirit Of The West's U.S. releases have been sporadic and on a succession of labels. "Tripping Up The Stairs" was licensed by Rounder Records in 1986, "Labour Day" was licensed by Flying Fish in 1988 (both albums are now exported to the U.S. by Stony Plain), and "Faithlift" was issued on Elektra in 1993.

With "Two-Headed" being released by Discovery, Spirit Of The West expects to do more U.S. work this year. "At the end of the month, we'll be performing a couple of shows in Seattle followed by New York, Detroit, Buffalo [N.Y.], Rochester [N.Y.], Cleveland, Toledo [Ohio], and Chicago; I don't know all the dates yet," says Kelly.

To set up "Open Heart Symphony" in Canada, Warner Music Canada has serviced an interview CD and a photo album booklet to selected Canadian media, retailers, and radio programmers. The group went on a national promotion tour, primarily for retailers, during the last week of April. A video for "Williamson's Garage" will be issued Tuesday (14).

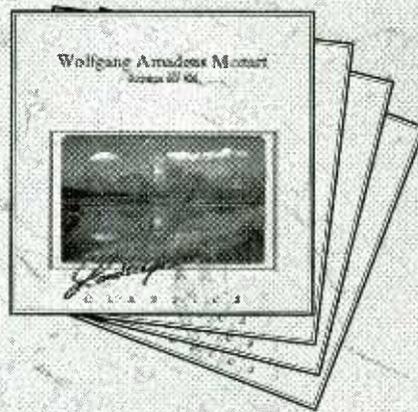
"We're treating this album differently than a pop release," says Candy Higgins, marketing manager of domestic repertoire for Warner Music Canada. "We're servicing it to both pop and classical media and focusing on smaller classical retail stores, places which sell a lot of Loreena McKennitt product."

There will be a hometown performance launch of "Open Heart Symphony" with the VSO May 22 at the Orpheum. Further symphony dates are scheduled for Spirit Of The West with the Edmonton Symphony Orchestra in October and the Winnipeg Symphony Orchestra in November.

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ASIAN BREAKTHROUGH

Prolific Jacky Cheung Is A Megahit

The Sugar-Coated Star Holds On To An Asian Audience Tiring Of Saccharin

By Geoff Burpee



When Jacky Cheung's "Kiss And Goodbye" sold 3 million copies in the last nine months of 1993, PolyGram's Alex Chan, then marketing manager for southeast Asia, described the feat as "kind of a miracle."

Chan wasn't denigrating his marketing abilities, just addressing some home truths about marketing music in his hometown. Historically, Hong Kong labels have dumped domestic repertoire into the market as fast as possible, throwing release after release at listeners to see what sticks. Even established artists are kept to the rigors of this schedule. (Cheung's work is only now slowing down; last year alone, the singer put out four albums—two in Mandarin, two in Cantonese.)

The successes from this strategy, while arguably fewer in number than in developed markets, had never

before produced a hit of the magnitude of "Kiss And Goodbye." In less than a year, Cheung's achievement catapulted the crooner out of mere Hong Kong idol status and into the realm of a bona fide international Asian star.

WORLDLY GOODS

With Jacky Cheung currently on a world tour that has included performances in Asia, Australia and North America, "Kiss And Goodbye" remains an industry milestone. PolyGram estimates that sales since 1993 have surpassed the 4-million mark. Cheung has yet to quite top that effort, but he is still the highest-selling Hong Kong artist ever. His popularity base remains solid in markets outside his home territory, and he has successfully managed to broaden, maintain and build on that success on a

Continued on page APQ-3

THE ASIAN TRAIL

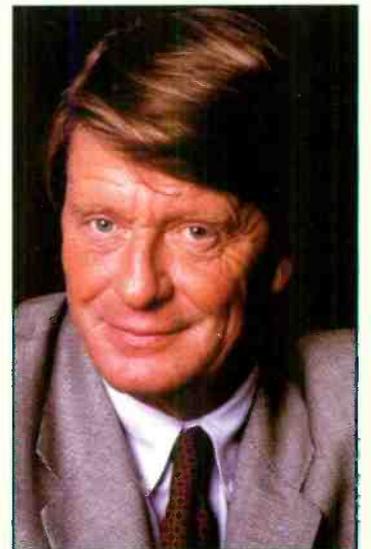
MIDEM Asia: The Second Time Around Hong Kong Hosts The Confab's Satisfied Alumni And Eager Newcomers

HONG KONG—Flush with last year's success, MIDEM Asia moves into its sophomore year very much a fixture on the Asian music-industry calendar.

"The success of MIDEM Asia is a huge indication of how important music is to this region," says Xavier Roy, chief executive of the Reed-MIDEM Organization. Roy arrived in Hong Kong last month to oversee the build-up to the event, which takes place May 13 to 16. "And from what we can see," he adds, "music here is now more important than ever."

Last year, the first MIDEM Asia succeeded in its ambitious bid to draw the music industry from Asia and beyond to Hong Kong for a week of conferences, artist showcases and discussions of

Continued on page APQ-3



Xavier Roy, Reed-MIDEM Organization

PACIFIC TREND WATCH

Global Music-Video Broadcasters Act Locally Offered More Satellite Choices, TV Audiences Remain Loyal To Domestic Repertoire

By Geoff Burpee

Satellite music television got its start in Asia five years ago with the launch of STAR TV. Minutes after launching into the night sky in the spring of 1991, AsiaSat 1 soared into orbit, poised to disseminate programming to an unsuspecting Asian public snuggled in their beds below.

One element of the five-channel launch package was a new MTV Asia service. Few worried about the impact of stale English-language American re-runs on the entertain-

ment channel, or 24-hour access to bowling or professional wrestling. However, MTV's arrival into the region raised concerns that imported music videos would lay siege to Asian music, Asian tastes, Asian culture.

Of course, that's not what has happened. Five years later, every major television station in Asia now devotes at least some airtime to music videos. This ranges from a 24-hour youth-niche experience to a two-minute video slot before

the news on Hong Kong's TVB Pearl. If Hong Kong audiences need reminding that music videos are more business than art, they should tune in to this segment: The advertiser buys two-minutes worth of airtime; if the video is longer

than 120 seconds, the program simply segues to black and the next cognate ad.

The music-television market is now very crowded, complex and increasingly dominated by inter-

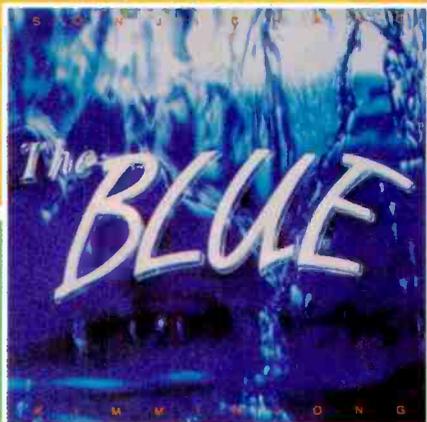
national players. Yet, conversely, it is also more about pinpointing local needs than converting the masses with international repertoire.

Local music markets, long protected against such intimate infiltration by all but the most universal Western stars, five years ago braced for an impact that has not come. The

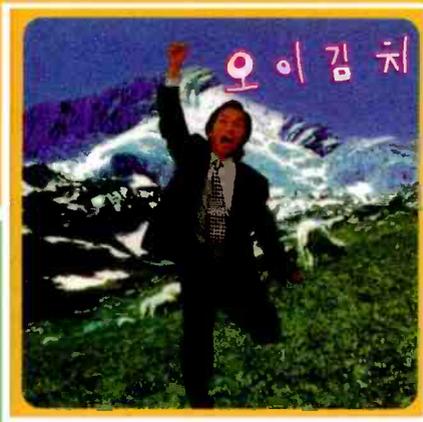
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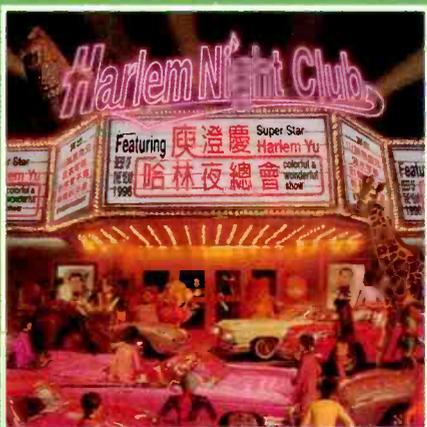
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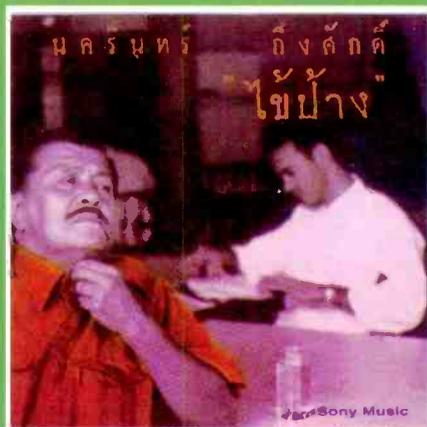
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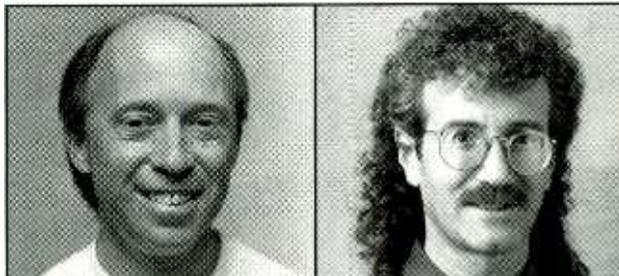
U.S. Representatives Strengthen Ties And Look For New Ones

By Richard Henderson

LOS ANGELES—As a crossroads of high finance and culture for the Asian market, Hong Kong was the site of choice to inaugurate MIDEM Asia in 1995, and the benefits to be had by attending were numerous and diverse, to hear it described by the U.S. companies who participated in the first convention.

Stephen Levy, president of dance-music indie Moonshine Records, attended along with his partner, John Levy. "We got our heads around what was happening in the Southeast Asian territory," Levy says. "We had some interest, we saw who the players were in the region, and now we're talking to a few people. We're looking at potentially working with some people in the territory—which is a very foreign territory for us, unlike Europe—and we don't want to make any moves too fast, because this is a big market where dance music is definitely happening, especially Euro-pop, song-oriented dance music."

Representing the kings of the U.S. reissue market, Peter Pasternak, senior director of international sales and marketing for Rhino Records attended along with Bob Emmer, senior VP of



Rhino Records' Peter Pasternak (left) and Rykodisc's Arthur Mann.

lel imports between the retailers and the labels." Sigworth was impressed by the state of music videos in Asia. "Channel V was just amazing," he says. "The focus is more on indigenous acts, with a minimal amount of American and English videos in rotation. Everything they projected was very cool."

A fellow veteran of both the Asian diaspora and MIDEM in Cannes, Rene Klaassen of Caroline Distribution spent a week in Tokyo prior to the first MIDEM Asia. He saw the premier meet as a "testing of the waters" and expects that contacts made last

"My main goal is to find DISTRIBUTING PARTNERS in HONG KONG, SINGAPORE, INDONESIA and TAIWAN. I imagine the competition to be ENORMOUS at the second MIDEM. The first spurred a lot of PEOPLE TO SIGN UP for the second one."

—Rene Klaassen, Caroline Distribution

business affairs. Pasternak, who has been a regular at MIDEM in Cannes since 1974, judged the event "a good first go" and adds, "It was long overdue and well-attended; everybody had the right attitude." "We came away with more information, with alternative ideas and alternate game plans. It's much shorter-term, only three days, so your schedule's really crammed. I'm definitely going again this year. I can incorporate it with a swing through the region anyway, with stopoff points in Australia, Korea, Japan and probably Taiwan.

PEER PRESSURE

"Some of the territories have stringent copyright protection, and when professionals from the music business all go to an event like this—go to the region en masse—I think that accelerates the process," Pasternak continues. "The powers-that-be in those territories see that there's a lot of money in this. If piracy isn't taken care of, they're losing tax revenues. Unfortunately, the most lucrative market, China, is still as bad as it ever was for bootlegging—and not just with audio, but with computer programs, GameBoy, you name it."

Rock culture, Asian-style, captured the attention of Sig Sigworth, VP of international marketing and production for I.R.S. Records, who enjoyed the numerous showcases for talent staged last year in and around Hong Kong. "I went to get a feel for that market," he says. "The discussions were really good, and some got quite heated, such as those regarding the issue of paral-

year will lead to serious follow-up in '96. "My main goal is to find distributing partners in Hong Kong, Singapore, Indonesia and Taiwan," Klaassen says. "A distributor has easier access into new regions than a label has, and can do more for a label than the label can do for itself, coping with the problems of supply and returns. I imagine the competition to be enormous at the second MIDEM. The first spurred a lot of people to sign up for the second one."

Arthur Mann, executive VP and founding partner of Rykodisc, who oversees non-European international sales and marketing, business affairs and worldwide music publishing, has been attending MIDEM in France for 15 years. "I pretty much knew what the routine would be like for the new one in Hong Kong," Mann says. "I thought that the territories were fairly well-represented. The real players on the international scene—whether it be someone on the level of Seymour Stein or the independent companies who

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CREDITS

Billboard's Asia Pacific Quarterly was written by Far East Bureau Chief **Geoff Burpee** in Hong Kong with reporting and contributions from **Corbert Wall** in Taiwan, **Alexandra Nuvich** in Malaysia, **Philip Cheah** in Singapore, **Marc Gorospe** in the Philippines, and **Fred Varcoe** in South Korea.

MIDEM ASIA IN HONG KONG

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issues affecting the region.

Roy recalls how concerns about the maiden event were swept aside from "the very first moment of the very first day," of the conference. The fact that many attendees—including the Asian ones—had never met or even spoken to each other underlined a need for the forum, and it wasn't long before the gathering proved Roy's contention that "if you bring them together, they will talk." Greetings, business cards and business talk were flying "without any hesitation," Roy says.

This year, stronger than expected interest from exhibitors in places such as Taiwan, the Philippines and the U.K. sparked a 50% jump in exhibition space at the conference, which moves to a larger spot within the Hong Kong Exhibition Centre. Artists flock in from around the region and beyond to showcase their talents at local venues. Meanwhile, Asian companies join exhibitors from Europe, Japan, America and Australia, all vying to increase their presence in the world's fastest-growing market.

Major themes on the MIDEM Asia program include copyright and publishing—including an in-depth look at piracy and copyright—in forums organized by the IFPI, as well as live music and A&R. In addition, a special territory workshop focuses on India, including an "artists from India" showcase.

Fully 90% of the MIDEM Asia showcases feature Asian talent. On hand around town are Chinese singer/songwriters, Malaysian rappers, Japanese DJs, world music from Hong Kong and Cantonese crooners, plus French, Australian, American, U.K. and South African pop artists.

SPEAKING FROM EXPERIENCE

Brian Harris, who is senior VP of Warner Music, Asia Pacific, based in Sydney, Australia, found last year's event "interesting and useful" and of benefit in promoting such new Warner acts as Dadawa and Carabao from local to regional and potentially international status.

Warner will introduce more Asian acts this year. "The region is obviously the fastest developing in the world."

Continued on page APQ-4

JACKY CHEUNG

Continued from page APQ-1



Alex Chan marketed Cheung.

pan-Asian level. Echoes of his achievement can still be seen in the steady evolution of Cheung's marketing juggernaut, and the industry's perception of what is possible for a Chinese star.

"Without Jacky, we wouldn't know that Hong Kong singers could possibly sell so much—in Taiwan, Malaysia and now outside Asia as well," says Chan, now VP of regional marketing, PolyGram Far East. "He is like a tool we can use to introduce Hong Kong pop to the world. He opens doors for the company. Now we can work collectively to pave the way for others."

Last year, the Ford Motor Company in Taiwan, shopping for the same marketing magic that Bob Seger's "Like A Rock" brought Chevy trucks in the States a couple of years ago, backed Cheung to record a song for an ad campaign. The result? Apart

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asia pacific Quarterly

MIDEM ASIA

Europeans Set Sites On The Far East

By Nigel Hunter

LONDON—In the view of European companies planning to attend MIDEM Asia this year, the event is shaping up as a bigger and better event than last year's inaugural gathering.

Companies that attended the debut of MIDEM Asia are returning in impressive numbers on the strength of their 1995 results. The conference is seen as particularly valuable for the smaller-scale operator, in terms of making contacts and reaping rewards.

Danilo Promotions Germany identifies itself as Europe's largest entertainment calendar company, specializing in licensed pop- and rock-star calendars. It distributes its product on a global scale and is "always on the lookout for new talent and local stars," says managing director Susan Dyevre. "MIDEM Asia '95 was extremely useful, as it was our first real effort to make contacts in Asia and seek out possibilities for the future. We'd had random contacts in the past but had no specific Asian strategy."

Danilo is looking to place more of its product in Asian countries during MIDEM Asia '96, in conjunction with its export partner, Lightning. It is also seeking to license Asian artists for its calendars if the opportunity arises.

"Piracy is our biggest problem in Asia," admits Dyevre. "The [speed] with which your product can be copied and on sale is amazing. The only way for us to beat or at least compete with pirate products is by price strategy."

"In some territories, THEY'VE NEVER HEARD OF A PUBLISHER PROMOTING REPERTOIRE. There is a lot to do in ASIA REGARDING COPYRIGHT PROTECTION, and we people from the WEST can help by TEACHING those we MEET ABOUT IT."

—Teresa Alfonso, Teddysound

FRENCH SUPPORT

The Bureau Export de la Musique Française found MIDEM Asia very useful last year in terms of making contacts, and French participants prepared their trip to Hong Kong carefully in advance.

"The Asian/Pacific Rim markets are our next priority after Europe and North America," says Jean-François Michel, managing director of the bureau. "We are well aware of the opportunities in these fast-developing territories. The Bureau is planning a study trip to China for a small group of professionals."

Michel reveals that 50 French participants, mainly independent record producers, will attend MIDEM Asia, where they will be supported by the facilities of the French stand with its team of specialist advisers.

"We notice that American pressure has caused most of these markets to introduce copyright regulations," Michel notes. "It's obvious that this must be improved, especially in China, which is the most difficult market to approach."

The Global Music Group, a recording and publishing company based in Germany, was represented last year by Peter Knight, managing director of its U.K. company. He echoes a common sentiment when he applauds the ease of making contacts and

arranging meetings at MIDEM Asia, in contrast with the event's 30-year-old counterpart in Cannes.

"Global's involvement in the Asian/Pacific Rim markets is minimal at the moment," says Knight, "but we plan to remedy that dramatically at MIDEM Asia in terms of setting up sub-publishing agreements in all areas. We are not openly seeking Asian product for our market, as we believe that is a job for specialists in that kind of music."



Knight predicts the progress of American and European music into Asia and the Pacific Rim will be slow but aided by the growth of music video channels in the region. He is confident China will not impede Hong Kong's activities after it takes control of the island in 1997, because enterprises like MIDEM Asia will be its window to

the Western world.

Dome Records is a U.K. independent with a publishing subsidiary, Minaret Music. Managing director Peter Robinson made good contacts last year—leading to deals with Bakery Music, Thailand, and Form Music, Singapore, among others. "We've got six R&B and pop/dance acts," Robinson explains, "and I'm

looking forward to this year's event. The Pacific Rim companies want to do business with Europe and the U.S.A. I particularly appreciate the opportunity to talk to Japanese firms."

Jacqueline Lumkeman of Eddy Ouwens Productions in Holland says the company will be returning to Hong Kong after its positive experience last year. Among the masters they will take for deals are a jazz-house act, Two Bass Hits, and dance artist D.Lilah.

"MIDEM Asia is smaller than the French version, and it's easier to see people," remarks Lumkeman. "The small Asian companies are very keen and enthusiastic, but we found the large ones rather arrogant."

Teresa Alfonso of Spain's Teddysound music publishing company will be promoting its Spanish and Latin American repertoire again in Hong Kong this year, building on good contacts made last year.

"One problem is explaining we are a publishing firm and not a record company," states Alfonso. "In some territories, they've never heard of a publisher promoting repertoire. There is a lot to do in Asia regarding copyright protection, and we people from the West can help by teaching those we meet about it. I find the more they know about it, the more they like the idea." ■

MIDEM ASIA IN HONG KONG

Continued from page APQ-3

observes Harris. "It's fraught with many problems, not the least being piracy, particularly in markets such as China and India. However, Warner Music International is totally committed to the region, as evidenced by the number of companies we have opened up in the past five years.

In Hong Kong, partnerships with the likes of Commercial Radio, HMV retail stores and *HK Magazine* ensure a strong local media presence. Other regional broadcast entities are also stepping up their level of involvement, broadcasting showcase performances that run the gamut from world-music repertoire to Cantopop idols.

David Loiterton, BMG Music Publishing Asia's regional director, says the real value of MIDEM Asia is not necessarily found in the conference rooms. "MIDEM is a catalyst for people. Last year was the first time we had a few major companies and a lot of independents specifically to think and talk about Asia. So you heard opinions about what worked and what didn't—and that's valuable."

Greg Rogers, MCA's senior VP Asia-Pacific, acknowledges the informal value of MIDEM week. "There's more conversation about business around the bar than at the conferences," he says. "And it is always interesting to have a look at the acts other labels are showcasing. Basically, MIDEM is useful because it is the place where all Asian music gathers to talk."

Both Taiwan and the Philippines will sponsor a national stand for the first time, and U.K. representatives are making one of the strongest showings for new exhibitors. Returning to MIDEM Asia in a big way are Taiwan's independent Rock Records, Japan's Pony Canyon and Hong Kong's Capital Artists, Ltd., both well-represented with multiple booths for the show's second year.

Says Mirko Whitfield, MIDEM director of sales & marketing, Asia-Pacific, "For the Europeans and Americans, it's a good place to focus on doing business with Asian companies. But it is also a forum for Asian companies to do business amongst themselves." —G.B.

U. S. REPRESENTATIVES

Continued from page APQ-3

knew how to sell their music internationally—they all attended. There wasn't a lot of fluff; it was small, intimate and sophisticated. There was a lot of live music, and I understand that there will be more this year.

MEET AND GREET

"We have a mature relationship in Southeast Asia with Rock Records," continues Mann. "They're based in Taiwan with offices throughout the area, in Hong Kong, Malaysia, South Korea, Thailand. For us, MIDEM Asia gave us the opportunity to have meetings with all the managing directors for the territories represented by Rock. It also enabled us to meet and conclude a deal with a sub-publisher for the region."

Mann also takes the time to immerse himself in the Asian music environment. "I like to check out retail in Hong Kong, and I like to see who is doing business in each of the territories," he says. "You can read in the trades what's happening in Indonesia, but there's nothing better than meeting people from Indonesia and getting a sense of what's going on there. Or I may run into Bob Kaufman from Tower Records, who's responsible for the Tower stores outside Japan on the Pacific Rim, and get the scoop from him in terms of what might be happening in Indonesia."

"Southeast Asia is a great example of opportunities that exist for companies like ours to get their catalogs into the marketplace. For example, we're a company without a traditional Western repertoire. We're a leader in contemporary world music, and our catalog is very well-suited for this part of the world. Why can't one of our artists attain superstar status in Singapore? It's a much more level playing field in that part of the world, without the dominance of the major labels like in the U.S." ■



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MIDEM ASIA

Japanese Companies Stand Out From The Crowd

By Steve McClure

TOKYO—Even though the burgeoning Asian music market is right on Japan's doorstep, Japanese music companies realize there's no room for complacency as the international music business focuses on the region.

Take Amuse Inc., for example. In order to stand out from other MIDEM Asia exhibitors, the Tokyo-based production company is having three design companies compete to see which one can come up with the best design for its booth. The basic idea is to create the atmosphere of an amusement park, in keeping with the company's name.

"This year we want to do something on a bigger scale, something different," says Sookming Kee, who is in charge of coordinating Amuse's MIDEM Asia activities.

MAINTAINING HIGH PROFILES

Another Japanese entertainment company planning a high-profile MIDEM Asia presence is HoriPro Inc., which, like Amuse, in the last few years has aggressively sought out new talent in China. "This year, we'll have a private party to bring together people from the Hong Kong and Japanese music industries," says Neil Date of HoriPro's international department.



Tom Yoda of Avex

Tom Yoda, chairman of the Avex group of companies, says Avex will maintain the high-profile presence it had at 1995's inaugural MIDEM Asia. "The big change from last year is that now we have a full-scale Hong Kong office with nine staffers," Yoda points out.

Avex's Hong Kong operation, set up last May, sub-licenses Western repertoire handled by Avex in various Asian territories and deals with locally signed acts who in turn are licensed by Avex to Asian companies such as Taiwan's Rock Records. "And, of course, we license our Japanese artists such as trf and Namie Amuro," adds Yoda.

Meanwhile, industry organizations, such as the Recording Industry Assn. of Japan, JASRAC and the Music Publishers Assn. of Japan, have joined forces as the Japan Music Culture Promotion Society to sponsor an all-purpose Japan booth at MIDEM Asia to promote the country's music. "We want to emphasize the importance of copyright issues in Asian markets and establish links with overseas music publishers' associations," says MPAJ vice secretary-general Yoichi Kudo.

For Sony, MIDEM Asia is a chance to introduce a new company, GRI (Global Rights Inc.), which was established April 1 to oversee all of the Sony Music group's copyright manage-

INDUSTRY ORGANIZATIONS, such as the RECORDING INDUSTRY ASSN. OF JAPAN, JASRAC and the MUSIC PUBLISHERS ASSN. OF JAPAN, have joined forces as the JAPAN MUSIC CULTURE PROMOTION SOCIETY to sponsor an all-purpose Japan booth at MIDEM ASIA to promote the COUNTRY'S MUSIC.

HoriPro will also use the party to publicize artists it has signed to its Soundasia record label, such as China's Dai Yao, Singapore's Gina and Japan's Funky Sueyoshi, the drummer of hugely popular Japanese group Bakufu Slump, whose solo career HoriPro manages.

Following its initial foray into China, HoriPro last year announced plans to establish similar links in Vietnam. But Date says HoriPro has yet to sign any Vietnamese artists. "It's a socialist country, so things take time there," he says, referring to HoriPro's hopes of setting up a joint venture like its China operation.

Typical of Japanese music companies seeking to expand their Asian profile is Victor Entertainment, which last year set up a label called Rolling Sound to introduce promising Chinese rock bands to the Japanese market. Victor's Aya Ohi says the company will use MIDEM Asia to follow up on contacts it made at last year's conference as well as seek out new ones. Victor Entertainment, like many other Japanese music companies, is looking beyond Japan's shores to the rest of Asia.

ment. "It's sort of a new publishing entity," says Ikkai Toshima, creative director at Sony Music Publishing, which was merged into GRI. "We're handling the music publishing business as well as other copyright-related business, like book publishing, movies and computers."

Other GRI activities include "Postcard From Tokyo," an English-language radio program introducing new Japanese pop music. It was developed last year by Sony Music Publishing and currently is broadcast by five Southeast Asian FM stations.

"We also have a new program we've developed for [new Tokyo English-language FM station] InterFM called 'Globe,' whose basic theme is introducing music from all over the world," says Toshima. "Mainly, we want to introduce our new company at MIDEM Asia through those two radio programs."

GRI will share a booth with Sony Music Entertainment (Japan), which is concentrating its efforts on promoting dance label G's Factory, set up in 1994 as Japan's dance-music boom picked up speed. ■

JACKY CHEUNG

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from moving trucks, the song helped drive Cheung's concurrent Mandarin-language album to over a million sales in Taiwan alone, outstripping that country's figures for "Kiss And Goodbye," and once again cementing Cheung's status as the pre-eminent market success of Hong Kong pop.

SINGERS OF SUBSTANCE

Chan is not alone in his assertion that the Chinese pop market is "maturing." The rise of singer-songwriters, largely from Taiwan and—to a smaller but growing extent—from China, shows that audiences are looking for something more. Even in Hong Kong, Cheung's home market, listeners are no longer happy with a steady diet of highly processed, saccharin stars.

Matthew Allison, managing director Taiwan and China for Sony Music Entertainment Taiwan, says, "There is, I think, a shift toward artists who are able to play a larger role in creating their own music—artists who are producers or writers."

Allison sees Chinese audiences everywhere looking for a more

The Hong Kong CANTOPOP FORMULA, CROONING BALLADS and working a STAR across a broad SPECTRUM of media, HAS LOST ITS LUSTER. A certain degree of artistic integrity is becoming more and more important to CHINESE LISTENERS.

intimate relationship with their artists. "If you go see a live performance in Taiwan, it is full of personal stories between songs. It is very anecdotal, very emotional. Whereas in Hong Kong, there has been much more emphasis on image."

So how to explain the enduring status of Jacky Cheung? PolyGram is the first to admit that developing the actual recorded Cheung product is far from difficult. In a nutshell, Chan says, PolyGram's Michael Au, Cheung's friend and producer for nine years, selects material for the project, drawing on local and international songwriting talent, and presents it to Cheung. The entire process takes a few weeks, with perhaps one or two more for recording or remixing in America.

Today's potential Chinese market stretches further across frontiers of language, dialect, geography and pop culture than ever before. The artist who bridges the gap not only between Hong Kong and Taiwan, but further afield as well, can achieve sales levels in Asia that, a few years ago, could only be generated by the broad-based appeal of Michael Jackson.

"The boundaries are coming down," says Allison. "Companies are now finding it possible and necessary to formulate regional strategies for Chinese pop."

There is a consensus that the Hong Kong Cantopop formula, crooning ballads and working a star across a broad spectrum of media, has lost its luster. A certain degree of artistic integrity is becoming more and more important to Chinese listeners. Mandarin pop singers such as EMI artist Eric Moo, Sony's Harlem Yu or, in Hong Kong, even PolyGram/Decca's enigmatic pop-diva-lite Faye Wong, seem to indicate a new interest in the process of making music, rather than marketing veneer. Chinese youth appear to be embracing creative agendas rather than just the ability to sing and exude star quality.

It is ironic that the breakthrough artist who highlighted the potential to break out of local markets—and who rides its largest pan-Asian wave—is Jacky Cheung, one of the four "heavenly kings" and among the least hands-on artist of any of his peers.

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avex group


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record label


cutting edge
record label


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MIDEM ASIA

Aussie Industry Fine-Tunes Relationships With Its Northern Neighbors

By Christie Eliezer

MELBOURNE—The Australian contingent to MIDEM Asia is expected to double in size this year. At least two labels will hold artist-showcase nights. Shock Records, Mushroom Distribution Services and the Immedia! public relations and publishing group have their own stands, in addition to Export Music Australia's umbrella stand.

"There's a great excitement about the region, and not merely because it's a huge market right on our doorstep" says Brian Peacock, project manager at EMA. "What were once seen as obstacles—the region's lack of infrastructure, venues, production—have been turned into opportunities by Australian service industries."

It wasn't just the deals brokered last year that made MIDEM Asia an instant calendar entry. Put it down to proximity to the region, but Australians, more than other Westerners, acknowledge that the road into the Asian market is a long one. Hence, seminars such as those at MIDEM are needed in order to come to grips with cultural sensitivities and different approaches in the region. Continual presence is seen as the



Immedia!'s Phil Tripp (left) and EMA's Brian Peacock

Asia, is holding a dance-night showcase with the Jackpot (U.K.) and MFF (Germany) labels.

"The dance boom there is still pop-orientated, but eventually it'll lead to an interest in the underground stuff," says MD Scott Murphy who is using the meet to discuss plans to set up an Asian operation based in Hong Kong and possibly also Singapore.

Sony is spotlighting chart success CDB (which is touring the

AUSTRALIANS HAVE TAPPED into a wider range of operations in Asia—including SOFTWARE, PUBLISHING, MULTIMEDIA, PROFESSIONAL AUDIO and ENTERTAINMENT COMPLEXES—than have most WESTERNERS.

key to building personal trust on both sides.

"We've maintained dialogue with companies from the Philippines and Indonesia who expressed interest in our product at last year's meet," says Kerry Fitzgerald, A&R executive at Festival Records. "But it's still a business where we need to know each other better on a personal level" before signing deals.

TWO-WAY STREET

There is also a greater awareness that the drive into the region needs to be reciprocated with the release of Asian music in Australia. "Considering that one in 18 households [in Australia] speaks an Asian language, we haven't serviced our ethnic communities as well as we should," says Warren Fahey, CEO of Larrikin.

Adds Shock GM, Charles Caldas, "The massive potential of the ethnic market is something we want to tap." Shock, which has issued guitar-rock and dance tracks in the region, this year is actively seeking partners in Southeast Asian territories. "I'm going to be visiting prospectives on their home turf before the event," says Caldas, "so MIDEM will hopefully be where the deals are finalized."

Mushroom Distribution Services (MDS), which reports a 10% leap in exports every three months as a result of MIDEM

region around MIDEM) and new soft-pop signing, Human Nature.

Festival hopes to license debut albums by AK Soul (who will also tour this year), Baby Sugar Loud and Mother Hubbard, as well as "Guitar," an instrumental CD by American expatriate session guitarist Louis Shelton. Festival's newly acquired partner, Larrikin—which attributes 5% of its turnover to Asia's interest in its instrumental jazz and Aboriginal catalog—has high hopes for the esoteric Kavisha Mazzella's highly acclaimed album "Mermaid In The Well" and the "Ochres" theatre piece by Aboriginal choreographer and composer David Page.

Australians also have tapped into a wider range of operations in Asia—including software, publishing, multimedia, professional audio and entertainment complexes—than have most Westerners.

Immedia! has 2,000 copies of its "Australasian Music Industry Directory" for sale and will actively use the meet to expand its Asia-Pacific listings. "It's called 'The Yellow Pages Of The Pacific Rim Music Industry,' but putting the book on the Internet rocketed our overseas mail order despite all of the information being online," says Immedia! founder Phil Tripp. "Though people around the world source data from our Net

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JACKY CHEUNG

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But maybe it's not so strange after all. For it seems that in Cheung's case, the artist's relationship with his fans still outstrips his relationship with his material. Cheung, for his part, is viewed by Chinese audiences as the real thing. The consensus is that the emotive quality of Cheung's voice, along with a genuine, modest personality, has its own universal cachet.

WORKING HARD FOR THE MONEY

"He's not a songwriter, he's not a lyricist—just a very likeable kind of guy," says Jeff Murray, Channel V director of music and artist relations. "And he works his ass off, I'll give him that." Murray recalls how the Channel recently scheduled an "Artist Vs. Artist" slot in Hong Kong, only to have one act not show. The other band phoned Cheung. "He was down in half an hour," says Murray. "And that's pretty rare for someone in his position."

In 1984, Cheung was working as an airline reservations clerk, when he won a local radio singing contest. Even then, the artist's voice got him the job rather than the usual route for Cantonese

CHEUNG'S recent world tour took in ASIA, AUSTRALIA, CANADA and the U.S., with highly publicized, FAST-SELLING SHOWS in such locales as LAS VEGAS, VANCOUVER and SYDNEY.

idols: TVB popularity contests that trade on slick telegenic looks and on-screen persona. From the word go, PolyGram recognized that it had something special. "He can sing sweet, he can sing bitter," says Chan. "But that's not all. His singing talent is not only technical, but something else."

His first album for PolyGram in 1985, "Smile," sold 200,000, and an idol was born. As with his peers, a smooth ascension into the lofty ether of Cantopop led Cheung to try his hand at other things. Cheung, who shares an English name and a few vaguely similar facial features with martial-arts action-movie hero Jackie Chan (of "Rumble In The Bronx" fame), was introduced to the actor. They struck up a friendship and for a time were marketed in a similar fashion. Cheung joined the management company of Chan's mentor/manager, Willie Chan, and a number of ill-advised movies followed, crowding Cheung's time and diluting his impact as a singer. Alex Chan refers to the early 1990s as Cheung's "dark ages."

By 1992, Cheung was confronted with a choice: act or sing. Cheung took up the pop role full-time, alerting his longtime producer, PolyGram's Michael Au, that he was looking for new material. Au decided on a number by Japanese legends the Southern All-Stars, "I Love You More And More Each Day." That single launched "Kiss And Goodbye," and Cheung was back in business and on top.

THE GRAND TOUR

Since August 1995, and through June of this year, Cheung and his entourage have been staging a world tour. The campaign takes in Asia, Australia, Canada and the U.S., with highly publicized, fast-selling shows in such locales as Las Vegas, Vancouver and Sydney. "Every developed market but Europe," says Chan.

The tour opened in Hong Kong, Cheung's hometown, at the 12,000-seat Hong Kong Coliseum. Thirty-four consecutive sold-out nights and 400,000 fans later, it moved on to Taipei. (Of course, the number of people who actually see Cheung is lower, as many of his fans attend more than one night.) Twenty dancers, as many musicians, tons of stage equipment, pyrotechnics, satin jumpsuits and the whole road show go into giving the fans a spectacle.

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MUSIC VIDEO

Continued from page APQ-1

arrival of satellite music television ultimately only strengthened their position. In the majority of markets, domestic repertoire remains the music of choice.

CHANNEL V VS. MTV

The satellite broadcasters reappraised their strategy decisively, if not swiftly, and the impact of satellite music television has manifested itself in a very different manner. STAR TV's music television outlet, Channel V, currently has an edge in the number of homes receiving its signal, and it has moved ahead with localizing its content, particularly in India.

In January of this year, however, MTV Asia launched its own 24-hour satellite feed for the Indian subcontinent. By the end of the year, the channel aims to present five hours a day



The VJs of Channel V

of India-specific programming produced locally by MTV India's Bombay staff. MTV also broadcasts its international service into an estimated 400,000 homes in Sri Lanka.

Prior to April 1994, STAR TV had been MTV's business partner in the region, but the two went separate ways after conflicts over programming and licensing income (Billboard, May 14, 1994). MTV relaunched its Mandarin-language signal on cable and satellite one year later.

Channel V, launched by STAR TV after its split from MTV, took time last year to brace for the impact of MTV's return to the market, a blow which, says general manager Don Atyeo, never materialized. "The MTV question is no longer really relevant to us," says Atyeo. "We're doing our own thing, developing our own product."

A new joint venture launched this spring in Thailand will further strengthen Channel V's position in the regional market with a 24-hour Thai-language channel: "the first effective Channel V franchise," says Darren Childs, the channel's manager of business development.

Channel V is the leader in regional youth programming, says Deborah Armstrong, M&C Saatchi media director North Asia, and MTV Asia is a distant second. "Channel V has its own identity; it's localized and has more appeal," she says. "They have discovered a gap in the market; they created and filled a youth niche. They've found their key markets and built on their strengths. It would be difficult for MTV to come back in and usurp that position. The youth market is still very small; unless [advertisers are] spending globally, they don't even have the money to consider a second option."

MTV Asia president Peter Jamieson says the perception of Channel V as "more local" is hype. "First of all, STAR TV has been broadcasting since 1990. So when V was born, it

Continued on page APQ-10

ARTISTS & MUSIC

MALAYSIA—EMI Malaysia has sent a second artist to the United States for production work. The first act, Ella, made the trip "as a reward" for her best-selling "Ella" album in 1994, in order to record and mix her "Ella USA" album. Recently, EMI budgeted for pop-rap group KRU's fifth album, "Ooh La La," to be mixed in Los Angeles. The group is one of the few recording acts in the country who write and produce their own material. EMI's head of local A&R, Mohd Arzmy, says, "The focus of the trip is [learning] production techniques from respected people like [Babyface associate] Jon Gass. It's not a hype thing. It'll definitely have a long-term benefit on KRU's career as songwriters and producers."

...

HONG KONG—Hong Kong-based, Madagascar-born Robison Randriaharimalala has been recording an album in London with several tracks under the production aegis of world-music impresario Jah Wobble. He is recording with London-based African musicians David Jaymes (of 1980s popsters Modern English). The opportunity arose from the Hong Kong musician's elevated profile following his French-language charity single, "Bleu, Blanc, Rouge" (Apocalypse Records), which protested French nuclear testing in the South Pacific. The single aroused the interest of Bob Marley's alma mater, Jamaica's Tuff Gong Records, which wants to access rights for a reggae or world-music compilation later this year.

...

HONG KONG—The voice of PolyGram artist and Canto-ingenue Faye Wong graces the latest Cocteau Twins single, "Serpentskirt." The long-distance collaboration, which required master tapes to be couriered from PolyGram London to a Beijing studio for the addition of Wong's characteristic vocalizing, has enabled the singer to join one of her most cherished sources of repertoire. PolyGram regional marketing manager Desmond Doo, says, "Faye would have had more involvement if both artists' schedules had permitted." Doo also said that this was largely an effort to familiarize Wong fans in Hong Kong and Taiwan with the Cocteau Twins, to make inroads for that band's repertoire in Asia.

...

TAIWAN—Born in Leningrad, educated in America, signed in Taiwan, Warrior Entertainment artist, concert pianist Sasha Alexeev, has signed a distribution deal with Taiwan's Rock Records. David Loiterton of BMG Music Publishing will administer his catalog. "We see Sasha as somebody who fits into our strategy. [His is] very good instrumental music that we saw possibilities of exploiting for film and television," says Loiterton. He introduced Alexeev to Rock, who arranged the record deal. There is now a possibility of using old Asian standards and the Shanghai Orchestra to create an Asian classical album. "Long-term, I think that's an interesting strategy," says Loiterton. "And one that's good for Sasha."



Sasha Alexeev is classical Asian.

CHINA—Hiroya Kohsaka, A&R director of JVC-Victor Entertainment's international division in Japan, says that the third album from mainland rock act Hei Bao, "Hei Bao III," has sold 500,000 cassettes in China since its February release. While the band remains more marginal in Hong Kong, pro-

motional tours through the territory helped spur mainlanders and ethnic Chinese throughout the region to get behind the band's straight-ahead Mandarin rock. The band's third album contains a hit power-ballad, mourning the death of fellow Beijing rocker, Tang Dynasty bassist Zhang Ju. Videos have been shot for both that single and another, "Chao Qian Zou" or "Moving Forward." Forbidden from rocking in Beijing, the band is nonetheless gaining distribution in Taiwan, Malaysia, Singapore and mainland China. Hei Bao played some of its harder stuff at a recent Hong Kong concert. "Hong Kong itself is not a big market," says Kohsaka, "but it has a very important role as a center of influence for this kind of music."

...

HONG KONG—Richard Clayderman's latest album, "Love Follows Us," recorded along with European artists Ocarina, Nicholas de Angelese and Jean-Claude Borely, is out-of-stock in the territory, having sold out an initial shipment of 7,000 copies. France-based Delphine Records, Richard Clayderman's label, has a deal with Rock Records for exclusive distribution in Hong Kong, Taiwan, Singapore, Malaysia and Korea. "Love Follows Us," which features lite instrumental versions of Hong Kong golden-oldie ballads by such stars as Emil Chou and Sandy Lam, has drummed up interest with TV ads and a Southeast Asia-wide piano contest, the finals of which will be held in Taipei this October.

...

HONG KONG—Rock Records Hong Kong has been firming up plans to bring speed-metal guns Sepultura through the region on tour, once that band's details can be hammered out with stateside label Roadrunner.

...

TAIWAN—In an effort to create a regional market, EMI joint venture EEI has signed Vintz Huang, one of Asia's most talented songwriter/producers, for an exclusive two-year contract. Huang has written several major hits, including Faye Wong's "Wo Ren Yi," which recently was recognized as the No. 1 song of the year at Channel V's Viewer's Choice Awards show in Taipei. Huang credits his musical success to his faith in God, who helps "let his melodic river keep flowing." As a devout Christian, Huang would like to see the development of a gospel market in Asia and says he will focus his efforts on writing songs dedicated to the Creator. ■



Mandarin rockers Hei Bao



Sandy Lam is covered by Clayderman.

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MERCHANTS & MARKETING

SINGAPORE—Artist-oriented karaoke laserdiscs are set to become this year's product to watch. Unlike previous releases, for which concert footage has been used on discs, the new concept has the artist specially filmed to sing along with the fan. A disc from EMI Singapore's Johnny Tillotson features the veteran singer crooning to 20 songs that he made into hits during the 1960s, including "Blue Velvet," "Rhythm Of The Rain" and "I Can't Stop Lovin' You." EMI Singapore's managing director, Peter Lau, says, "I saw that there were very inferior discs in the market coming from places like Taiwan. So I thought that we should try to get an artist involved." The market for artist-oriented karaoke discs is expanding, as Pony Canyon has also released one for singer-songwriter Lobo, who was a big hit in Asia in the 1970s. BMG Music released a karaoke disc of Air Supply live in Taiwan last November and has sold more than 8,000 units. EMI currently is working on karaoke discs featuring Cliff Richard, Richard Marx and Michael Learns To Rock.



Karaoke with Richard Marx.

SOUTH KOREA—Tower Records is so far the only foreign retailer to have entered the South Korean market, which can be diplomatically described as "challenging." The Sacramento, Calif.-based chain set up its first Korean outlet in capital city Seoul's Kangnam district in June 1995 and opened another in January 1996 in the southern city of Taegu, South Korea's third-largest city. Tower plans to open a third store some time this spring in Seoul's Myung Dong district. In an unusual move for Tower, all three stores are franchises operated by local company Il Kyung Ltd., which is also the Korean franchisee for Burger King, Denny's and Ralph Lauren Polo. "Doing business in South Korea hasn't been easy," says Jason Munyon, international product manager at Tower. "It's still pretty difficult to get imports in. We have to print out all the lyrics for every CD we bring in, and we have to pay to translate them as well." As a result, most non-Korean product sold by Tower in Korea is material licensed by the majors to their local Korean affiliates. "International pop does very well," Munyon says, "but Korean stuff sells a lot more."

TAIWAN—Direct marketing has entered the music and video business in Taiwan. Long the domain of record companies, the distribution of music is now being done through local direct merchants who handle products ranging from cosmetics to encyclopedias. It is becoming increasingly common to see boxed sets, collections and reissues advertised on TV and in magazines alongside herbal medicine, hair transplants and automobile gadgets. One extremely successful example of direct marketing is the colorful video rack set up at 7-Eleven and grocery stores across Taiwan promoting Disney product. As one happy record company sales executive points out, "You go to the supermarket, fill your cart with food, and at the check-out stand you can pick up 'Cinderella' for the kids. That's a lot easier than having to drive to a record store."

INDIA—With a little help from Channel V, Danish band Michael Learns To Rock rescued success from the jaws of defeat on its recent shows in Madras and Bangalore. The shows were staged in conjunction with Indian home-appliance manufacturer and Sanyo joint-venture partner BPL, who sponsors the show "BPL-Oye!" on the service's southern beam.

But success of the appearances was assured only after Channel V got involved to help promote the events. The result was a reported turnout of 8,000 fans in both cities. "The shows were huge, which is what really mattered," says Channel V's Don Atyeo. "We're not in the business of concert promotion. Usually, we're the broadcaster who shows the event, but we keep our hands in our pockets." Regional promoter Midas also worked the concert, in conjunction with Thailand's DNA, whose president Venkhat Vardan is credited by Atyeo with opening up possibilities for Indian tours. "You'll likely see a flood of bands adding India to their tour lists," says Atyeo.

PHILIPPINES—Although consignment practices are still the most widely used method of distribution and sales in the Philippines, efforts are being made to move away from the practice. BMG sales manager Narciso Chan says his company is trying to reduce consignment commitments in the country's traditional mall outlets to make way for more efficient means. "The majority of sales are still concentrated in the consignment system, but we are definitely expanding our business with retail and chain stores," says Chan. "What we have now is a more sophisticated market—people who have seen how music products are sold abroad—and they want the same services here."

MALAYSIA—Corporate branding and "renegade" music movements make an unlikely couple. However, non-mass-market music movements, such as Canto-rock, English alternative rock and R&B are currently being affiliated with such brands as Guinness and Coca-Cola. While brands like Lux soap attach themselves to "safe" mainstream artists like Bahasa R&B singer Sheila Majid, Guinness and Coke appear to be eager for a bit of "underground buzz." Guinness has sponsored two Canto-rock contests to date, from which record companies PolyGram and BMG have found recording acts. (PolyGram signed Alienoid, Baby Amps and Barbastelles, while BMG has Cutting Edge). Coca-Cola, meanwhile, has included two indie-label (Positive Tone) local English-singing acts—OAG and Innuendo—in its new TV ads doing a cappella and alternative-rock versions of Coca-Cola themes. "We wanted to create a direct link between us and the youthful consumer," says Thomas Loke, Coke's assistant marketing development manager.

PHILIPPINES—Sales managers are coming up with more creative methods of selling their products, as evidenced recently by BMG's launch of the album "Cutterpillow" by local rock band the Eraserheads. Cassette copies were pre-sold with tickets for a concert staged two weeks before the album's release date. Fans claimed their copies at the concert, held at the University of the Philippines, and the album was shipped on time at gold status (20,000 copies), which is a phenomenal number by local standards. Octoarts-EMI did the reverse with solo artist Vina Morales, requiring purchase of her album to be admitted into her concert.



Eraserheads pre-sold cassettes.

SINGAPORE—In a bid to enter the interactive entertainment market, BMG has become the first Singapore record company to form an alliance with Electronic Arts, the leading U.S. developer and supplier of entertainment software. "It's mutually

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MUSIC VIDEO

Continued from page APQ-9

instantly went into the 90 million homes STAR was broadcasting into," he notes. "So, after its 18-month hiatus, MTV must claw back against a six-year-old leviathan. Still, MTV has reached more than 20 million homes in its first year. Not bad. This myth that they have a patent on localization is simply one that has been publicized to death by V.

"Localization is a fact of life in television in 1996," Jameison continues. "Of course you must pay homage to local culture and relate to your audience, no matter who you are. The fact that Channel V followed the route first is nothing groundbreaking. The necessity of the route became obvious when MTV dropped out of the market. Our ambition is to continue what we started."

MTV Asia is 50% owned by PolyGram, while Channel V is 50% owned by a consortium of four major labels: Warner, Sony, EMI and BMG. Digital compression equipment will enable both channels to further pinpoint their service and carry the debate to another level soon.

BEYOND THE BIGGIES

The two satellite players may play the most high-profile roles in delivering music television, but they're not the only game in town. The fact is, television has been used as a music



The VJs of MTV Asia

marketing tool for a lot longer than STAR TV (62.5% owned by Rupert Murdoch's News Corp) has been around. Across the region, local record companies have sponsored variety shows, musical interludes or advertisements with a slice of their product for decades, and will continue to do so.

Taiwan's Rock Records sponsors slots on Hong Kong television, and in Taiwan wholesaler Interwood Marketing advertises records on late-night television, for sale alongside other products "as seen on TV."

Taiwan, the most established cable market, has several dedicated cable and terrestrial music channels, or entertainment channels that carry portions of music programming, from labels such as Warner affiliate UFO to a planned cable operation sponsored by independent Rock Records. Where satellite rights are concerned, a shakedown has thinned the competition since players first bid a couple of years ago. The market is consolidating, and this suits Taiwan perfectly.

In Korea, the region's largest market outside Japan, two cable operators supply dedicated music channels, while satellite continues to forge inroads. Music Network, or MNET, is the local Korean distributor for MTV's international service. Competitor KMTV is in negotiations for blocks of programming from Canadian national music channel MuchMusic. Channel V is available via satellite.

Hong Kong's terrestrial broadcasters, most notably TVB,

Continued on page APQ-14

beginnings...



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PROGRAMMING

SINGAPORE—Variety is the spice of life. But after too much of a good thing, listeners complained late last year that Singapore radio stations had lost their identity. Program managers have scrambled to define their musical turf. Perfect 10, the leading English-language pop station, has been more selective in catering to their 15-to-29-year-old target audience. Says Hubert Tang, Perfect 10's music director, "We are specializing more now because of the variety of stations you can tune into. We have stopped playing hits by Michael Bolton or Rod

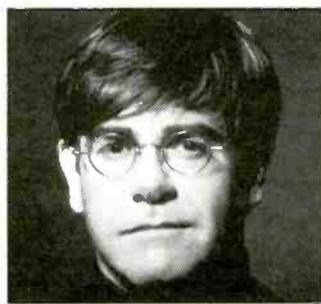


Oasis is on Perfect 10.

Stewart, which can easily be heard on other AC stations." Because the bulk of Perfect 10's listenership consists of young teenagers, the station has plugged into the current Britpop craze, with Oasis and Blur leading the pack. Also, the growing club culture has meant that techno favorites, such as the Chemical Brothers, are increasingly being played.

SINGAPORE—Power 98, Perfect 10's closest competitor, has staked out the adult-contemporary turf. The station's music executive, Colin Minjopot, states, "Our staples are Elton John, John Cougar Mellencamp or Bon Jovi. We are basically an AC station with a target listenership of ages 18 to 35. We feature a lot of '80s music and

Continued on page APQ-14



Power 98 plays Elton John.

MERCHANTS & MARKETING

Continued from page APQ-10

beneficial because we wanted to break into musical outlets, a non-traditional market for us," says Wong Lee Hong, Electronic Arts' sales and marketing manager. "And BMG wanted exposure to our traditional market, as they are expanding into interactive entertainment." Since Feb. 1, Electronic Arts titles have been distributed by BMG. "We see it as a long-term partnership," says Aesos Lai, BMG Singapore's director of operations, "because interactive entertainment is a definite business for us. We are releasing games, sports, simulation, education and music titles, and we expect it to constitute about 5% to 10% of our annual turnover."

TAIWAN—Taiwanese record companies are now courting politicians as well as movie stars and songwriters. In a noteworthy joint-venture, EMI International Taiwan has joined with local video conglomerate ERRA to form a new company called EEI. The new label will be headed by former Democratic Party Promotions chief, Ms. Chen Wen-Chien. Chen, who left politics to join the entertainment business, is noted for her successful and creative promotional campaigns, which helped push the young Democratic Party into the world media spotlight. EEI's unique marriage of music and politics should create some exciting activity within the normally staid Taiwan music industry. EEI is viewed by insiders as an important new international company but remains under local control. ■

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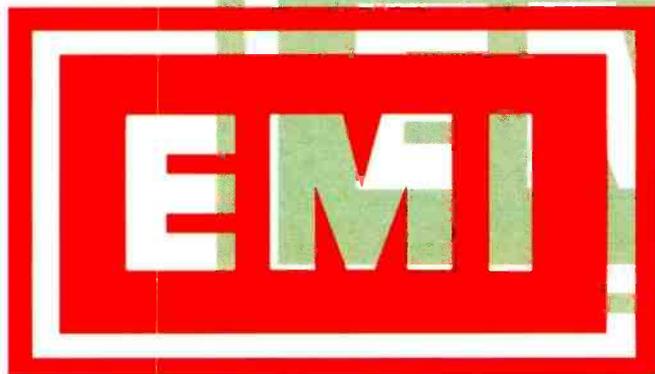
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PROGRAMMING

Continued from page APQ-12

some of the newer AC rock: Gin Blossoms, Jann Arden and Cowboy Junkies." But all six Singapore stations agree on one thing: no abrasive, noisy rock. "Had Nirvana not become a megahit," Minjopot observes, "it would be difficult for them to get any airplay. However, when such bands tour Singapore—for instance, Smashing Pumpkins, Sonic Youth or Foo

Fighters—the hype surrounding their appearances often guarantees airplay."

...

MALAYSIA—Time Highway Radio has created the benchmark for "personality-driven" radio in Malaysia. On-air personalities are in demand and go to the highest bidder. Although the station lacked in format, Time Highway DJs like the Flyguy, with his selection of alternative music, and part-timer Cassandra Kassim, with her '80s Britpop slant, were very much like radio

equivalents of Channel V's VJs. Flyguy and Cassandra have left the station to join MEASAT (Malaysia East Asia Satellite), which is set to make a mark with formatted radio channels. Norliza Bt Mat Isa, senior communications executive of Time Highway Radio comments, "A turnover of DJs won't affect our programming; we developed people like Flyguy, and we are very sure we can do the same for new talent."

...

MALAYSIA—RIM'S (Recording Industry of Malaysia) new programs inspired by point-of-sale charts are expected to be shown on Radio Television Malaysia's TV1 by June. There will be three half-hour shows, in Chinese, Malay and English. Most record company execs agree that they are relying on the show's "authenticity" to pull in an audience. And Aziz Bakar, the show's producer, adds that the show will feature a fast-paced presentation in tune with the MTV generation. ■

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MUSIC VIDEO

Continued from page APQ-10

have long been the breeding ground for Cantonese pop idols and have aired a plethora of music variety shows over the years. Before Channel V came along, PolyGram marketed stars alongside local outfits like Fitto Records. Hong Kong and Taiwan labels continue to sponsor these shows in order to expose their artists.

In Malaysia, local acts can still rely on appearances or video rotation on locally produced music/variety shows, but as far as international repertoire is concerned, their airtime is limited. Nationwide advertising campaigns, such as Shaggy's "Boombastic" album tie-in with a Levi's claymation ad, helped seven of EMI's "Megahit" compilations sell a collective million. Shaggy's album has itself sold 150,000 copies.

Domestic releases rarely need campaigns of that magnitude. There are at least a half-dozen Bahasa pop TV programs for that.

THE MUSIC-TELEVISION MARKET is now CROWDED, COMPLEX and increasingly dominated by INTERNATIONAL PLAYERS. Yet, conversely, it is also more about PINPOINTING LOCAL NEEDS than converting the masses with INTERNATIONAL REPERTOIRE.

The nation's fourth channel, Metrovision, an urban-only channel based in the Klang Valley, is open to tie-ins and royalty deals, but record company execs still moan about the lack of avenues for international music-video exposure.

"There's the filler slots between programs, but competition is stiff," says EMI's marketing director, Calvin Wong. Also, Metrovision has cut Channel V programming in half, from 12 hours to six. Industry sources say this may be chopped to as little as two hours a day.

"There was nothing in black and white, but a verbal comment was made from someone in top government," says a source. A small ray of hope for music programming in Malaysia lies with MEASAT (Malaysia East Asia Satellite) and a series of new RIM (Record Industry of Malaysia)-produced chart shows, covering Bahasa, English and Chinese repertoire.

While MEASAT might broadcast music programs, the actual penetration power of satellite TV in the country is still in question. "We're all very excited about MEASAT," says a record company executive. However, another adds, "All this hype about satellite technology will take time to prove itself."

Satellite concerns aside, the three chart shows inspired by RIM's new point-of-sales chart system will begin to air during prime-time on RTM's (Radio Television Malaysia) state-run Channel One in June. Besides being the first "proper" chart

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Artist Close-Ups

HONG KONG

Artist: Waywha
Album: "Modernization"
Label: Dim Sum
Distributor: Media Bank



A stunningly beautiful Beijing native, Wong Waywha is no stranger to the world outside China. She has an American lawyer husband and a stream of colloquial English that slices through any cultural barrier. Her international debut is making record-company executives realize that, given the chance, Chinese artists are the best untapped repertoire source in the region.

Waywha's "Modernization" album, on Hong Kong indie label Dim Sum, mixes Mandarin folk anthems in two English tracks and finds the comfortable middle ground between China's painfully inward-looking rockers and its Hong Kong-wannabe pop idols. Unlike Warner Music International's success with Dadawa's pan-cultural "Sister Drum," "Modernization" is aimed directly at the Chinese consumer.

"Chinese youth is very confused these days, and I have to admit that for many years I was the same. But when I realized I couldn't be a Chinese version of Nirvana or Pearl Jam, things got a whole lot easier," Waywha explains.

She is referring to her 1989-to-1993 stint as lead singer with the pop-rock band Hu Xi. "We tried too hard to blend Chinese elements into what we wanted to sound like international music. It stuck out horribly because it had no accent that reflected our personality. It [reflects] a big inferiority complex."

At 33, Waywha is confident enough to admit that her folk style comes from an inability to play guitar well. And she is mature enough to accept rather than fight the Western influence that is part of all music today.

Media Bank has been working "Modernization" hard "along the usual routes" since February, and momentum is gradual. "She has a very unique sound, quite sophisticated, and the market needs to learn a bit about it," says a label spokesman. "The things she writes about are not as straightforward as Chinese rock or ballads."

Waywha's video for the single "Sunday" has been played on Channel V and TVB, and Media Bank has mounted displays and listening stations in record stores. Media Bank, which is also closing negotiations on a license for Taiwan release, hopes to be breaking the artist in that market soon. New material is on the way.

—Mike Levin

HONG KONG

Artist: Anodize
Album: "Welcome To The Beijing Motel"
Label: DIY
Distributor: Sony Music Hong Kong



There are no motels in China. But that didn't stop Anodize from throwing out a handful of down-and-dirty rock cuts on "Welcome To Beijing Motel" and igniting what few record execu-

tives thought possible in pop-saturated Hong Kong: a rock-band revival.

Evidence came in late July, when this sophomore release became the first rock album to break into the colony's IFPI top 10. Songs like "Puppet Show" and "Anodize" ring true to Chinese rock's lyrical exploration of a culture out of balance in the tradition of bands like Beyond and Tai Chi; rock bands slumped in front of the awesome pop-idol promotion machine of the late 1980s.

Signed to indie label DIY, Anodize first caught the attention of BMG Asia-Pacific, who from early last year had decided to throw some marketing weight behind a challenging Chinese rock move into the mainstream media. "We wanted to get into [rock] groups as a trend of the future, because the 14- and 15-year-olds look at it as the most original music around," says Sandy Lamb, BMG Hong Kong general manager for international and domestic pop, who is also watching

Continued on page APQ-20

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ARTIST CLOSE UPS

Continued from page APQ-19

three other DIY rock groups. "With the right commitment, there is a big opportunity for crossover potential."

Following BMG's endorsement, however, Anodize moved to Sony. The album was repackaged and re-released in November on DIY, with a Sony distribution deal. In Hong Kong, Sony continued the work started last year for "Beijing

Motel": a video, radio, print and live concert promotion. The video for "Looking Down" has received play on Channel V.

DIY managing director Godwin Ma calls the BMG fallout "a tragedy of the big corporation versus the small label." After discussions with BMG broke down last summer, Sony expressed interest. "They think the potential for Anodize and similar bands is quite good," says Ma. Anodize is one of four DIY rock bands, including Black & Blue, Virus and Huh!?

Sony's re-release in November, alongside Anodize solo con-

certs, gave the album legs. Ma says Sony has reported good reaction, with sales of several thousands units.

"Beijing Motel" was recorded in Beijing, the petri dish of modern Chinese rock music. All the songs were written by the five group members in Cantonese, although they also compose songs in Mandarin and English. Anodize plans to be in a Wanchai studio to record a new album in early June. Later in the summer, there is a trip planned to China, where the band hopes to be further immersed in the Chinese rock culture.

—Mike Levin

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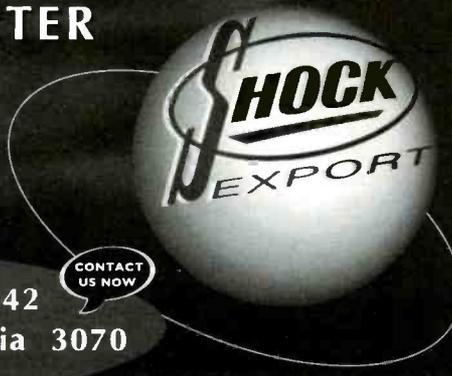
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KOREA

Artist: Park Jin Young
Album: "Best Album"
Label: EMI Korea
Distributor: EMI Music

EMI artist Park Jin Young represents a disquieting paradox for Korean parents. On the one hand, Park is a role model, having taken a time-honored path to work for his education at Yonsei, one of the nation's finest universities. On the other hand, young men of Park's caliber are not supposed to don transparent vinyl trousers and dance to their own brand of hip-hop, let alone engage the nation in a discourse about sexual liberation.

This mix has contributed much to the dancer/singer/songwriter's profile in the past year. As Korea's first overtly sexual pop singer, the Seoul-born performer enjoys subverting staid notions of Korean pop. Beneath the media buzz, however, Park the songwriter is encouraged that his growing cache of original material, developed in collaboration with his mentor, producer/composer Kim Hyoung Suk, is finding an appreciative audience.

"I may not be the best singer in Korea, but I think I'm the most famous," says Park, "or maybe I should say notorious."

"The Proposal," the first single from "The Entertainer," Park's second album on Korea's Orange Records, went to No. 1 on the Korean charts. The second, "Elevator," found its way into the top 10, despite being banned for its risqué lyrics. Though perhaps mild by Western standards, the video for the same track, pairing Park with top Korean supermodel Sora Lee, was also banned.

"I tried to fix the 'Elevator' video twice, but it was still banned," says Park. "But all the magazines covered it, so everyone saw at least some of it."

Park's "Best Album," his third to date and first since signing with EMI Korea in March, contains seven tracks from the first two albums, this time recorded in English and intended for pan-Asian distribution. In April, Park also spent a week at Capitol Recording studios recording with LA-based R&B group Portrait. The artists cut a version of the Bill Withers song "Just The Two Of Us," plus another upbeat number. In addition to the duet, Portrait recorded a Park song on their new album for worldwide release; the band also contributed a song to the Park album and looks forward to a fruitful friendship in the coming year.

—Geoff Burpee

TAIWAN

Artist: Coco Lee
Album: "Brave Enough To Love"
Label: Fancy Pie
Distributor: Fancy Pie

Little more than a year out of high school, 21-year-old Coco Lee has pushed her way into Taiwan's new wave of well-rounded singing talent.

Lee's break came during a graduation trip to Hong Kong, when her mother signed her up for a local singing concert. A powerful rendition of Whitney Houston's "Run To You" earned Lee second place among 30,000 applicants and a spot on a Capital Artists' group album. Following strong response,

Continued on page APQ-22

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ARTIST CLOSE-UPS

Continued from page APQ-20

Fancy Pie, Capital Artists' Taiwan affiliate, signed her to a solo contract and released five albums in just over a year and half.

One of a growing number of American-born Chinese in the industry, Lee joins the trend of Mandarin-speaking talent that has been brought in from outside Asia. Others include LA Boyz and LA Babes, US-bred acts that integrate hip-hop

culture with Mandarin lyrics and have surpassed the popularity of such local teenage groups as the Little Tigers and Grasshopper.

Lee says the pace has been "really quite tiring. We never seem to stop. Most of the media has been very fair. They give new people like me a chance to prove themselves."

After generating a flurry of interest with local majors and indies alike, though, Lee is no longer with Fancy Pie. In April, Lee signed a five-year, eight-album deal with Sony Music

Taiwan, which plans to market the artist regionally. Sony's bid to fill out their Taiwan roster with regional-oriented artists makes Lee a rising star to watch, though finishing up her schooling may occupy her time come September.

—Corbett Wall



SINGAPORE

Artist: Club Ecstasy
Album: "Virtuosos Of The Infinite Acid Bath"
Label: Valentine Music Productions
Distributor: Valentine Music Productions

Lead singer Kevin Verghese has become an object of adoration among local teenage girls, and Club Ecstasy's version of adrenalized garage-house music has spread its beat to turntables from Bangkok to Hong Kong.

Club Ecstasy's techno rhythms have energized Singapore's club scene since the act's 1994 debut, "Midi Genetics." Its second release, "Virtuosos Of The Infinite Acid Bath," moved the band's popularity even further afield.

Now, to capitalize on the new dance culture, Valentine Music Productions is hoping to break the Singapore techno act via its new single, released at the end of March, "Shadow Dancing"—a cover of the Andy Gibb disco chestnut.

Valentine's marketing manager, Simon Nasser, says, "Singles are not a traditional market here, therefore few local acts bother to release singles. But techno is a singles culture and we thought, why not?" The single includes two new remixes of favorite Club Ecstasy songs: "Technohead Sax Education" and "Manifest." The new album, titled "Club E" and released at the end of April, follows a radio campaign to break the first single, and the album's concurrent regional release should take advantage of the band's club following in Bangkok and Hong Kong.

Formed four years ago by keyboardist/vocalist Leonard Tan, the group began by releasing numerous demos to local DJs before signing with indie Valentine Music Productions and winning radio and fan awards for its first album. Its success reflects a new demand by young consumers for music that breaks away from pop ballads.

—Philip Cheah



MALAYSIA

Artist: Alienoid
Album: "Alienoid"
Label: PolyGram
Distributor: PolyGram

Alienoid is following in Malaysia's rich tradition of local rock, but the seven-member group has stepped beyond the mainstream by singing in Cantonese, one of Malaysia's many Chinese dialects.

The band, which has attracted attention with its distinctive style patterned after Hong Kong's Beyond and China's Tang Dynasty, was discovered in 1994 at the first Guinness-sponsored Canto-rock contest. Eric Yeoh, marketing director of PolyGram, picked up on the trend when a Canto-rock contest in Kuala Lumpur attracted 26 bands. "I had absolutely no idea there were so many," says Yeoh. He quickly signed Alienoid, as well as two other bands, Baby Amps and

Continued on page APQ-21



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ARTIST CLOSE-UPS

Continued from page APQ-22

Barbastelles. A three-band compilation followed, "Canto-Rock Kaki."

Following Alienoid's appearance on the PolyGram compilation last year, the company's regional head office gave the go-ahead to release the band's eponymous debut, an album of original material.

"They're very excited about it," says Yeoh of the regional-office buzz. "They are surprised that there are actually Cantonese rock bands out here, more so than in Hong Kong."

PolyGram Malaysia and Hong Kong are backing the release with an investment to produce three videos for the band, with a view toward MTV and Channel V rotation. PolyGram is hoping that the attitude of domestic radio and television toward Canto-rock might change if Alienoid broke the Hong Kong market. At the moment, there is only one domestic Chinese radio station, and it only plays Canto-pop. Yeoh says that Alienoid will build up its domestic following from a grassroots level. To that end, following the Guinness-sponsored six-town roadshow in Malaysia, there will be more live gigs.

—Alexandra Nuvich

...

THAILAND

Artist: Amita Tata Young
Album: "Amita Tata Young"
Label: Grammy/MGA
Distributor: Grammy/MGA

When Amita Tata Young's eponymous debut hit the 1 million cassette mark, Thailand's monolithic Grammy label solidified its hold on the local pop market. The label waited for that 1 million mark before it re-released the cassette with a new hit track, "I Love You." Thus fortified, Grammy reports that the cassette has since sold another million units.

Amita Tata Young has since had further exposure through Grammy's "Project 6212" compilation (six artists, two songs each, totalling 12), which also features Grammy artists UHT, Christina, Jetrin, Nat Myria and MOS.

Grammy, which does not actively encourage the promotion of any single artist in its roster as "No. 1," admits that Amita Tata Young is "an unexpected phenomenon," and a pleasant surprise. Grammy is promoting the artist with music videos, live performances, television and a filmed concert available on videocassette.



Born to American parents, 15-year-old Tata has the confidence, dress and aggressive attitude that urban Thai teenagers now aspire to. Raised in a wholly U.S. fashion, she is helping the overwhelming pop mainstream move away from a traditional conservative style. Best-known for its unparalleled marketing campaigns, Grammy is pushing the teenager heavily throughout Bangkok's media.

Label executives first noticed Tata two years ago, when she won the international division of Thailand's premier singing contest, but waited until 1995 for her to mature before releasing her first album. It features lots of percussion, a predominantly slow, soft, repetitive beat and simple pop lyrics that remain a standard among the country's pop fans.

Although the 11 songs on the album are in Thai, Tata will likely release an English-language record during her three-year contract to help push Grammy's regional expansion.

—Gary Van Zuylen

INDONESIA

Artist: Yuni Shara
Album: "Seelum Kau Tergi"
Label: PT Suara Sejati
Distributor: PT Suara Sejati

From time to time, PolyGram's pop-idol influence leaks beyond its Chinese-repertoire stronghold. Indonesian
Continued on page APQ-26

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ARTIST CLOSE-UPS

Continued from page APQ-24

affiliate PT Suara Sentral Sejati took hold of the Bahasa charts last year with two releases by 23-year-old pop sensation Yuni Shara.

"Mengapa Tiada Maaf" averaged sales of 150,000 units a month in the first few months of its 1995 release, aided by a music video of the title track that is getting daily rotation on

MTV. Translated as "Why Don't You Apologize To Me?," the album didn't break far from the pop-idol mainstream, but the distinctive Shara's powerful voice and stage presence has proven to be something new for Indonesian audiences.

Most of the record's tracks are remixes of Indonesian pop ballads, but teenage fans have responded to Shara's aggressive image. "She has regenerated pop music. Many artists are trying to copy her animated style," says Anthony Shih, MD of Suara Sentral Sajati.

In July of last year, Shara's second release, "Return Of The Condor Hero," earned an even better response. Built around the title theme song of a big-selling Cantonese kung-fu movie starring Andy Lau, the album tapped into one of Asia's favorite items: Hong Kong action movies. Sales hit 500,000 units during the first six weeks.

Shara's most recent album was released in October 1995. According to the label, "Seelum Kau Tergi," which translates as "Before You Go," has performed well, selling 170,000-plus in the first few months of its release. A new album is in the works.

—Mike Levin



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SOUTH KOREA

Artist: Park Mi Kyoung
Album: "Jungle"
Label: Line Production
Distributor: Line Production

Park Mi Kyoung's journey from a pop ditty called "When A Dandelion Becomes A Spore" in 1985 to last year's explosive R&B/dance "Jungle" could be a blueprint for South Korea's music mainstream.

Having just turned 30, Park is at the head of Korea's move from pop ballads to rhythm-based melodies. "Jungle," her third album, moved the artist square into Line Production's roster of artists, which includes techno band Noise. (Until last year, the versatile and high-volume seller Kim Gun-Mo was a Line Production artist, before cutting a substantial deal with BMG Korea for an English album.)

Much of Park's record is devoted to tracks that showcase her husky voice, such as the African-influenced "Warning Of Eve" and a funk-up version of Roberta Flack's "Killing Me Softly." There are still enough ballads to attract a young audience, but many of her new fans are women who have responded to lyrics that address female assertiveness in Korean society.

An art-school graduate who turned to music, Park teamed with veteran arranger Kim Woo Jin to compose some of the album's tracks. She also choreographs the dance routines that are part of every performance.

The local market's domestic momentum is being fueled by an integration of European, U.S. and world-music styles, and Park's willingness to try just about anything is behind her popularity.

—Mike Levin



PHILIPPINES

Artist: River Maya
Album: River Maya
Label: BMG Philippines
Distributor: BMG Philippines

Far more experimental than its Asian neighbors, the Philippines is always open to fresh music. River Maya may call itself a "back-to-basics" rock band, but the music of Bamboo, Rico, Blanco, Nathan

Continued on page APQ-28



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ARTIST CLOSE-UPS

Continued from page APQ-26

Azarcon and Mark Escuata carries enough alternative melodies and grooves to earn an "alternative rock" tag from the country's media—and abiding respect from the country's musical community.

The band's debut, "River Maya," added critical acclaim to commercial success, and, with the release of this year's second album on BMG, that success has been cemented. The first album rose to prominence on the strength of the track "214" (the date of Valentine's Day) and "Ulan" ("Rain" in Tagalog). The newest album's current hit, "Kisap Mata (Flick Of An Eye)," has figured prominently in sales and playlists since its December release.

The band has been touring the provinces extensively, and has been putting in time at schools, malls, rock clubs or anywhere Filipinos gather to hear music. For its part, BMG has been keeping the band's profile high through a solid marketing presence with in-store displays and promotions.

River Maya and BMG's other signing, Eraserheads, are closely associated with each other; industry sources say the quality of that local signing list more than makes up for its brevity; both bands have extremely good street credibility.

Evidence of this greets River Maya on their frequent appearances in the provinces. One recent concert in the south was described by a witness as "utter pandemonium," with people climbing scaffolding and speakers to check out the

action. More recording and more touring are in the works, building on River Maya's sizeable fan base across the Philippines.

—Mike Levin

JACKY CHEUNG

Continued from page APQ-8

Wherever there are Chinese people, you'll find fans of a Chinese star—a be-sequined care package for transplanted expatriate populations from Perth to Montreal. The unusual thing about Cheung—and what makes the artist and his label proudest—are the two sold-out nights in the Philippines and another in Jakarta. "It's wonderful that Jacky is playing to audiences in the West," says Chan, "but we can expect that: wherever there are Chinese people there are fans. But in Manila? Those aren't all Chinese people. They want to see him and hear a great performer; they want a show."

The tour paves the road for further marketing of Cheung, establishing the personal ties that are essential to the singer's relationship with his audience. Ahead lies the road to consolidating Cheung's fan base further afield, and, perhaps, across even cultural and linguistic divides.

"We are planning an English album," says Chan. "But we have to be very, very careful. We must use every resource at hand to position the project properly. But business and media together need to realize that if an album is good, it can last for a while,



Jacky Cheung

grow on people," says Chan. "If you make an album, make it a good one, one that will last forever. Right now, we have radio stations that play only Cantopop, which encourages the industry here to try better and better things."

Chan is fond of an anecdote that dates back to the days just before "Kiss And Goodbye" broke. When PolyGram suggested Cheung go to Singapore for a promotional tour, Chan recalls, the artist said, "Why? Why should I go to Singapore or Malaysia? They don't like this kind of modern pop. It's all traditional music, and Hong Kong music isn't at all like that."

"As we flew in," Chan recalls, "Jacky was in his plane seat, saying, 'I still don't think this is a good idea.' But he stepped off the plane in Singapore, and everywhere there were fans, pressed up against the fence to greet him. 'Now I understand,' he said. Now we can take him anywhere." ■

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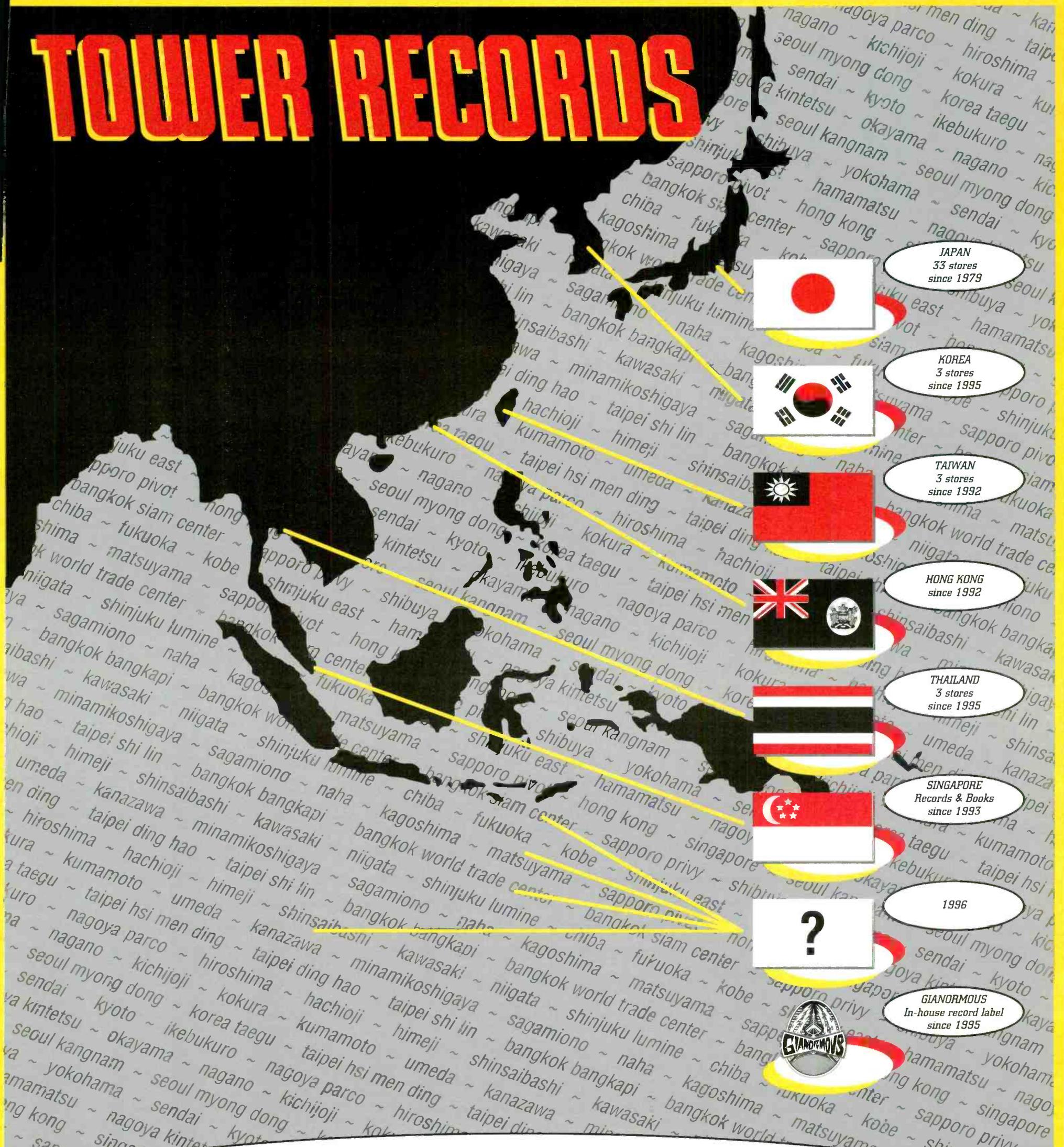
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AUSSIE INDUSTRY

Continued from page APQ-8

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Radio and TV syndicator Austereo MCM Entertainment is setting up a base in Singapore from which to sell product (ini-

tially live concerts) to five territories. Because varying requirements in each market make it difficult to sell a finished product regionally, MD Doug Adamson says, "We intend to set up a team of local producers to work with us on programming, similar to the 14 or 15 we have through Europe, and MIDEM is a way to make contacts."

Sydney-based company Karaoke Headquarters will follow up interest from Thailand, Indonesia and Korea in its KHQ line of karaoke software, and will launch female pop group

Runway and a music-magazine TV show aimed at the female 12-to-27 demographic. Says co-director David Warner, "The start-up funding for these enterprises is probably around \$1 million. Given the little investment support we get from the Australian government, we're hoping to meet with potential investors from the Asian region." ■

MUSIC VIDEO

Continued from page APQ-14

show for the industry, it should open the doors for non-Bahasa pop. Also, the Chinese chart show will be a new avenue for local Chinese artists (there is currently only one existing Chinese chart program, "Music Express").

Aziz Bakar, the vice-chairman of RIM, says, "The local Chinese market is one where potential can be tapped. There are a lot of Chinese-speaking musicians in Malaysia, as evidenced by the recent Canto-rock competitions. This show will provide an opportunity for local Chinese talent to come up to Hong Kong and Taiwanese standards."

With private satellite receivers banned in Singapore, MTV's backyard, both V and MTV are only available after midnight on terrestrial television. Record companies are still resorting to advertising on Singapore's only TV station, the Television Corporation of Singapore. Cable TV is not yet an option, as only one district in the country has so far been wired for transmission.

24-HOUR KARAOKE

Karaoke, meanwhile, continues to broaden its presence in the country. Channel KTV, the first 24-hour karaoke music video TV channel, launched in February and is broadcast via satellite. The channel broadcasts 60% Mandarin, 25% Cantonese and 15% Chinese-dialect programming. Owned by

Across the region, LOCAL RECORD COMPANIES have sponsored VARIETY SHOWS, MUSICAL INTERLUDES OR ADVERTISEMENTS with a slice of their product for decades, and WILL CONTINUE TO DO SO.

Singapore's Pan Pacific Public, Malaysia's Nanyang Press (Malaya) and Britain's Carlton Communications, the channel caters to varied audiences: children in the morning, housewives in the afternoon, adolescents in the early evening and adults at night till dawn.

"There's going to be quite an emphasis on both children's and women's programming," says John Sharp, president of Channel KTV. "We really want to target the whole family and play old favorites rather than just breaking new hits."

While the local video outlets offer varied levels of exposure to music programming, MTV Asia and Channel V remain the focus of promotional efforts by the multinational major labels seeking to break repertoire across the region.

For example, a recent tour by the Danish band Michael Learns To Rock, signed to EMI, featured two shows in India, a market where the V name is particularly recognizable. The concerts, performed in open-air venues in front of 8,000 people in Bangalore and Madras, were partially sponsored by Channel V, marking the channel's first foray into concert promotion.

"We're getting great support from record companies to do this stuff," says Don Atyeo. Channel V's "Greatest Hits," a compilation of local Hindi dance repertoire with Western pop, was launched as a "test case" and sold 200,000 units in three months.

"I'm walking down the remotest corner of the remotest town we visit in India, past this old mom-and-pop shop, and I see our CD there. I'll bet you one thing," grins Atyeo. "That's the first time someone in that village has brought a Western artist home to play." ■



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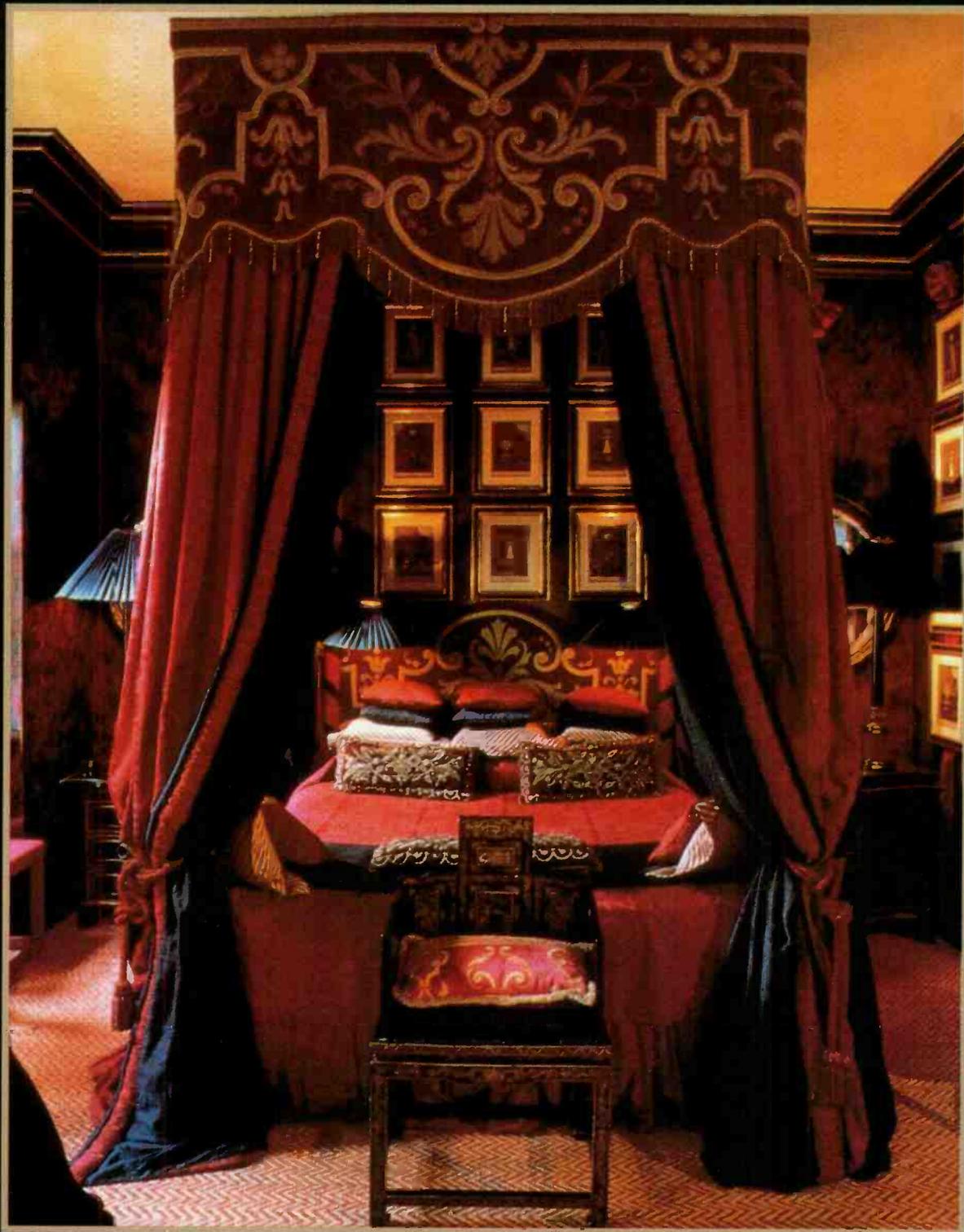
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Penny Lane Ups Its Denomination L.A. Chain Grows Via Limited Partnerships

■ BY CHRIS MORRIS

LOS ANGELES—Penny Lane Records began life humbly enough in April 1985 as a 500-square-foot shop on Windward Avenue in Venice, Calif., literally a stone's throw from the Pacific Ocean.

Penny Lane has slowly grown into a sharply marketed and merchandised web of four L.A.-area record shops and one recently opened CD-ROM store. The company was recognized as the small chain independent retailer of the year at the National Assn. of Recording Merchandisers convention in March.

Owner Steve Bicksler now has bigger plans: Penny Lane has formed its first limited partnership in Northern California and plans to begin online CD sales this summer.

Things are going so well that last year Bicksler opened an office in Pasadena, Calif., after running the chain out of his house for years. "It was in a closet," Bicksler says of his old accommodations. "You would not believe what it looked like... It was just total chaos."

Like many independent retailers, Penny Lane began life by catering to cutting-edge rock buyers and grew from that base.

Bicksler says, "In the last several years, we have broadened our inventory, in a large part because I'm a big roots music fan, and I like world music. We've really stretched out into that and been successful with it. I would have to say that alter-

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native rock is the majority of what we sell, but it's quite an interesting mix... We've really reached a new clientele—an older clientele—that has maintained a certain loyalty."

Historically, Penny Lane has sought to maximize sales at a few high-profile outlets, eschewing explosive growth.

Bicksler, who worked as a manager for Warehouse Entertainment and Music Plus before starting Penny Lane, expanded his original location to 800 square feet before moving to the current 1,200-square-foot Venice location across the street.

He waited a year and a half to open his second shop, in Westwood Village, adjacent to the campus of the University of California at Los Angeles, in late 1986. The store has prevailed there, despite fierce competition (Tower and Warehouse outlets are located within two blocks) and plummeting traffic in the Westwood shopping district during the early '90s following a much-publicized gang-related shooting.

In 1988, Penny Lane opened an outlet in Torrance, Calif. "[That was] our first experience with a strip mall," Bicksler says. "We found that, business-wise, to be quite mediocre. Not a failure, but it just sort of trudged along."

In early 1995, after more than six years there, Bicksler shuttered the Torrance location when a lease became available on Santa Monica, Calif.'s Third Street Promenade, the open-air mall that has picked up much of Westwood's traffic in recent years.

Bicksler recalls, "We had been trying to get in there for so long... There just wasn't much available down there, and we thought, rather than pass it up, we'd just move the stock from Torrance there."

Penny Lane's other record outlet, on Pasadena's Colorado Boulevard (the route of the annual Rose Bowl Parade), opened in early 1991.

Penny Lane's record stores run between 1,200 and 1,500 square feet. About 90% of the chain's business is derived from CD sales (30% of unit volume is used CDs, 70% new); the remainder is from vinyl LPs and cassettes, plus magazines, postcards, and other nonrecorded merchandise.

Each store carries about 15,000 titles. Discs are kept behind the counter in jewel boxes; in the bins, CD booklets are contained in plastic browser packs that also

(Continued on page 51)



The exterior of the Penny Lane store on Colorado Boulevard in Pasadena, Calif., on the Rose Bowl Parade route. A window sign directs customers to the chain's nearby CD-ROM outlet.

Film Tie-Ins Can Boost Audiobook Titles Publishers See Benefits While Watching The Costs

■ BY TERRI HORAK

NEW YORK—From the high-stakes game of movie-art tie-ins to the simple act of promoting a famous actor as a reader, audiobook marketers increasingly see the natural link between books and film.

While the opportunity to bask in the glow of a Hollywood-size motion-picture marketing campaign is exceptional, publishers agree that the repackaging involved can be a big risk for audiobook-size budgets.

"Movie tie-ins are not a guarantee, but they're a very good way to show the multitude of formats entertainment can be available on at one time," says Seth Gershel, senior VP and publisher at Simon & Schuster Audio.

Citing the difficulty identifying which movies—and audiobooks—will take off, Jim Brannigan, VP at the HighBridge Co., says, "They are very inconsistent; none seem to work just a little."

Of course, the greatest potential benefit of movie tie-ins comes in creating a new life for old titles. One of HighBridge's success stories, "Waiting To Exhale," had respectable sales prior to the movie, but the repackaging with the movie's imagery as the new cover doubled its numbers, Brannigan says.

"Obviously, we've tied in to all the John Grisham [movies], and those have goosed

our backlog," says Jill Lamar, acquisitions and project editor at Bantam Doubleday Dell Audio. "They would sell at a strong backlog level without the movie art, but we definitely get more units out with the tie-in."

At Random House Audio, which is riding high with its "Primal Fear" tie-in, managing editor Reka Daniels says, "It's very much a mutual promotion. Movie people get to have the art appear in book-

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stores, and we get promotion and publicity we could never buy."

Capitalizing on the mass appeal of movies is also a way to draw new listeners into the fold. "When you combine book readers and moviegoers in your potential audience, you've added a significant new component to your total audience," says Judy McGuinn, VP and director of Time Warner Audiobooks.

Not surprisingly, suppliers to the video rental market are particularly keen on connecting to film audiences.

"Our video-store customers are able to put product in their stores when the movie comes out in the theaters, so at least they have something to offer their customers," says Chris Fowler, audiobooks manager at Ingram Entertainment.

Stephanie Hegstrom, merchandise manager at Rezound, which stocks 4,500 rental sites, says, "I try to focus on how our video-rental retailers can tie in with movie releases, whether it's still in the option stage, in production, or in theaters. It helps them relate better."

In fact, Hegstrom says she also focuses on the reader, and it helps when he or she is a star. "It's kind of a backdoor approach to promoting audio through the movies," she says.

Audio Editions, a catalog with a mailing list of 2.5 million people, also takes the potential of tie-ins seriously. "We keep a massive spreadsheet and track all media—including talk shows—for tie-in possibilities, so it makes some difference for us," says Linda Olsen, catalog editor.

But tie-ins can only go so far, and publishers and retailers agree that while the movie art can help, the audiobook must stand on its own merits.

"I used to think that the movie tie-in would increase sales, and I've learned that basically it doesn't unless it was a good story to begin with," says Linda Brannick, senior buyer at Booktronics, an audiobook and CD-ROM outlet in Houston.

Simon & Schuster's Gershel agrees, but he adds that, box-office smash or not, the movie must be compelling enough to

(Continued on next page)



Penny Lane's CD-ROM store, which opened in March, is located in a small alley near the Colorado Boulevard record outlet.

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Elfin's Listening-Post Towers Bring Children's Artists To Upscale Market

TOWER OF POWER: Six years ago, musician/entrepreneur Ed Van Fleet had a great idea: He would merchandise his independently released new age instrumental albums via a compact listening post or tower, which would be promoted to the high-end gift-shop and tourist-area market. In 1990, through his label Elfin Music Co., Van Fleet constructed and placed 1,000 Classic Towers in upscale gift stores and tourist spots around the country. He went on to sell 1.7 million units of his albums.

Now, seeking to diversify Sarasota, Fla.-based Elfin's output, Van Fleet has launched Elfin for Kids, which uses a modified version of his Classic Tower in merchandising the music of five children's artists, all signed to the new Elfin for Kids label. According to company sales director **Rebecca Roberts**, Elfin has shipped more than 200 of the kids' music towers over the last few weeks, with more to follow.

Roberts says the 4-foot-tall towers are 12 inches shorter than the original models and are available in natural mahogany for the upscale gift market; for toy stores and other outlets, they are brightly painted purple and yellow. If a retailer prefers, Elfin Music will do customized colors, she says.

The towers serve a dual function: as listening posts and display units. Eight sets of headphones (two to each side) enable customers to listen to an entire CD if they wish, and they can then buy it right off the tower. Each tower accommodates eight titles for listening and is stocked with five CDs and 10 cassettes of each title. Roberts says the towers are loaned to retailers, whose only expense is the wholesale cost of the music product. "We pay for all shipping on the towers and all maintenance," she says.

Canadian children's artist **Pamela Fernie** served as A&R person in the signing of the five children's acts to Elfin for Kids. They are Nashville-based **Dennis Scott**, a Grammy-winning songwriter (Billboard Spotlight, Feb. 24); **Miss "D,"** a former day-care center operator; Savannah, Ga., TV personality **Rick Hubbard**, who is based in Hilton Head, S.C.; **Byron Bellows**, whose new release, "Egg On My Face," was pro-



by *Moira McCormick*

duced by Fernie; and **Shannon Tanner**.

Roberts says Elfin is putting the towers "everywhere people look for kids' music—though not, she points out, at discount stores or mass merchants. Instead, Elfin Music has aimed for the upscale market in high-end gift stores, she says. "We're selling to families on vacation, and that's where a lot of people spend their money," she says. "In tourist centers like Branson, Mo., and Acadia National Park in Maine, you've got parents and children taking car trips, where new music is always welcome. These are hard times for retail, but people will spend money on vacation that they never would at home."

Roberts says Elfin sells product to retail via its toll-free number. "Very possibly, we'll be putting towers in record stores," she adds. Van Fleet has two of his own towers in, appropriately enough, Tower Records in Boston and Burlington, Vt. Roberts says Elfin Music is talking to children's multimedia chains Noodle Kidoodle and Zany Brains about installing kids' towers there as well.

Elfin Music is also looking for more kids' artists to sign, Roberts says, noting that performers do not necessarily have to be signed to Elfin in order to have their product merchandised on the tower. "We're working on technology that will allow more selection in the towers—though we don't want to overwhelm people with too many choices," she says.

Elfin Music, which relocated to Florida from Camden, Maine, a year ago, also operates a 32-track recording studio in Sarasota. The label recently debuted a World Wide Web site on the Internet at www.elfin-music.com. Its E-mail number is elfin@netline.net.

STARRY-EYED: And the parade of

celebs into the realm of children's music continues. Reggae star **Shaggy** performs the first single off MCA Records/the Track Factory's soundtrack to the motion picture "Flipper." The song is a reworking of **Mungo Jerry's** 1970 skiffle hit "In The Summertime." And **Matthew Sweet**, seen tearing up Radio A&H's charts with his single "Scooby Doo, Where Are You?" from MCAs "Saturday Morning Cartoons' Greatest Hits," does a juiced-up version of the sentimental "Theme From 'Flipper.'" The film's original score features a "special vocal performance" by Crosby, Stills & Nash with the **London Symphony Orchestra**. (The Track Factory president **Tim Sexton** says the members of CSN "have been long-term advocates of protecting marine life.")

Oscar-nominated film composer **Randy Newman** ("Toy Story") provided five original songs and the musical score for "James And The Giant Peach," Disney's critically acclaimed new stop-motion flick. The soundtrack is on Walt Disney Records.

KIDBITS: Also out from Walt Disney Records is a new series, "Disney's Classic Sing-Along Collection," volumes one and two, which include songs from such classics as "Mary Poppins," "Peter Pan," "Pocahontas," and "The Lion King"; each volume comes with full-color lyric book... "Sing-Along With Us," the first audio release to be spun off from acclaimed PBS preschool series "The Puzzle Place," hits stores June 25 (order cutoff date is June 6) on Sony Wonder. In a cross-promotion with General Mills' Kix cereal, consumers receive a free "The Puzzle Place" audiocassette sampler by mailing in two bar codes from specially marked boxes.

Solo guitarist **Ray Penney** has released an album of instrumental lullabies called "Goodnight Guitar" on Applewild Recordings, East Quogue, N.Y. ... Miami-based music educator **Susan Shane Linder's** self-released album "Singin' With Susan" has moved an impressive 1,200 units locally. Linder says she's looking to expand her reach.

FILM TIE-INS CAN BOOST AUDIOBOOK TITLES

(Continued from preceding page)

drive people back to the book.

Bonnie Shafer, senior buyer at Baker & Taylor, says that while audiobook/movie tie-ins rarely exceed the initial numbers from the simultaneous release with the hardcover, they can make a big difference for underperforming titles.

"Apollo 13" was first issued by Simon & Schuster Audio under the book's title "Lost Moon" and features narration by Edward Herrmann and passages read by astronaut Jim Lovell, as well as some of the original communications between NASA and the astronauts.

"It's a fun book and a great recording," Gershel says, but it took a new title and package, as well as a rerelease amid all the excitement surrounding the movie version, to propel the title to significant sales figures.

But the process of licensing and working with movie art comes with its own share of problems. Sometimes the movie art is free due to in-house associations,

but public-domain titles can go as high as \$50,000 at auction, publishers say. Though usually the art is not that expensive, when publishers have to pay for the movie image, careful cost analysis is necessary.

Audio Partners, publisher and parent company of Audio Editions, struck an interesting compromise with its "Hunt For Red October." The company waited to license and repackaging until it needed another production run, about a year after the movie came out. "It was definitely worth it, but if we paid for it the same time the movie came out, we might not have been able to make it," Olsen says.

HighBridge's version of "Sense And Sensibility" had a popular reader—one of the film's stars, **Kate Winslet**—but did not have the movie art, yet it was still able to connect with the movie's popularity. Very strong sales figures for the title, says Brannigan, "raises the question of how tied-in do you have to be."

Indeed, timing is critical to the success

of movie tie-ins, with or without the film's artwork.

Rezound, which repackages audiobooks into sturdy shells for the rental market, sometimes can't wait for movie art to become available. And with classics especially, Hegstrom says, "I don't know necessarily if artwork is the most important part."

Officially tapping into a movie's pre-publicity campaign can be tricky. Movie art is often not ready until the last minute, and titles can fade from public view quickly. "If it looks like the key art is going to be a problem, you start looking for the next best thing, because you don't know how long the movie's going to last in theaters," says Time Warner Audio's McGuinn.

BDD Audio's Lamar sums it up: "First you're waiting for the art on tenderhooks, and then it's like a relay race to package the product to get it into the marketplace in time."

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	*** NO. 1 *** BOB MARLEY AND THE WAILERS ▲ TUFF GONE 846210/A&M (11.98/17.98)	LEGEND	247
2	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	178
3	2	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [R]	RAGE AGAINST THE MACHINE	8
4	6	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	254
5	4	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	258
6	8	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	135
7	5	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	77
8	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	261
9	7	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	233
10	12	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	256
11	11	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	24
12	13	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	46
13	9	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	73
14	14	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	250
15	17	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	50
16	18	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	AND JUSTICE FOR ALL	241
17	39	SOUNDTRACK WALT DISNEY 60904 (6.98/9.98)	THE ARISTOCATS	2
18	16	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	253
19	15	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	205
20	19	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	6
21	20	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	138
22	21	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	3
23	23	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	240
24	22	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	104
25	25	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	160
26	28	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	148
27	43	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	243
28	34	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	229
29	29	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	39
30	27	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	55
31	30	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	90
32	26	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	70
33	31	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	254
34	44	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	250
35	32	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	225
36	37	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	241
37	38	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	209
38	46	BRYAN ADAMS ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	4
39	40	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	10
40	41	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	8
41	—	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	14
42	24	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	41
43	36	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	52
44	33	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	57
45	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	111
46	—	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	209
47	35	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	204
48	49	BOYZ II MEN ▲ MOTOWN 530231 (10.98/16.98)	COOLEYHIGHARMONY	75
49	—	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	7
50	47	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	23

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [R] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

PENNY LANE UPS ITS DENOMINATION

(Continued from page 49)

hold the store's inventory card.

"We made the decision to go with the browser packs once we dedicated ourselves to deepening our catalog in the stores," Bicksler says. "We had no choice. We had to come up with a way—either rent bigger stores in more desolate areas that we could afford or keep the stores we had that were doing well and try to fit more into them."

Each store has at least 120 albums on listening posts. The Pasadena store has 14 10-disc CD players for customer use, while the other stores each have two 10-disc units and a 100-disc player. Bicksler plans to convert all his stores to the Pasadena standard, allowing more consumers to utilize the players simultaneously.

Penny Lane advertises sales primarily through its Monthly Music Guide. The free



The checkout area of the Penny Lane store in Pasadena, Calif. A large number of music publications are stocked by the chain.

publication, with a press run of 75,000, is distributed at the stores and inserted in

free newspapers, such as The LA Weekly and The OC Weekly in Orange County.

The Music Guide had been a 40-page magazine that included editorial features and interviews, but it was recently streamlined into a folded 17-by-22-inch sales piece. Bicksler explains, "It got to be too big basically, so we just decided to scale down the whole concept. I honestly feel... it is more effective to promote records."

It was in the Music Guide that Bicksler first promoted his offer of cash for sealed record-club albums (Billboard, Nov. 18, 1995). Bicksler says of the program, "We got a lot of responses—phone calls, faxes, letters—from people in the industry applauding it. Consumers certainly have responded to our offer."

"We're just kind of making a statement with this," he continues. "It served its purpose... I'd like to keep making the statement, but in order to do that, I've got to keep buying [lots of] Hootie & the Blowfish [albums]. I've kind of mellowed out as far as the way we aggressively pursue it."

With the Penny Lane name now a recognizable commodity, last year Bicksler undertook his first limited partnership with Leigh Meadows in Sacramento, Calif. There, the Penny Lane shingle sits atop a 2,800-square-foot store. Bicksler hopes to open another limited-partnership store in Whittier, Calif., this summer. No franchise fees are involved in these ventures, and Bicksler's partners are expected to finance the stores themselves.

Bicksler says, "We're there every step of the way, [from] negotiating their lease to planning their store to helping them get people hired to picking their stock to organizing their store—just putting it all together for them, even supporting their computer system. But we don't have a financial stake. The way it works from that point on is, it's a percentage of the sales... It would vary in different situations, but [it's] anywhere around 3%."

Bicksler sees the limited partnerships as the main opportunity for the growth of his chain, although he approaches new openings as deliberately as he has new wholly owned outlets.

"If there were a franchise with 'Penny Lane' on it in every town, it would no longer be Penny Lane," he says. "I want to approach this personally with whoever is interested in it, to the point that we have a bit of control over what the store is going to be about. As opposed to continually opening my own stores, I would prefer to do limited partnerships in the future."

Penny Lane's CD-ROM store opened in March in Pasadena in a 700-square-foot location on Mills Place, adjacent to the chain's music outlet there.

The store stocks 850 titles, all entertainment software. Bicksler says, "There isn't that much of a precedent to compare it to, because there aren't that many CD-ROM-only stores out there. We feel that, to start with, it's a deep catalog."

Bicksler says that the store has been so successful that he plans to put CD-ROMs in all of Penny Lane's stores this year.

This summer, Penny Lane will move further into the realm of interactivity when it establishes an "online store" to sell its product via the Internet.

Asked if he views his marketing expertise as the crucial element in Penny Lane's success, Bicksler cites his employees, including GM Ky Springer, office manager Nancy Burkhart, and marketing director Brian DeSpain. Bicksler says, "Beyond any clever marketing, I would feel it's our staff... They certainly have my respect. That would be by far the No. 1 ingredient of our success."

Roadrunner Fortifies Staff Major-Label Execs Hired By Indie

RUNNING A WIDER ROAD: With the announcement of its renewed distribution deal with RED (Billboard, May 11), New York-based Roadrunner Records has made a series of staff appointments, and most of the newcomers were drawn from the major-label sector.

Jeb Hart, formerly VP of marketing at Island Records, joins Roadrunner as senior VP/GM. **Jonas Nachsin**, who served as director of marketing at Island after holding the same position at Roadrunner, returns to the label as VP of marketing. **Peter Mullen**, former national director of alternative sales at PGD, has been brought in as VP of sales.

Marco Navarra, most recently director of crossover promotion at Jive Records, arrives as senior director of promotions. **Sean Knight**, who worked in crossover and alternative marketing at Immortal/Buzztone, has been named national director of modern rock/triple-A promotion. And **John Wujcik**, previously with Arista, has signed on as director of creative services.

Doug Keogh, who has long led Roadrunner as VP/GM, ascends to senior VP/GM of Roadrunner Records Inc. His responsibilities now include corporate administration, financial management, A&R, and production management.

Regarding the current beefing-up of senior staff at his 10-year-old

company, Keogh says, "More than anything else, it's [about] catching up with ourselves... The personnel were really needed sooner, but you can make the mistake of building in too much overhead that you can't catch up with in sales."

Keogh adds, "It has always been in the plans of this company to have a diverse repertoire. Ultimately, to be competitive with a diverse repertoire in the U.S., you have to have experienced personnel... It's great

to be able to benefit from the experience of a Jeb Hart or a Peter Mullen."

With an eye toward increasing its presence at radio and video, Roadrunner, which has experienced recent success

with **Sepultura** and **Type O Negative**, is looking to put across such hard-edged bands as **Fear Factory**, **Life Of Agony**, and **Shelter**, as well as its more triple-A-friendly acts, such as **Kevin Salem** and **Blue Mountain**.

Last fall, Roadrunner entered a joint-venture deal with Next Plateau Records (Billboard, Oct. 7, 1995), which Keogh calls "the most apparent step in our diversification." The label will issue a **Paperboy** single and album this summer.

The company is also working dance-oriented acts, many of which are international signees, under the aegis of its Deep Blue division.

Keogh says of the recent explosive growth in staffing and repertoire, (Continued on page 53)



by Chris Morris

Billboard®

FOR WEEK ENDING MAY 18, 1996

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	3	3	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
2	2	37	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
3	1	15	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
4	6	4	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
5	7	37	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
6	4	26	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
7	5	8	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
8	8	37	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
9	10	29	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/16.98)	
10	9	22	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
11	11	32	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
12	12	19	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
13	13	22	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
14	14	36	KENNY LOGGINS ● RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
15	16	28	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
16	19	2	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
17	17	7	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
18	15	36	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
19	18	25	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
20	20	30	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
21	22	18	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
22	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 221 (3.98/6.98)	LULLABIES
23	23	29	BARNEY BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS
24	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE
25	21	28	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNRAPPED

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.



KID NOTES

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Merchants & Marketing

Alliance Breathing Easy After Failed Metromedia Merger

WHEN THE planned merger between Metromedia International Group and Alliance Entertainment Corp. fell through last week, Retail Track was besieged by phone calls from Alliance's investors and competitors, all asking the same question: What does it mean for Alliance?

As far as Retail Track can tell, it doesn't mean a hell of a lot, from Alliance's point of view.

At the time the merger was announced, the deal, which would have been financed through a stock swap, placed Alliance's value at about \$530 million. The main reason Metromedia is said to have coveted a merger with Alliance is to get at its cash flow, which Metromedia wanted to use to finance its expansion plans in Eastern Europe. But, according to a jointly issued press statement, "changing conditions" caused the two companies to disengage from the deal.

Among the changing conditions is a downturn in the music business, which has negatively affected Alliance's financial performance. Craig Bibb, an analyst

at PaineWebber, recently revised his 1996 cash flow (earnings before interest, taxes, depreciation, and amortization) estimate for Alliance from \$72 million to \$60 million. He projects that the company will report \$877 million in sales this year. Last year, Alliance had sales of \$720 million and \$51 million in cash flow.

Without strong cash flow from Alliance, the few synergies between the two companies weren't a strong-enough inducement to complete the deal, sources say. The failure of the merger will have no impact on Alliance's long-term growth plans, according to company president Anil Narang. Alliance will continue to build its distribution business and expand its proprietary software library, says Narang.

Although Alliance's operating profit is less than expected, Retail Track points out that it is, nonetheless, a profit. Alliance's main business, its one-stop division, is fundamentally sound. Its three one-stops are undergoing a consolidation so that the company can maximize its buying power and realize cost savings.

While the independent distribution business is experiencing some difficulties, look for Alliance to further consolidate that operation, which should yield greater efficiencies in the future.

Also, Alliance continues to look for ways to exploit its portfolio of proprietary software; for example, it has created the U.S. Castle label. Also, Alliance has been uncommonly quiet on the acquisition front. Look for that to change as well.

The failure of the deal seems to have had an impact only on Alliance's investors. After the April 29 announcement, Alliance stock fell to \$5.75 (as of May 8) from \$9 on April 26, which means that \$127 million in market capitalization evaporated.

However, the stock had been bid up by investors who were betting that the deal would go through.

Also, now that Metromedia is out of the picture, Narang and Joe Bianco, Alliance chairman/CEO, will have to find another way to realize the value they created when they put Alliance together.

Meanwhile, financial columnist Dan Dorman has reported that Metromedia is now interested in Navarre Corp., the Minneapolis-based distributor. But sources from Navarre and Metromedia say that no talks are taking place.

KEEPING SCORE: Blockbuster Music and the Musicland Group have released their first-quarter financial data, with both posting weaker results than they had for the same period last year.

Blockbuster Music, based in Fort Lauderdale, Fla., posted a \$2.1 million operating loss on revenues of \$132.8 million for the quarter that ended March 31. In the same period last year, earnings before taxes, interest, depreciation, and amortization were \$7.1 million on sales of \$130.7 million. Since March 31, 1995, the chain has gone from 540 stores to 510, according to a company press release.

Viacom, Blockbuster's parent, said that total company sales for the first quarter were \$2.8 billion, up 3.7% from the \$2.7 billion the company posted in the first quarter of 1995. But earnings dropped 4.3% to \$493.5 million for the first quarter 1996; last year's earnings were \$515.8 million.

Meanwhile, Minneapolis-based Musicland posted an operating loss of \$9.7 million on sales of \$383.6 million in the quarter ended March 31. Last year, in the same period, the company had an operating loss of \$3.3 million on sales of \$346.4 million.

The company has announced that it has created a reserve of \$35 million to close stores, and when that is charged against income, and other deductions are taken, the net loss for the quarter was \$40.5 million, or \$1.21 per share, vs. a net loss of \$6.3 million, or 18 cents per share, during the same period last year. While Musicland's total sales were up 10.7%, comparable-store sales were down 2.9%, as compared with a 3.5% gain in the first quarter of 1995.

In breaking out results by store division, the Media Play/On Cue divisions enjoyed \$133.9 million in sales, up 46.5% over the previous year's total of \$91.4 million. But those outlets suffered a 4.8% decrease in comp-store sales in the first quarter of 1996; last year, comp-store sales were up 26.8%.

In comparing the first quarters of 1995 and 1996, the mall-store division experienced a sales decline of 2.1% to \$246.4 million in the current year. Comp-store sales declined by 2.3%; last year, those stores posted an increase of 0.6%.



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DECLARATIONS OF INDEPENDENTS

(Continued from page 51)

"It's all kind of organic and has been in our planning for a long time. To me, we're right on schedule."

PANNING FOR GOLD: Goldmine, the estimable magazine for record collectors, has just published its annual independent-label issue, dated May 10. As usual, the mag contains a handy directory of dozens of indie imprints, with phone numbers, descriptive details, and label contacts. This year, the issue includes an especially nifty selection of profiles on established indie firms of various stripes, including K Records in Olympia, Wash.; Era/Dore in L.A.; Jewel/Paula in Shreveport, La.; Black Vinyl in Zion, Ill.; Earwig in Chicago; Memphis Archives in Memphis; Sugar Hill in Durham, N.C.; Griffin Music in Glendale Heights, Ill.; and Ardent in Memphis. Several of the articles were written by frequent Billboard contributor Rick Clark. Recommended to all.

QUICK HITS: On April 29, Bay-side Distribution broke ground for a 130,000-square-foot facility in West Sacramento, Calif. The building will house audio, video, laserdisc, and computer software titles, as well as books and blank tapes, and will fea-

ture a new computerized sorting and inventory system... Former Arista VP of promotion Jay Ziskrout has founded a New York label, Grita! The company will specialize in Latin-oriented punk and alternative music. Ziskrout has served as a drummer for pioneering L.A. punk act **Bad Religion**... Redwood Records in Oakland, Calif., has folded. The company was best known for its releases by its founder, singer/songwriter **Holly Near**.

FLAG WAVING: The Idle Wilds' guitarist/vocalist/songwriter David Gray says that Peter Case, front man for the reformed Plimsouls and a former Flag Waver, suggested a name for the West Chester, Pa.-based band's category of music at a show the groups played together in L.A. earlier this year.

"I'd call it 'psycho pop,'" Case said to Gray. "Your melodies are very poppy, but your lyrics are completely psycho."

That's not a bad description of the music on the Idle Wilds' Ardent debut, "Dumb, Gifted And Beautiful." Such songs as "New Wave," "You're All Forgiven," and the pointed "Sincerity Rocks" meld cannily crafted melodies with sardonic lyrics.

Told that his music sports some claws to go along with its hooks, Gray says, "That's what we strive for... Before, it was just claws. The challenge is getting both. It comes naturally to our personalities."

The Idle Wilds, which also includes guitarists/vocalists Paul Demyun and Adam McLaughlin and drummer Doug Wolfe, began life about four years ago as punk band Mi6. "When we started, we played as fast and loud as we could," says Gray. "It was, 'Whoever gets to the finish line first, wins.'"

But the band got bored with being strictly punk, and its pop orientation grew as the members came under the spell of such records as "Third/Sister Lovers" by Big Star, which was also an Ardent act.

"Listening to that record was almost like a ceremony for us," says Gray, who also acknowledges the influence of John Lennon and the Replacements' Paul Westerberg in his songwriting.

The pop accessibility of "Dumb, Gifted And Beautiful" is in no small measure aided by the participation of producer John Hampton, who helmed the Gin Blossoms' "New Miserable Experience" and "Congratulations I'm Sorry."

The Idle Wilds, which toured the Midwest and West Coast earlier this year, will be playing East Coast dates beginning in mid-June. "We kind of ignored our home, so we're going to tour around here," says Gray.

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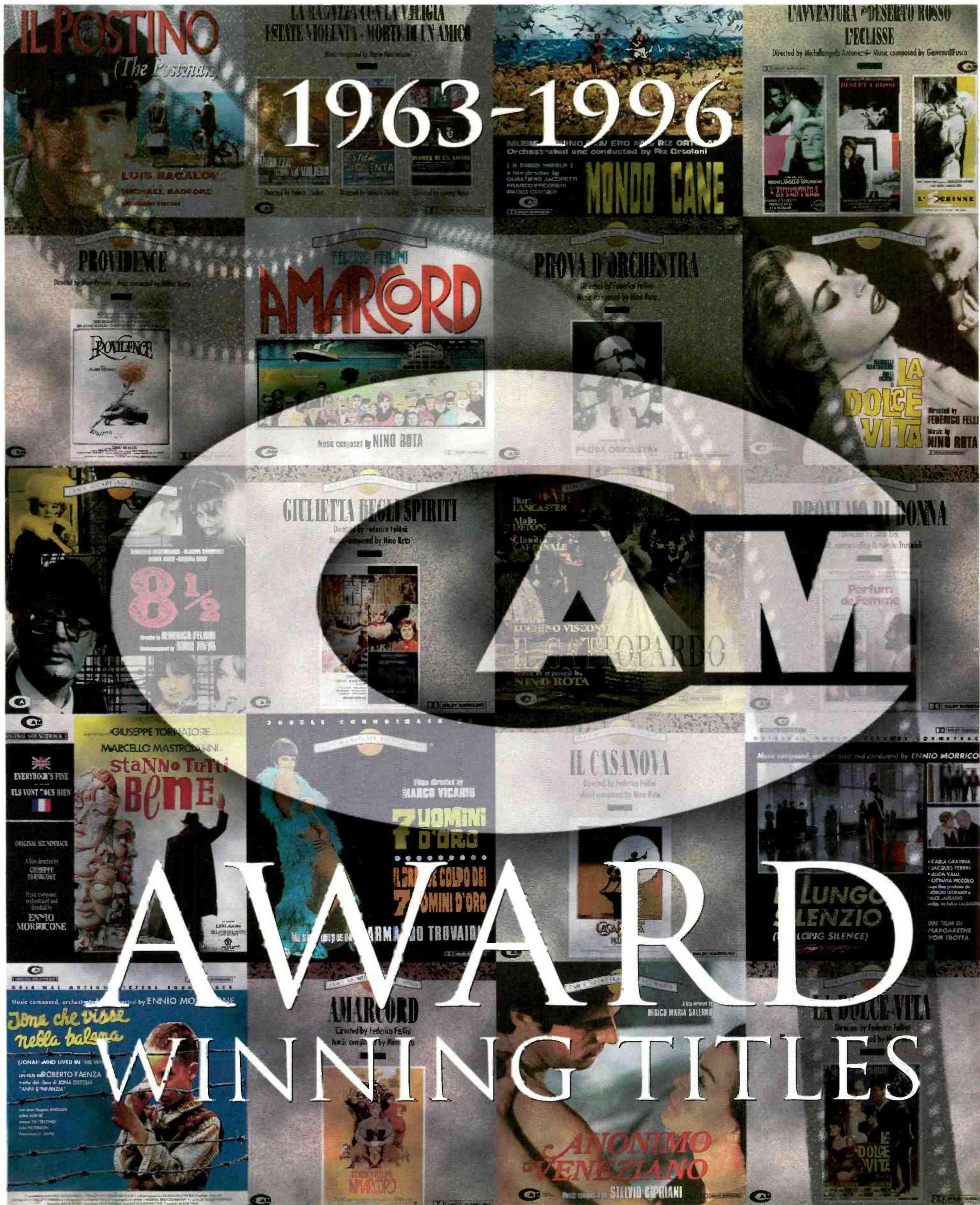
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SOUNDTRACK & FILM SCORE NEWS

by David Sprague

FROM "LAST TANGO IN PARIS" to "The Last Emperor," the films of **Bernardo Bertolucci** are among the most visually evocative in cinema. Early reports indicate that "Stealing Beauty," the director's long-awaited return to working in his native Italy, is no exception; it's also the first time Bertolucci has used contemporary music in one of his films.

Capitol is banking on a young audience discovering "Stealing Beauty," so its promotions—mounted in tandem with Fox Searchlight films—will focus on college radio and MTV, for which leading lady **Liv Tyler** filmed an on-set diary that will run this summer.

"We'll be working with college radio to sponsor screenings and hold premier parties," says **Denise Skinner**, Capitol VP of marketing operations. "It gives us a chance to reach an audience that's young yet sophisticated, which is ideal for this project."

For the soundtrack album, which is set for a May 28 release on Capitol, producers **Peter Afterman** and **Karyn Rachtman** have constructed a smoky, romantic mood—enhanced by the songs of such ambience-masters as **Mazzy Star** and **the Cocteau Twins**—that befits the coming-of-age theme of "Stealing Beauty."

"The music and film are really a natural marriage, which is what you're always looking to achieve," says Rachtman. "The songs are ingrained in such a way that if you like the movie, you end up buying the soundtrack."

Capitol will release **Liz Phair's** "Rocket Boy" (an uncharacteristically smooth performance from the Chicago singer/songwriter) to radio May 27, two weeks after "Stealing Beauty," which stars Tyler as an American teen who befriends a cancer-stricken writer played by **Jeremy Irons**, premieres at the Cannes Film Festival. "Stealing Beauty" will open in the U.S., in limited release, in mid-June.

"Bertolucci has a really amazing knowledge of alternative music, and he's a big fan of Liz Phair," says Rachtman. "The song really represents Liv Tyler's character perfectly: It's classy, it's fun, and it's memorable."

WHILE TORNADOES normally send people ducking for cover, those who can't get enough of the sustained revival of the '70s will no doubt run screaming toward "Twister," a disaster movie that recalls "Earthquake" and "The Towering Inferno."

The film, directed by **Jan De Bont** (the man responsible for jump-starting "Speed"), opens May 10, and a soundtrack is due the same week on Warner Bros.

"Twister—Music From The Motion Picture" is impressively broad-based in its scope, containing previously unreleased performances from artists as varied as **Alison Krauss**, **Lisa Loeb**, and **Van Halen** (whose track "Humans Being" provides an appropriately ground-rattling accompaniment to the film's tornado chase scenes). The first emphasis tracks from the album are being worked to radio by Warner Bros.: "Human Beings" is going to rock radio, and a track by the **Goo Goo Dolls**, "Long Way Down," goes to modern rock.

Tori Amos, whose "Talula" provides some of the soundtrack's more haunting moments, was introduced to tornado chasing—a favorite Great Plains adventure—by producer **Brian Transeau** before either had any knowledge of the "Twister" soundtrack. Amos was so fascinated by the notion that she rewrote "Talula" to incorporate its cataclysmic imagery. The song, which was recorded during sessions for Amos' "Boys For Pele" album, came close to being shelved, until Warner Bros. A&R director **Kevin Laffey** heard of the revision.

"I told [Transeau's] manager that I was working on the soundtrack," says Laffey. "It was just synchronicity when she said, 'Well, they have this track about tornadoes, and they don't know what to do with it.'"

And if you need proof that nothing brings people together like a disaster, look no further than the track "Twisted," which reunites **Lindsay Buckingham** and **Stevie Nicks** (the song's composer) for a "Rumours"-worthy glide through the eye of a most personal storm.

HAMBURG-BASED **EDEL CO.** has made its presence felt stateside with the creation of a division devoted entirely to original motion-picture soundtracks. Edel America's initial spate of releases is spearheaded by the soundtrack to "The Birdcage," an album that would not have existed had it not been for the persistence of **Jonathan First**, who runs the label's North American operations (see story, page 8).

"MGM initially had no interest in doing one, and by the time we inquired about it, they said they thought it would be too late anyway," says First. "But since we own our own manufacturing and all, we can do in a day or two what most labels need six weeks to do."

Since its release April 23, "The Birdcage" (which is a peppy hodgepodge of Broadway and dance chestnuts) has sold out its initial pressing of 50,000 units—a particularly impressive showing, given the amount of time that has elapsed since the film opened. The label has experienced similar success in Europe with soundtracks to the films "The Last Of The Mohicans" (which, First says, has sold more than 1 million copies worldwide) and "Gettysburg" (250,000 worldwide).

"We pick films with high profiles and large budgets, because we personally invest a good deal of money into each project," says First. "Arthouse films are wonderful, but we're not in a position to really work with a lot of those."

The label's next project will be the soundtrack to "The Shadow Conspiracy," a **Charlie Sheen** vehicle that will be accompanied by sounds First describes as "industrial, aggressive dance and hip hard rock."

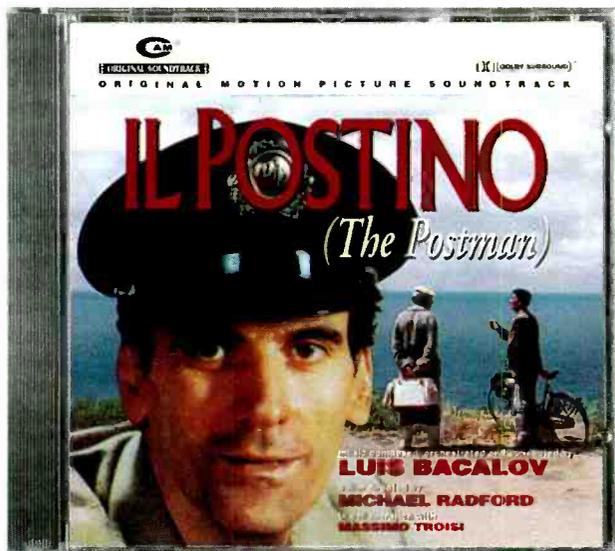


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A MERCHANTS & MARKETING EXPANDED SECTION

E3 Meet To Be Crowded With Competition

BY BRETT ATWOOD

LOS ANGELES—Multimedia and video game industry executives are gearing up for the largest interactive entertainment trade show of the year, the Electronic Entertainment Expo, to be held Thursday (16)-Saturday (18) at the Los Angeles Convention Center.

Last year's debut event drew about 40,000 people, and this year's show is expected to be considerably larger. Almost 500,000 square feet of exhibition space was sold out by October 1995. Though it has not been officially announced, the 1997 show is expected to move to Atlanta in order to accommodate more exhibitors.

Dozens of computer software developers will clamor for retail and press attention for their new PC-based and, to a lesser extent, Macintosh-based entertainment titles. Each company is aiming to release that rare title that crosses over to mainstream success, such as "Myst" or "Doom."

Among the prospective hit game titles of 1996 are Spectrum HoloByte's "Star Trek Generations," Dis-

ney Interactive's latest Animated Storybook title "The Hunchback Of Notre Dame," and Virgin Interactive's "Heart Of Darkness."

Many of the new titles are designed to run only on Microsoft's Windows 95. However, some of the earliest exclusive Windows 95 titles have suffered from slow sales, as many consumers have yet to convert to the operating system.

Music-themed multimedia titles will have the eyes and ears of many attendees. Among those titles expected to be shown at E3 are Starwave's "Eve," featuring the music of Peter Gabriel; Philips Media's "Virtual Nightclub," which includes performances by Herbie Hancock, Todd Rundgren, PM Dawn, and the Stereo MCs; UbiSoft's "Classic Rock Guitar—Volume 2," which contains songs by John Lennon and Paul McCartney; and Interplay's "Tommy," the long-delayed title based on the hit album, movie, and musical.

Two titles that are getting a large amount of early attention, 3D

Realms' "Duke Nuke 'Em 3D" and id Software's "Quake," have been made available over the Internet before they reach store shelves. Both first-person, shooting titles employ the shareware model that helped make "Doom" a global success. The first levels of each game can be downloaded for free on the Internet, while the complete games can be purchased online. A retail version of "Quake" will be available from GT Interactive, while 3D Realms has already released a retail version of "Duke Nuke 'Em 3D."

Some new software is likely to be announced for use on DVD-ROM-equipped computers, which could hit stores before the end of the year. A few software manufacturers, including Activision, are expected to announce plans at E3 to port some of their existing multidisc CD-ROM games onto one DVD-ROM disc.

Some struggling companies, which have fallen on hard times after disappointing sales during the Christmas 1995 buying season, may make their last gasp for survival at the show.

Absent from this year's exhibitors list are many once-mighty players in

the multimedia and video game industry, including Compton's NewMedia, Medio Multimedia, Sanctuary Woods, and, significantly, 25-year veteran Atari. Other troubled companies, such as Mindscape and Digital Pictures, which have faced considerable downsizing and restructuring in recent weeks, are slated to exhibit at the show.

Nintendo's first U.S. unveiling of the 64-bit Nintendo 64 game console is expected to be the highest profile event at the show (see story, page 57), and the manufacturers of competing 32-bit game systems are likely to fight back with significant price reductions.

Industry insiders expect lower prices for the Sega Saturn and the Sony PlayStation before the end of the year. If Nintendo announces that it will sell the N64 at or less than \$199, its 32-bit competitors will likely be pressured to further lower their console prices. Sony and Sega launched their 32-bit game systems with prices around \$300, which is still cost-prohibitive for many consumers. In April, Sega lowered the price of Saturn from \$299 to \$249, while Sony is selling PlayStation for \$249.

"Most of the 32-bit units sold by Sony and Sega so far have been to older consumers who are between 19 and 35," says Activision president Bobby Kotick. "That's due to the price mostly. Younger game players cannot spend \$300 on a game machine. They just don't have the money. When these consoles hit \$200, there is going to be a dramatic surge in sales [to] consumers 18 and under. I think we might see that happen this Christmas."

At last year's inaugural E3 convention, Sega stole headlines by sneaking its Saturn unit into stores several weeks early. However, the strategy backfired. Some retailers that did not participate in the early launch had difficulty getting the Saturn in stock, and few quality software titles were ready at launch.

However, Sega is not out of the game. The company will show off its second generation of software for its 32-bit machine, including the highly anticipated "Ultimate Mortal Kombat 3," from Williams, "Night Warriors" from Camcom, and "Sonic Extreme" from Sega.

The PlayStation has been a strong entrant in the video gaming console market. Sony says that it has sold 1 million PlayStations, though some analysts say that number reflects the amount of units shipped, not sold. To keep its lead over Sega, Sony is unveiling many titles that showcase considerably better graphics and sound than many of the earliest releases for PlayStation, including Playmates Interactive Entertainment's "Battle Arena Toshinden 2" and Psygnosis' "WipeOut XL."

While only 24% of entertainment titles previewed at E3 will be available for CD-based game consoles, about 61% of all new titles will be for the multimedia PC, according to a recent survey by the Interactive Digital Software Assn.

Web Site Shuffle On The Internet

GRAPHIX ZONE NABS WILMA:

Graphix Zone has acquired popular World Wide Web site Worldwide Internet Live Music Archive. WILMA, which features information on about 5,000 music venues in more than 800 cities and concert listings for more than 1,700 artists, will continue to operate at <http://www.wilma.com>. The site will also be integrated into a larger Web site, the Music Zone, which is expected to contain sales of concert tickets and music, a music magazine, and other music-themed content when it launches in the fourth quarter of 1996.

MINDSCAPE REORGANIZES:

As announced at a shareholder's meeting May 3, Multimedia publisher Mindscape will undergo a major reorganization following losses of \$69 million this year. The company, which was acquired in 1994 by U.K. publisher Pearson, will cut back on the development of many of its titles and will lay off an unspecified number of staff members.

BOXTOP AND AT&T TEAM:

Web site developer BoxTop Interactive has been selected as the first member of the AT&T Creative Alliance Program, which pairs content developers with AT&T's business customers who are looking to establish a presence on the Web. BoxTop, which staffs about 45 people, will likely add 35 more in order to accommodate the new business; the partnership is likely to bring in, according to BoxTop CEO Ken Wall.

BoxTop has developed Web sites for several music and entertainment companies, including A&M Records, Fox Broadcasting Co., and the United Paramount Network. However, as a result of the deal, the company will branch out into other business-site developments.

Next New Music Stores Will Be On TV Fledgling Interactive TV Services Displayed At Confab

BY CATHERINE APPLEFELD OLSON

LOS ANGELES—Although people have barely gotten adjusted to the idea of sampling and buying recordings via personal computer, the fledgling interactive television industry is increasingly adopting music as well.

Interactive TV will not likely emerge as a major consumer medium for several years. However, services that allow television viewers to experience and purchase music on demand are beginning to surface. Many content developers peddled their wares at the National Cable Television Assn. convention, held April 28-May 1 at the Los Angeles Convention Center.

Time Warner Cable, whose Full Service Network in Orlando, Fla., is the first integrated switched digital cable system to be tested in the U.S., is working with artist/producer Todd Rundgren to develop an interface through which viewers can select digital listening choices by artist, genre, producer, or tempo.

In addition, Time Warner is slated to debut a TV-based sampler-cum-music store for digital audio-clips and videoclips later this year. Warner Bros. is developing the service, which will allow consumers to

download clips and make a purchase with the push of a button on their remote control, according to Full Service Network spokesman John Strickling.

"We are working on an interface in which consumers can enter into an online music store and be able to see the album cover, see the album's content, sample cuts from a CD, see a video, and more before buying," explains Strickling.

Interactive Channel, an electronic shopping and Yellow Pages service developed by Dallas-based Source Media, has been testing its CD Sampler TV-based music store for more than a year on the Sammons cable system based outside of Dallas. The channel is set for commercial launches this summer on Colorado Springs (Colo.) Cablevision and Cablevision Systems in Yonkers, N.Y., which will take it to a potential subscriber base of 200,000 people.

The CD Sampler, which was on display at NCTA, allows users to call up current hit albums by genre, sample various clips, and purchase CDs or cassettes by inputting a PIN number via the remote control. Patrick Peters, director of product development at Interactive Channel, says the service has been testing well and remains one of the first sites channel browsers go to when they get into the system.

At this point, however, it is not without wrinkles. The inventory, which Peters says is in the hundreds, is updated only monthly—a situation he would like to amend. Los Angeles-based Music Marketing Inc. is cur-

rently handling fulfillment duties, but Peters says the Interactive Channel is actively seeking a replacement.

"We don't like to get into businesses we don't know much about, and music is one of them," he says. "We would like a company that will really take the ball and run with it. We also want the labels to have more of a presence."

Peters says he envisions the Sampler looking a lot like CDnow, the first and largest PC-based music retailer. "The CDnow service is very much like what we'd like to have on our system," he says.

But not every interactive TV developer is keen on the idea of previewing and selling music. Interaxx, a Miami-based company that is peddling a low-tech solution to interactive TV that includes lots of shopping services, says music is not on its short-term roster.

"Our market research has not shown music to be a key driver application," says Scott Evans, VP of marketing at Interaxx. "We could probably license a Digital Music Express-type function into our box, and we think it's a great service, but we are having trouble selling it to the cable operators, because it requires another box and is another \$10," he says.

Nevertheless, Evans has had conversations with all of the major labels about developing a shopping service. "We've had conversations with all of them, and I'd have to say that BMG has the highest level of interest in this sort of thing. They are the most aggressive."



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The Packaging Of Multimedia

Music & Vid Retailers Seek A Harmonious Packaging Universe, But Are Often Lost In Space And Air Boxes

BY STEVE TRAIMAN

With the literal explosion of new multimedia formats into virtually every type of retail operation, the packaging situation remains one of the most vexing for all concerned. The traditional music or video retailer who wants to get into the new formats is faced with an array of sizes and shapes that include enhanced CD (ECD); Sony PlayStation and Sega Saturn CD-based games; CD-ROM (and floppy-disk) entertainment, educational and productivity computer software; and the upcoming DVD, initially for movies.

No matter what business channel, virtually all retailers agree that the oversize "air box" used for most computer software today is the biggest problem related to space for exposing more titles and handling on-site inventory. Grappling with the problem, both individually and collectively, are representatives of RIAA, NARM, VSDA, SPA (Software Publishers Assn.) and IDSA (Interactive Digital Software Assn.), and packaging per se was one

A key question not asked in the SPA survey was how many consumers retain the "air box" after opening it and taking out the CD-ROM jewel case and instruction booklet. Some industry sources say the answer is maybe one out of 100, with 99 discarding the very expensive SBS-board packaging, which has an uncomfortably long life in the landfill. Similar environmental concerns led the record industry to discard the CD "long box" some years ago.

of the "most requested" discussion topics at the recent NARM convention in Washington, D.C.

While SPA came up with "recommended practices and guidelines for desktop software publishing" for its 1,200 members last August—and just published similar guidelines for "jewel case or jewel-case alternatives"—size is an independent decision with no enforcement provisions, the group's Mandy Braun Strum acknowledges.

The SPA does say that "each publisher is encouraged to use the smallest size package they can for each product to enhance shelf space and address environmental concerns." Publishers also are urged to make product as "theft proof" as possible.

However, the guidelines ignore any reference to the incorporation of an EAS (electronic article surveillance) tag in each package, considered essential by all retailers. "We secure everything ourselves," notes Sue Vovsi, general manager, music and video, at Manhattan's J&R Music & Computer World operation, "and the majority of computer software, with an average retail price of \$40, is not EAS-tagged at this time."



David Koch, VP, Saban Interactive

AIR-BOXING BATTLE

"Impulse buys are a factor in one of five purchasing decisions for games, educational and personal-productivity titles in our recent consumer survey," SPA's Strum reports. "Coupled with the lack of in-store preview ability in most locations, the package size related to visual appeal and information is still vital to most of our members."

However, a key question not asked was how many consumers retain the "air box" after opening it and taking out the CD-ROM jewel case and instruction booklet. From other industry sources, the answer is maybe one out of 100, with the rest discarding the very expensive SBS-board packaging, which has an uncomfortably long life in the landfill. Similar environmental concerns led the record industry to discard

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Packaging Firms Make Like Pandora, Opening Up Dozens Of Ways To Display And Store Product

BY DEBBIE GALANTE BLOCK

The good news in multimedia packaging is that creativity is unleashed and pricing points are variable, so whatever a customer wants, he can get. The bad news is there is no uniformity and retailers are going mad. According to Ron Burdett, VP of packaging products for Alpha Enterprises, North Canton, Ohio, "Sixty percent of CD-ROM is not in a jewel box. Software publishers tend to stay away from standardization because they do not want to lose product identity." Packaging is a crucial consideration in the multimedia field because boxes are the main—if not the only—source of advertising for a title. Indeed, "So many companies are putting out similar products, packaging could be the criterion that decides whether or not the consumer buys the product," says Mario Augusta, VP, entertainment packaging sales, Queens Group, Inc., Long Island City, N.Y.

Since most multimedia product is not reviewed in magazines until they're out in the marketplace, the box is what has to draw in a potential buyer. No other mass-media advertising channels exist beyond that. "Packaging enables the consumer to get a better feel for what's in the package without opening it," explains Ken Rosenblum, VP of New York's Shorewood Packaging. "They want and need as much information as possible." Nor is product information the only issue facing those who package multimedia items. Developers also have to keep in mind that many of these products go into several different distribution channels. In addition to record and software-specialty stores, CD-ROMs are now going to the mass merchants. Increasingly, one package has to "do it all" in all those channels.

Companies such as Univenture CD Packaging, Columbus, Ohio, and

Salt Lake City's Enpack focus on tear-resistant sleeves. Univenture offers 30 different types of envelopes in addition to its Viewpaks, Jewelpaks and Image Paks, all of which provide lots of room for information and graphics. And, to aid the replicator, Univenture president Ross Youngs says, "We are working on automation for different sleeve types." Not surprisingly, a considerable amount of extra cost comes down the pipe for publishers as a result of products needing hand packaging.

THE REVOLUTION WILL BE STANDARDIZED

Gary Traynor of Ames Specialty Packaging, Somerville, Mass., does not expect real package-standardization in this industry, but rather feels a basic form with flexibility is likely to



A variety of sizes from Calumet

emerge. Jim Oppenheimer, VP, sales and marketing at AGI, Melrose Park, Illinois, agrees.

"There aren't any trends toward standardization," Traynor says, "but rather just toward more value-added packaging. And there is no slowdown

(Continued on page 60)

Expo Explo

E3 Attendees Can Expect A Blowout Of Hardware Announcements, Software Spin-Offs

BY BRETT ATWOOD

LOS ANGELES—Expect some major new hardware announcements at the Electronic Entertainment Expo, held May 16 to 18 at the Los Angeles Convention Center, as the already overcrowded "next generation" videogame console market is about to get even more crowded with new entries from Nintendo, Bandai and, possibly, Panasonic.

Many retailers are still grappling with the tough task of finding space to stock last year's newcomers—the Sony PlayStation and Sega Saturn—which came at the expense of



Sega Saturn game system

other fledgling set-top systems, including the Atari Jaguar, Philips' CD-i and the 3DO Multiplayer.

Industry observers are watching closely the latter three companies' announcements of support for these platforms (or lack of) at this year's E3.

"I'll be curious to see what Nintendo's plan is for its new machine, and what Panasonic will do with its 3DO," says Jon Viscott, product manager for the Virgin Retail Group, which has five Virgin Mega-Stores in the U.S. "But the main interest will be in PC software. That's what is holding the interest of consumers."

The 3DO Company has already

(Continued on page 58)

Schedule Of Events

(Information accurate as of press time)



an IDSA show

PREDICTING THE FUTURE: TRENDS IN THE MARKET

Thursday, May 16
10:30-11:45 a.m.
DVD: Managing the Transition
1:30-2:45 p.m.
The Vision of Online Gaming
3:15-4:30 p.m.
Game Platforms: The Battleground for the Next Generation

Friday, May 17
10:30-11:45 a.m.
Dividing the Digital Dollar: How Consumers Spend Their Money
1:30-2:45 p.m.
Entertainment Hardware: What's Next
3:15-4:30 p.m.
The Next Motherlode in the Game Market: Networked Multiplayer Games?

RETAIL, MARKETING AND DISTRIBUTION: PLAYING TO WIN

Thursday, May 16
10:30-11:45 a.m.
Exclusive Distribution Issues
1:30-2:45 p.m.
Promoting Your Product: How to Make the Most of Your Advertising and Retail Dollars
3:15-4:30 p.m.
It Can't Be Bought If It Ain't On the Shelf—Distribution in a Competitive Market

Friday, May 17
10:30-11:45 a.m.
Market Demographics: That Was Then, This Is Now
1:30-2:45 p.m.
Boom in a Box: Packaging the Multimedia Explosion
3:15-4:30 p.m.
Try It, You'll Like It: How to Launch a New Entertainment

THE CREATIVE TEAM: TECHNOLOGY AND CONTENT

Thursday, May 16
10:30-11:45 a.m.
Elements of Good Game Play...Beyond Technology
1:30-2:45 p.m.
Cool Components to Create Hot Multimedia Titles
3:15-4:30 p.m.

(Continued on page 58)

RETAILERS SEEK PACKAGING UNITY

(Continued from page 57)

the CD "long box" some years ago.

Wearing several hats, Bob Schneider is executive VP of Amarillo, Texas-based Anderson Merchandisers, sister distribution company of

"Fixtures in music and video stores are geared for uniform packages, and multimedia publishers have to get the message that their need for more 'tonnage' is directly related to more product being displayed in smaller boxes. Instead of 'selling from the shelf,' what they're now spending on packaging can go into advertising."

—Bob Schneider, Anderson Merchandisers

Hastings Books, Records & Video. He also is current NARM treasurer and a long-time member of the joint NARM and VSDA Operations Committee that deals with packaging and bar coding, among other key topics.

"The way the industry has addressed the DVD question is a good example of looking at a potential high-volume new format for sell-through," Schneider observes. "The DVD-pack-

aging task force involved record, video and multimedia distributors; fixture companies; and retailers from all channels, such as Best Buy, Blockbuster, Tower Records & Video, Price/Costco and Suncoast. At Anderson's, we had packaging meetings with the 'big six' distributors as well.

"The decision to go with a DVD package that was the same width and thickness of a CD jewel box but a bit higher was based on the usability of the same fixture 'footprint' in most stores to provide more breadth for the consumer. In high-volume stores, both mass-merchant and mall locations, space is very important, as the key barometer is 'sales dollars per square foot.'

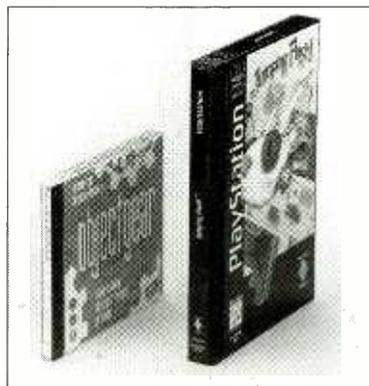
"Even a Wal-Mart feels you can't expose as much multimedia product to the consumer with the massive amount of space required by the typical 'air box' today. All retailers would appreciate some harmony on package size, with perhaps a short-term run in an oversize box for new releases, then a shift to a smaller package to maintain vital inventory. Multimedia software developers also have to rethink their mostly 'no return' policy, if they want more exposure in more retail channels."

SMALL IS BEAUTIFUL AND PROFITABLE

Another factor noted by Schneider is the shift of more big customers to new sorting systems at major distribution centers, with certain limitations as to package size.

"One of the most popular systems

now in use requires uniformity of width and height to go through sortation, with a tremendous efficiency of scale and significant cost savings," Schneider says. "Fixtures in music and video stores are geared for uniform packages, and multimedia publishers have to get the message that their



Size wars: jewel box vs. PlayStation package

need for more 'tonnage' is directly related to more product displayed in smaller boxes. Instead of 'selling from the shelf,' what they're now spending on packaging can go into advertising, to let the consumer know what products are available."

His comments are endorsed by J&R's Vovsi, whose operation debuted a 10,000-square-foot computer software superstore last fall.

"Basically, we would like a smaller package," she says, "as the 'air box' has limited the amount we can put on dis-

play, with only one facing of each SKU on our shelves now. We also feel that an exciting new music-based format like the ECD needs a package that will differentiate it from the audio CD, as we see a lot of potential sales in the music department. Consumers need to 'see' the added value of the multimedia aspects of an ECD.

"The easier it is for customers to discover the type of product by looking at the package, the easier it is for them to shop," she adds. "But the package should be uniform in its ability to be merchandised in a retail environment. In New York City, where space is a vital issue, that's why we like the jewel box-width package."

At Trans World Entertainment, headquartered in Albany, N.Y., multimedia buyer Barry McCabe offers an observation on "perceived value." The company operates over 500 Record Town, Music World, Saturday Matinee and Coconuts Music & Movies locations, plus two F.Y.E. superstores, and in a joint venture with Tandy supplies music and video software to some two dozen Incredible Universe megastores.

In ongoing tests of multimedia formats at some 20 stores, "with a few racks of budget stuff from Softkey and others, the jewel-box program is OK for incidental sales, but for retail-box product, it's the perception of value," McCabe says. "Customers see a markdown on a larger box and feel they're getting more for their money than for the same title in a jewel case. The fact

(Continued on page 62)

SCHEDULE OF EVENTS

(Continued from page 57)

The High Cost of Product Development

Friday, May 17

10:30-11:45 a.m.

Creating Games for Grown-Ups

1:30-2:45 p.m.

Children's Education Software

3:15-4:30 p.m.

3D: Where Does It Stand?

FINANCE, BUSINESS & LAW: THE RULES OF THE GAME

Thursday, May 16

10:30-11:45 a.m.

They've Got The Money. How Do You Get It? Raising Capital in the New Media Industry

1:30-2:45 p.m.

Winning the Consumer Software War

3:15-5:00 p.m.

Mock Rights Negotiation

Friday, May 17

10:30-11:45 a.m.

Intellectual Property Issues: Combating Piracy at Home and Abroad

1:30-2:45 p.m.

Entertainment and Marketing Online: How They Make It Work

3:15-4:30 p.m.

New Trends In Interactive Entertainment Licensing

E3 CONVENTION

(Continued from page 57)

sold off the rights to its 64-bit successor to the 3DO Multiplayer to Matsushita (parent company of Panasonic, which was a manufacturer of 3DO in the U.S.). As a result, it is rumored that Panasonic will create an advanced gaming machine that merges the fast-processing speed of M2 with DVD-ROM technology. No specifics were available at press time, but a spokeswoman for Panasonic did not rule out such an announcement at this year's E3 show.

LONG HYPES AND HUSH-HUSH

Nintendo is expected to grab headlines with the formal unveiling of its long-hyped Nintendo 64 set-top cartridge game system, which will be previewed for the first time in the U.S. at the show.

Nintendo is keeping notoriously hush-hush about the marketing of the 64-bit game system, which was formerly known as "Ultra 64." The Nintendo 64, which will retail for under \$250, is expected to debut in U.S. stores Sept. 30.

Although Nintendo has missed its original ship date of April, the company has already started to tease diehard gamers with carefully placed advertisements for the forthcoming system that are appearing in select gaming publications. The ads tease consumers that the Nintendo 64 will be "worth the wait."

Nintendo 64's most distinct difference from its "next generation" game-machine competitors is that it uses game cartridges, rather than CD-ROMs, for its software. Some

observers in the video-game industry have criticized Nintendo's decision to bypass the cost-efficient CD-ROM format, since cartridges are more expensive to manufacture—a cost that will inevitably be passed on to consumers.

However, during a recent trade show in Japan, Nintendo Co., Ltd. president Hiroshi Yamauchi defended the decision to develop a cartridge-based system.

"Many of you feel that CD-ROM is the call of the day," said Yamauchi. "But look at the latest buzzword in the computer world—plug-and-play—which is nothing but [Nintendo] culture... Customers [think] having no loading time is a great advantage. More importantly, by using [cartridges], other chips can later be incorporated into the cartridge, which allows Nintendo to offer new game opportunities to game developers."

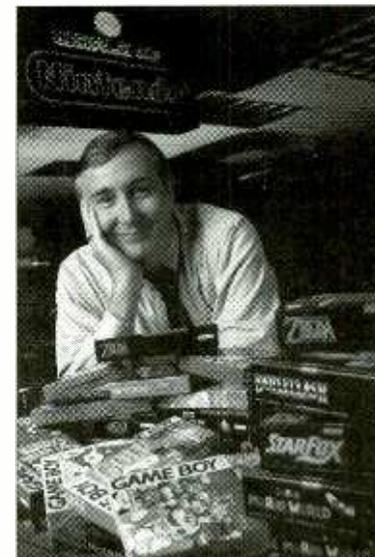
Nintendo does plan to release an add-on writable magnetic-disk accessory for the Nintendo 64 in 1997. New games will be created to take advantage of the expanded storage capacity of the add-on device, including a likely 64-bit version of Nintendo's popular "Legend Of Zelda" series.

"STAR WARS" SPIN-OFFS

Among the prospective "killer app" cartridge titles that are expected to show off the machine's processing power are "Super Mario 64" and

"Super Mario Kart," which are new installments of the popular Mario platform series, as well as 64-bit translations of the coin-ops "Killer Instinct" and "Cruisin' USA."

In addition, LucasArts is readying



Nintendo's Lincoln says his firm is "discussing" Internet access add-ons.

the Nintendo-exclusive title "Star Wars: Shadows Of The Empire," a spin-off of the popular theatrical sci-fi trilogy which takes place between the plot developments of "The Empire Strikes Back" and "Return Of The Jedi."

(Continued on page 60)

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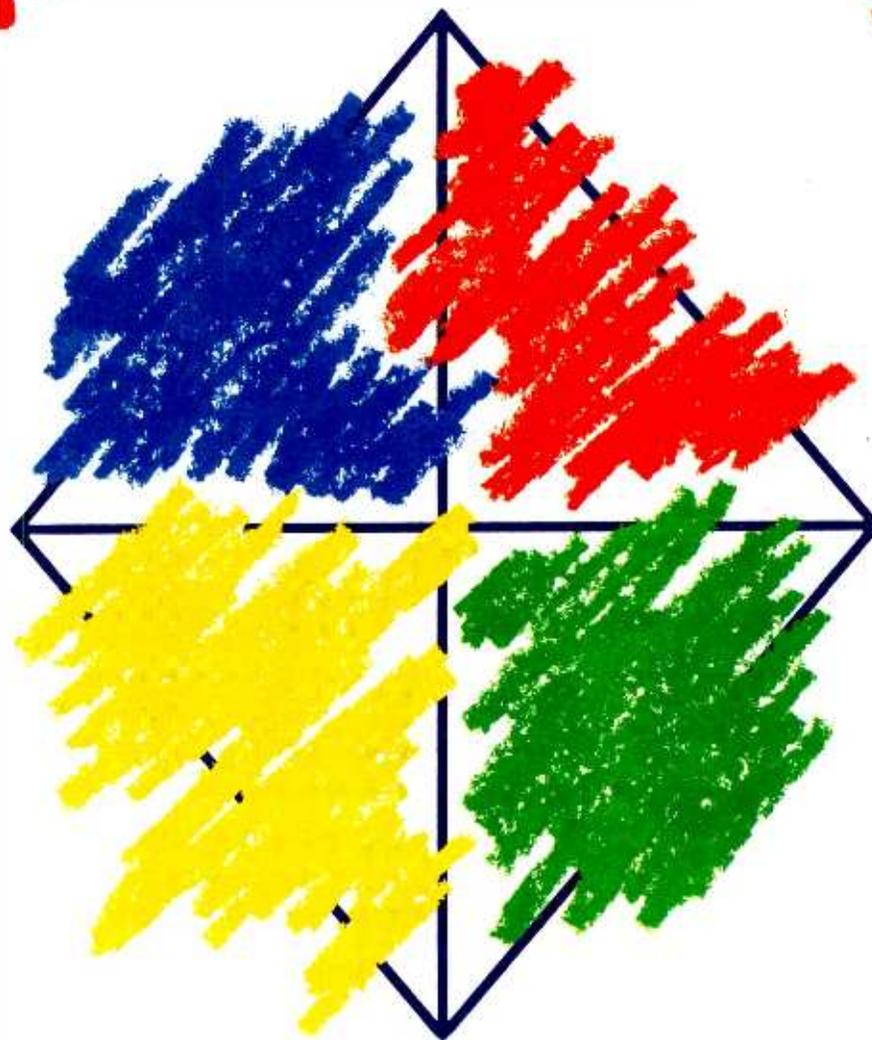
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PACKAGERS OPEN MULTIMEDIA BOX

(Continued from page 57)

in money that is being put into packaging. Software publishers are said to be concerned that packaging—their one source of advertising—may be cut down in the same way the record industry had to face the discontinuation of the long box.” Although AGI makes many different kinds of boxes, its Digipak, which is

are so many unique things you can do with a basic box to make it different.” One of Warner’s most popular packages is the FLP storage case, which is available in either four or six-panel versions, with or without a pocket; it has a flip-top, which offers space for product information and graphic design.

MORE FACINGS AND WIDER SPINES

Ames’ Traynor notes that “Publishers are becoming more creative in terms of displays and spinner rackers. These are important in a market that needs to downsize packaging. Traditional book-size packages are getting more popular.”

Book-size boxes with extra panels featuring screen shots are said to often be the most provocative. Ames recently introduced the CD-2 Case, which combines printed SBS board with a clear plastic tray to “achieve all the benefits of the plastic jewel case with more facings at a lower cost,” says Traynor. CDs can be auto-inserted and the tray mechanically attached to the paperboard cover. A wider spine for graphics or text, one or two rosettes and booklet pockets provide multiple options for publishers. Another new product from Ames is the CD Book Pak, which is 5 5/8 in. wide and 8 1/2 in. high. The company describes the product as an answer to “size standardization across product lines.” Multiple configurations are possible by incorporating various tray, cover and pocket options. One and two-CD rosettes are available, and a built-in pocket allows inclusion of a booklet,

manual or promotional literature. A window that allows the CD to show through is also an option.

ALTERNATIVE JEWEL BOX

Queens Group also has a complete line of products for multimedia packaging—retail folding cartons, quick-sleeves, mailers, booklets, folders and tray cards and promotional print materials. The company’s best-known design, however, is the Q-Pack System, an alternative to the jewel box. The PlayStation version of the Q-Pack was created exclusively for Sony’s CD-ROM-based video game. Advantages of the plastic and paperboard package include its ability to load booklets and discs on existing automated equipment; four panels of retained top-surface multi-color graphics for clearer, more dramatic and permanent product identity at point-of-sale, plus greater durability

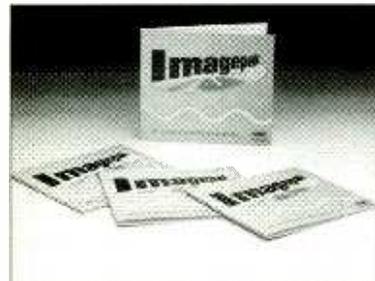
tion of spot colors,” he adds.

In addition to different box types, packaging companies are emphasizing holograms foil stamping and dif-

incorporates all of the standards outlined by VSDA. With a VHS cassette height and CD width, the Trac Pac also has a 5/8 in. spine. Featuring printable areas on the front, back and spine, the package has 70% more printable surface than jewel boxes. A patented external locking device also allows for complete visibility of all printing graphics and text—with a magnetic decoupler to speed checkout time. The DVD will slide out in a tray from the bottom. Limited production of this package began in February, and full production should be under way by early summer.

MORE GRAPHICS, LESS GLUE

From Warner comes the DVD Packaging System, which is based on the FLP CD design, but is nearly twice the height of traditional CD case options. The larger, waste-free package is intended to provide space for graphics. Printed covers can be shipped to the replication facility. Automatic equipment affixes the covers to plastic trays outfitted with click-closure spines molded into the top and bottom of the tray. No glue is used in the package’s manufacture, which allows easy disassembly. Trays



Room for graphics: Univenture's Image Pak

an all-paperboard package that started out as a longbox alternative, has remained a popular choice for software publishers because it can be made in any size and shape and publishers can also add booklets, posters or cards to it.

Ken Roush, president of Calumet Carton Co., South Holland, Illinois, thinks a revolt is likely, noting, “There is already a push from retailers for shorter and thinner packages.”

“We encourage our customers to choose a package that is simple and will fit racks the retailer has,” says Sandra Olson, director of marketing services for Warner Media Services (formerly Ivy Hill), New York. “There



Among AGI offerings, Digipak remains popular.

ferent inking styles to accentuate a product. For instance, Shorewood’s newest inking system—called Arcylac—is said to transcend traditional offset printing and metallics. Rosenblum says, “Two or three major companies are already using it.”

TWO DIRECTIONS FOR DVD

Although everything from sleeves to multi-panel boxes currently adorn shelves, a new product is about to be unleashed: DVD. Unlike its multimedia counterpart, DVD is likely to have a standardized package, or at least a standardized size. Earlier this year, the Video Software Dealers Association’s DVD Packaging Task Force released final recommendations; although these recommendations are suggested only as voluntary guidelines, most packaging companies intend to comply. Video buyers are accustomed to a one-size, familiar package, and Hollywood studios want their products to be easily recognizable and to remain familiar.

For DVD applications, there are two packages vying for the spotlight. The first to have been introduced is the Track Pac from Clear-Vu Products, Westbury, N.Y. This package



Clear-Vu's Trac Pac DVD system

can then be returned to inventory for reuse and covers reclaimed for recycling.

Queens Group’s Augusta says the Q-Pack is a likely package to be marketed for DVD as well. “It already has built-in advantages for replicators, such as cost-efficient automated loading,” he notes.



Warner's FLP-based DVD packaging

due to the use of high-impact polystyrene and recessed label surfaces to minimize scuffing.

Calumet Carton will also work with customers to create the perfect package. In addition to custom designs, Calumet offers its Stayflats and Stayflats Plus envelopes, but also emphasizes its Micro-Corr Packaging, which features offset printing on E-flute boxes. According to Calumet’s Roush, his is the only company that offers this type of packaging, because E-Flute boxes are so thick and difficult to run. However, these boxes are quite sturdy and therefore very desirable for software publishers who need their product protected. And, according to Roush, the process is cost-effective for both E-Flute and F-Flute packaging. “All Micro-Corr packaging offers four-color process printing plus a spot color and coating or combina-

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E3 CONVENTION

(Continued from page 58)

Some of the set-top game systems may also serve as cheap Internet access providers in the coming months. Look for Sega to announce its plans to ship an Internet add-on device for its Saturn game system. The device, which will retail for approximately \$450, could make its U.S. debut by the end of 1996.

Saturn owners who purchase the Internet upgrade will receive a 14.4 Kbps modem, browser, Internet startup kit and SegaSoft game bundle. When this is added to the \$249 street price of the basic Sega Saturn system, an Internet user would have to pay about \$700 to get online.

PLAYSTATION AND PIPPIN

Sony is developing its own low-cost Internet access machine and, possibly, an add-on for its PlayStation. In addition, many industry insiders speculate that Nintendo is developing an Internet access add-on for its Nintendo 64 game system.

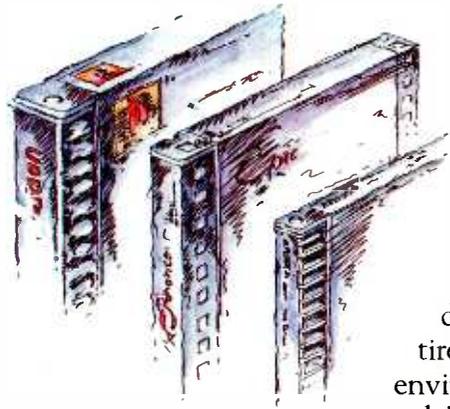
Nintendo is rumored to be partnering with Netscape for the as-yet-to-be-announced Internet add-on project. Nintendo of America chairman Howard Lincoln recently told reporters that Nintendo is in “continuing discussions” with Netscape executive Jim Clark about such an alliance. Nintendo first teamed with Clark when he was a chairman for Silicon Graphics, which co-designed the game system.

Another high-profile new hardware entry is Apple’s Pippin format, which aims to bring both multimedia and Internet applications to the television set. Bandai Digital Entertainment Corporation, which is marketing the new hardware in Japan under the brand name Atmark, is selling the unit for the U.S. equivalent of about \$650. Although the date of its U.S. availability has not yet been announced, it is expected to hit retail here in the coming months at an even lower price.

The Improbable Saga of the Q-Pack®

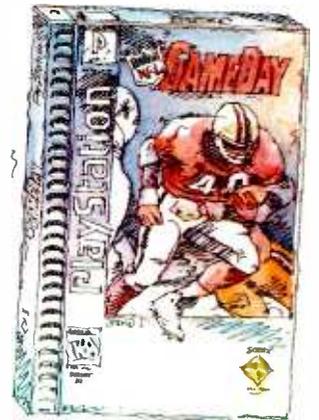
“So it’s a little late...”

But it’s already a success in the marketplace, and it’s on the cutting edge of CD packaging.



We make no bones about it: creating and producing the Q-Pack drove us all nearly to the edge. And why not? Just look at all the people we had to please:

The Q-Pack had to have the graphic potential to get the designers, marketers and artists excited. • The Q-Pack had to perform better than the standard jewel box – and load automatically on manufacturers’ current high-speed equipment. • The Q-Pack had to fit merchandisers’ existing store fixtures, accommodate invisible EAS security measures, and have strong shelf presence to boot. • Not to mention consumers: the Q-Pack had to meet their demands for a package that was attractive and easy to open. They were sick and tired of jewel boxes that cracked and broke easily. • And, oh yes, let’s not forget the environmentalists (including all of us), who insisted that the Q-Pack put a disc in people’s hands in the simplest manner possible – using only 65% of the plastic required for a same size jewel box.



So we’re now older, grayer, and hopefully wiser - and we consume all the latest antacids. But our Q-Pack is, in fact, a reality. And it’s a tremendous improvement in disc packaging for all kinds of CDs: audio, CD-ROM, DVD, and anything else coming down the line.

Our first opportunity: develop a super-size Q-Pack for Sony PlayStation™ video game software. The Sony PlayStation, as we all know, was a blockbuster hit, and the Q-Pack for PlayStation proved to be an outstanding performer – completely compatible with pre-existing loading automation. Naturally, working so intensely on this priority project slowed the development of our standard-size Q-Pack. That, and the normal teething problems that go along with any new product and its associated machinery, is why it’s been a little late getting to market. Well, the standard version of the Q-Pack has arrived, and it’s ready to roll. And we thought we’d give you some specifics:



First, for the tech-minded among you, the Q-Pack:

- Loads disc and booklet on the manufacturers’ existing equipment.
- Features four panels of retained package graphics.
- Is made of trouble-free, high-impact styrene, eliminating the snapped hinges, cracking and splintering that are common with jewel boxes made of crystal styrene.
- Uses only 65% of the plastic in a standard jewel box, which reduces shipping and handling costs, and respects the environment as well.
- Is far more durable than

other alternative packages; also, its full plastic surround protects the edges in open and closed positions. • Integrates top spine product identity making cumbersome and costly add-ons unnecessary. • Allows for in-line application of a totally concealed EAS tag.

For the legal-minded among you:

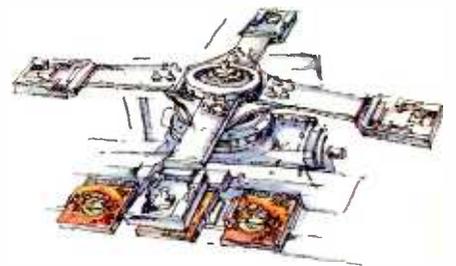
- The Q-Pack Packaging System has been awarded U.S. Patent # 5,284,242. Several other patents pending.

And, finally, for the awards-minded among you:

- The Q-Pack won a Bronze 1994 Industrial Design Excellence Award from IDSA/Business Week.

On the right, by the way, we couldn’t resist showing you our newest Q-Pack, this time for DVD, complete with a “retro-film” look. People are talking about it and you’ll be seeing more of it soon.

The Q-Pack System. It eliminates the hassles and drawbacks of previous systems. It’s here now and ready to go in an expanding variety of sizes and designs. And we’re ready to help you get started. Just call Linda Lombri at 718.457.7700 for more information, a sample, a brochure, or even a presentation if our enthusiasm is catching.



Queens Group, Inc.

1,068 people who have created the best disc packaging system in the world.

RETAILERS SEEK UNITY

(Continued from page 58)

that Sony floated a trial balloon at Toy Fair on a shift from its current PlayStation package to a jewel case had a lot of gaming retailers very nervous. The smaller the package, the larger the shrinkage problem for a \$50 to \$60 game, even though we use EAS tags in all our software."

POWER-RANGER CLAMSHELLS

While most retailers acknowledge it will take a meeting of minds by major multimedia developers like Microsoft and Broderbund Software to agree on a smaller package, there are some positive signs from other companies.

One example is the DVD package evolution, involving input from WEA Media Services/Ivy Hill (which has offered to license its new package), Queens Group and Shorewood Packaging, among others (see separate story).

"Basically, we would like a smaller package, as the 'air box' has limited the amount we can put on display, with only one facing of each SKU on our shelves now. We also feel that an exciting new music-based format like the ECD needs a package that will differentiate it from the audio CD, as we see a lot of potential sales in the music department. Consumers need to 'see' the added value of the multimedia aspects of an ECD."

—Sue Vousi, J&R Music World

Elsewhere, Saban Entertainment is one of the first multimedia publishers to pass along the cost savings from an innovative new package to retailers and consumers.

As the creator and licensor of 14 syndicated and network children's-TV series and their characters, topped by the Mighty Morphin Power Rangers (MMPR), Saban worked with both Future Media and Multimedia Publishing & Packaging on a new box to introduce its five-title MMPR Power-Active Learning series earlier this year. Saban's Dave Koch, VP, Interactive, set the basic design criteria for the two packaging firms. The result was a CD jewel box-width by VHS-height by 1-inch-depth vinyl clamshell package. It assembles quickly with drop-in elements (100,000 per 24-hour day with two rotating shifts) and opens easily with a new "spider" hub for simple CD-ROM removal by a child. Saban initially shipped more than 500,000 units (four at \$19.95, one at \$29.95 suggested retail price), about 200,000 of them in 48-unit prepacks that became effective floor displays, Koch notes.

Saban's package is being made available to other multimedia publishers, and it will take more creative approaches like this to bring some order from the chaos of today's multimedia packaging situation.



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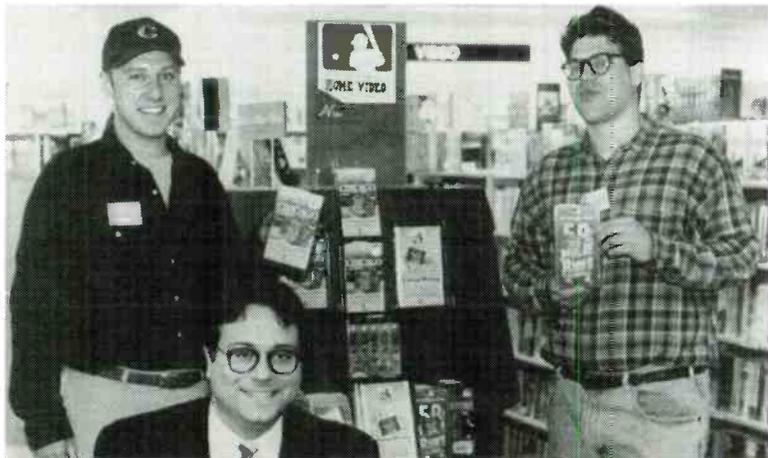
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Tape-Measure Shot. Orion Home Video and 100 Borders Books & Music stores across the U.S. have teamed up to promote the Major League Baseball Home Video line as the season gets under way. Titles will be tailored to local markets, so expect to find large quantities of heavy-hitting Cubs and White Sox cassettes in Chicago, where Orion central region sales manager Michael Gertz, center, posed with two Borders employees, Eric Bogner, left, and Ben Horberg.

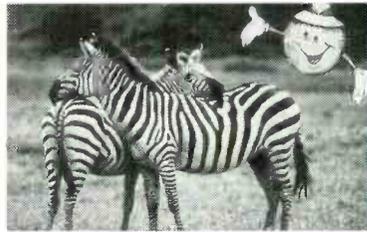
Direct Response Shines On TV Video Proves To Be Ideal Mate For Medium

BY TRUDI MILLER ROSENBLUM

NEW YORK—Even though direct response doesn't let consumers handle the product they're about to buy, the TV medium is increasingly becoming the conduit for home video. More and more vendors are using television ads to sell prerecorded cassettes, employing sophisticated strategies that generate revenues well beyond their cost.

"The numbers that you can get are huge if [a title] takes off," says Bob Dodd, executive creative director of Time Life Video, which sells millions of units via direct response. In his view—and he's not alone—TV has clout that direct mail can't match.

Dodd adds, "It's a very nimble medium. You can go from, 'Gee, I wonder if we



Sale of a different stripe: National Geographic tries direct response with its "Really Wild Animals" series.

made a commercial...?" to actually selling it on the air and making money with it a hell of a lot faster than direct mail, and significantly faster than print advertising, just because of the logistics."

Indeed, producer Peter Vogt of Houston-based Videia says he has been able to turn around a direct-response spot in as few as 11 days, from the time the client approaches him to the time it airs. "That's the fastest," he adds. "A comfortable schedule would be a month."

And it's easy to see whether a direct-response spot is working. Direct-response marketers carefully calculate the components of a cost-per-order equation: the ratio of retail price vs. the cost of manufacturing the product; the projected upsell conversion (customers who, while calling in an order, are persuaded to buy an additional item at a discount); the cost of making the upsell items; the percentage of credit card vs. prepaid orders; and, perhaps most important, the number of orders.

Vendors are adamant that direct response does not compete with retail, citing a study conducted by infomercial research firm Jordan Whitney Inc. The study's results showed that a direct-

response title that sells well typically goes on to move 10 times as many cassettes in stores.

The reasons are manifold: Many people don't like to order from TV ads; they may be reluctant to give out their credit-card number; or they don't make the phone call. But, when viewers see the same product in a store, they recall the ad; thus, the retailer benefits from the direct-response spot, proponents say.

In recent years, direct response has begun to be used for specialty product that has little chance for retail success. Multicassette sets of fondly remembered TV series are currently an ideal mate for direct response.

Direct response fits the equation, direct-response experts say, because viewers already know the programs. Thus, it's easy to get them interested. Equally important, most video stores either don't have room for the series or, if they do, carry only a couple of episodes—frustrating nostalgic buyers who want it all, but not all at once.

Experts say few people would spend hundreds of dollars at one time to buy a full collection of "Lost In Space." However, continuity sales permit the purchase of the first episode for \$4.95 or \$9.95 and subsequent cassettes, shipped automatically unless told otherwise, for \$14.95 or \$19.95.

Columbia House first tried this strategy in 1985 with "I Love Lucy." In 1992, Time Life Video began driving strong sales for "Little House On The Prairie" with possibly the longest-running direct-response spot in the industry's history. Since then, Columbia House has added "Lost In Space," "All In The Family,"

(Continued on next page)

Take A Number: More Companies Get In Line With DVD Packaging

LOTS OF BOXES: One of the nice things about journalism is the opportunity it provides for on-the-job training. You learn as, or after, you write. In our case, we need look no further than two recent columns on DVD packaging (Picture This, Billboard, April 20 and 27). Three companies, previously unknown to us, sprang forth with descriptions of what they were doing to capture a chunk of DVD business, if and when it develops. We'll take them in order of arrival.

First up is the Laserfile box, built to conform with Video Software Dealers Assn. specs: 1/2 inch by 5 7/8 inches by 7 7/8 inches. Laserfile, from Reynard CVC in Englewood, N.J., originally was created as a new, improved CD jewel box. It's still trying for a place in the sun, but, in the meantime, Reynard hopes to exploit DVD and CD-ROM—and perhaps increase CD awareness simultaneously.

The three format applications use the same basic approach: a tray holding the disc slides out of an all-plastic case. What if the tray emerges upside down? No problem, says Reynard national sales manager **Andria McClellan**, since the half-exposed disc is held in place by two grips. The user bends the hinged tray downward, grasps the disc at the edges, and removes it.

Like every packaging aspirant, Reynard is courting the studios. And like the others, Reynard has found that despite good Hollywood reviews, "nobody will make a full commitment," says McClellan—no surprise if you consider that Warner Home Video remains the only major to have committed titles to the fall DVD launch. Warner's first boxes are coming from Warner Media Services.

McClellan touts some of the things Hollywood likes about Laserfile, such as the polystyrene construction, the ability to promote the title on three spines, and a roomy interior that can hold a 32-page booklet. The point man in LaLa Land is Reynard executive **Mike Dubelko**, who recently joined the company after a lengthy stint with TV producer Stephen Cannell Productions. He has the connections that can open DVD doors.

Also in the chase is Queens Group in Long Island City, N.Y., which is offering studios the Q-Pack, the latest version of a package first conceived for CDs. The DVD box arrived late last year, according to executive VP **Richard Roth**. Initially, it came in two sizes: a CD jewel box and a package essentially designed for the Sony PlayStation.

Later, on the advice of the VSDA, Queens Group adjusted the size, making it thinner, and sent the new package to the association's DVD packaging committee for review. Roth

writes, "These have been circulated to a number of potential customers and the reaction to the package has been uniformly favorable in comparison to the two packages covered in your column[s]," referring to Warner Media's FLP design and Clear-Vu's Trac Pac.

Roth says Queens Group has met with Sony and others to discuss DVD potential. "Assessed in the light of the VSDA criteria, all feel that to date our package offers the best solution," Roth continues. "Final costs will, of course, affect any buying decisions but, in view of the fact that this is a version of a package several million of which have been produced since September, it is clearly worthy of serious consideration."

Queens Group was kind enough to send us four samples of the PlayStation version, which appears to differ markedly from a photo of the later DVD edition. The PlayStation box has a hinged cover that opens like a book; inside is a rosette on which the disc is mounted.

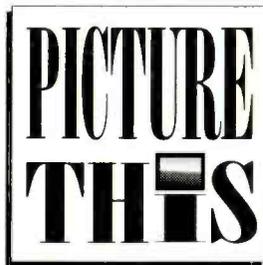
Roth took note of a "very positive" response when **Scott Bartlett** of Sony Disc Manufacturing displayed Q-Pack at a recent DVD forum. Bartlett, says Roth, is coordinating Sony's efforts to bring DVD to market.

Finally—or at least until more aspirants contact us—there is disCover from **Allen Schluger** in New York. He is countering the trend toward plastic with an "environmentally friendly" all-paperboard CD design that will be manufactured to a height of 7 7/8 inches to conform to DVD specifications. We had not seen a sample at deadline, although Schluger has said that he expected to have 5,000 boxes by the end of April.

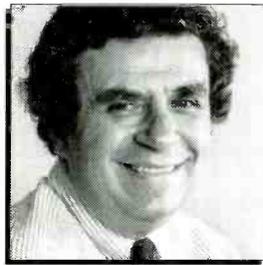
NO SHOW: GoodTimes Home Video won't be exhibiting at the VSDA convention, July 10-13 in Los Angeles. You can blame the venue for the company's first no-show in many years. "There's too much focus on the studio backlots," says GoodTimes senior VP **Jeff Baker**. "It's a showbiz kind of event, and we can't compete effectively."

What Baker means is that GoodTimes doesn't have access to the big-name talent that would draw attendees to its booth during the day or keep them from the backlot parties dominating the activities during the evening. Other independents beware: "The studios will cannibalize" the convention, Baker maintains.

GoodTimes got skittish about VSDA last year in Dallas, which was a bummer for the majors as well. For 1996, GoodTimes is limiting L.A. participation to off-the-floor meetings. As the studios—which have been in the same hotels—would acknowledge, that's where the buying action is.



by Seth Goldstein



Ambrose's Silicon Valley Titles Are A Nerd's Dream Come True

BY SETH GOLDSTEIN

NEW YORK—Bill Gates' power in home video will be tested next month when Ambrose Video Publishing releases a three-part series called "Triumph Of The Nerds."

Gates, Apple co-founder Steve Jobs, and other powers that be in Silicon Valley are featured in a 2 1/2-hour documentary offering their perspectives on the personal computer and how it came to rule the world. Nerds no longer; "Triumph" will present the rise of the technological elite in a June 12 PBS telecast, one month after Ambrose Video ships the title, which is priced at \$49.95 for the gift box and \$19.95 per cassette.

"The geeks have met the rich and famous," says William Ambrose, president of the New York company.

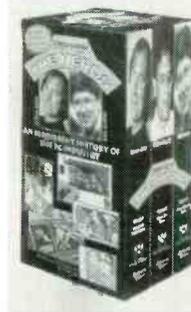
"Triumph" could be Ambrose's breakthrough release, provided the public's fascination with hi-tech gurus remains unsated. Ten-year-old Ambrose Video, which has annual sales of \$5 million-\$10 million, expects to sell 100,000 tapes during the first year, worth an estimated \$12 million wholesale.

"That's our goal for 1996," says Ambrose, who is counting on continued strong support by warehouse clubs. The

clubs have been enthusiastic, if surprising, backers of Ambrose Video's nontheatrical titles since the company began stocking retailers about five years ago.

Before then, libraries and schools were

Ambrose's biggest customers. However, those sales, although perennial and more profitable, are limited; Ambrose figures to sell public institutions 1,000 sets, or 3,000 cassettes, of "Triumph Of



The Nerds" at \$99.95 suggested list in the next 12 months.

"Triumph" will be building on a solid retail foundation constructed of sales of "Connections 2," "Legacy," and "The Body Atlas," among other PBS series. Ambrose won the rights for much of his catalog as part of a deal he struck with Time Inc. before leaving that company in the mid-'80s.

Time Life Films had earlier built a

(Continued on next page)

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					
1	2	5	SEVEN (R)	New Line Home Video Turner Home Entertainment 14361	Brad Pitt Morgan Freeman
2	1	8	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
3	3	7	BABE ◊ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
4	5	3	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
5	NEW ▶		WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
6	4	12	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
7	NEW ▶		THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
8	8	5	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
9	6	10	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
10	7	7	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
11	9	7	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
12	10	12	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
13	11	4	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
14	17	2	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
15	14	3	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
16	12	4	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
17	13	8	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
18	NEW ▶		THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
19	18	2	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
20	15	10	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR ◊	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
21	16	7	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
22	21	3	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
23	20	2	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
24	24	7	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
25	22	7	CLOCKERS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro
26	25	6	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
27	26	2	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
28	28	8	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
29	19	13	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
30	33	3	TERMINAL IMPACT (R)	New Line Home Video Turner Home Entertainment 3361	Frank Zagarino Bryan Genesse
31	29	7	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
32	27	5	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
33	23	17	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
34	NEW ▶		THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
35	30	5	MALLRATS (R)	MCA/Universal Home Video Uni Dist. Corp. 82619	Shannen Doherty Jeremy London
36	37	16	NINE MONTHS (PG-13)	FoxVideo 8924	Hugh Grant Julianne Moore
37	31	8	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
38	39	18	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
39	40	14	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217	Julia Roberts Dennis Quaid
40	32	15	WATERWORLD ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper

◆ 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 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

Sight & Sound Acquires U.S. Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—St. Louis-based distributor Sight & Sound has more than doubled its supermarket account base with the acquisition of U.S. Video.

The Denver-based rackjobber services more than 3,000 grocery stores across the country and, retaining its existing name, will operate as a wholly owned division of Sight & Sound.

"Between the two of us, we'll have 5,000 stores," says Sight & Sound president Larry DeVuono. "Their expertise in supermarkets is a tremendous value to us." DeVuono notes that prior to the acquisition, Sight & Sound had about

2,000 such accounts.

U.S. Video works exclusively in the supermarket trade and in sell-through,

Sight & Sound
DISTRIBUTORS
A Sound Disk Company

which is becoming increasingly important to chains seeking to create and take advantage of foot traffic.

The company will stay in Denver. Of U.S. Video's 35 employees, only three

were laid off as a result of the merger, according to COO Bob Perrine. The layoffs were in the company's financial department, which was folded into Sight & Sound's.

But, Perrine says, U.S. Video will hire additional staff as a result of the merger: "With the acquisition, we're bringing our customers the combination of a sell-through, rental, and multimedia company." U.S. Video's principal executives, including Perrine, VP of sales and marketing Dean Holzkamp, and VP of purchasing Lauren Naylor, will stay to oversee the expansion.

Perrine says it hasn't been determined if Sight & Sound's grocery business will be switched to U.S. Video. However, both companies will immediately join forces to increase their multimedia business in supermarkets.

"Quite a few of our accounts have asked for multimedia product," says Perrine. "We've tested some budget lines, but Sight & Sound has better product."

DuVuono says Sight & Sound recently created a multimedia division, which has grown to 10 full-time employees. Two of its top executives were recruited from Ingram Entertainment's multimedia unit. "You have to have the right buyers because only a few titles are viable, and you have to know what those are," he adds.

Although the multimedia business has been sagging more than growing as retailers continue to experiment with product, DuVuono maintains that Sight & Sound is bullish on the technology.

"Whether it's DVD or PC programming, you have to be in the business because we're emerging into a digital packaged-goods business," he says. "Disney has as many people working in their interactive division as they do in home video, and when they do something like that I take notice."

Much of the digital growth, he notes, will come from aging baby boomers who are used to digital formats or want to buy software for their children.

AMBROSE'S TITLES ARE A NERD'S DREAM

(Continued from preceding page)

library of theatrical and nontheatrical titles for the budding home market. However, management decided to fold the venture and essentially divided the library between Ambrose and another departing executive, Austin Furst, who used his portion to create the now-defunct Vestron Video.

"We really like Ambrose. It's good, clean product and well-packaged," says Steven Ades, president of Los Angeles-based distributor Fast Forward Marketing. "His line gets reorder after reorder. It's steady as she goes."

Ades thinks that the tapes about Silicon Valley, a "really hot" topic, should result in greater depth of copy in such chains as Suncoast Motion Picture and Tower Video, which focus on sell-through. Retail accounts for about 50% of Ambrose Video's revenues.

Ades adds that equally important is the fact that "this is the first time Bill has really gotten behind a title. He has spent some serious bucks. This could be something long-term."

The speed with which "Triumph" takes off in the next six weeks will determine whether Ambrose develops a spot TV campaign and an Internet home page. So far, Ambrose agrees that the auguries, not least of which is the 8-11 p.m. prime-time slot on PBS, are good.

Series that lack big viewership potential are generally spread over several nights, he notes. "The fact that they're stacking it means that the show will get reviewed. This could be the biggest public-television event of the season." Ambrose already has a sheaf of raves from the U.K. press following the Channel 4 presentation of "Triumph" in the U.K. last month.

Retailers might benefit from a book cross-promotion. "Triumph Of the Nerds" is based on "Accidental Empires" by Robert Cringely, editor of the "Notes From The Field" feature in trade publication Info World. Cringely, a PC celebrity in his own right, wrote and narrated the program; publisher HarperCollins, taking advantage of his heightened profile, is reissuing the book this spring.

All this activity, perhaps topped off by personal appearances, should come to a head at the Video Software Dealers Assn. convention in Los Angeles in July, where Ambrose hopes his exhibit will attract more than the usual attention devoted to nontheatrical vendors. Video stores haven't been significant customers, but, Ambrose says, "we hope they're going to be."

He isn't optimistic about getting into Blockbuster; however. "They're tough to crack when you're in nonfiction."

DIRECT RESPONSE SHINES ON TV

(Continued from preceding page)

"Soap," "The Twilight Zone," and "Star Trek: The Next Generation" to its roster of hit titles.

Children's videos—including Time Life's "Zoo Life," the Lyons Group's "Barney" series, and numerous construction titles—have become more prominent as direct response has taken root. Among the more recent arrivals is National Geographic's "Really Wild Animals" series, featuring the voice of Dudley Moore as an animated guide named Spin.

Videos are well-suited to direct response because their visual component is also their biggest selling point. "If you're selling home video, the footage is wonderful stuff or you wouldn't be selling it," Vogt says.

In creating a TV spot, he says, "I look through the tapes with an eye for scenes that will be effective. With a family entertainment [video] like 'Christy,' I'm looking for warm and fuzzy scenes. With Clint Eastwood, it's action scenes or famous lines of dialog.

"Ideally, you want scenes that will attract someone's attention, a strong sound cue or video cue—for example, my Clint Eastwood spot opens with the words

'Clint Eastwood' in flames."

Direct response enables vendors to jump-start a program that lacks consumer awareness by serving as a sales outlet and a form of advertising. FoxVideo's "Cops: Too Hot For TV" video was tested at direct response before going to retail and did so well that the street date has been pushed back, according to Mike Medico, president of New York-based E&M Advertising.

Medico says that "Men Are From Mars, Women Are From Venus" from Positive Response also made the cut. "People were offered the chance to buy the first volume for \$9.95 and additional volumes for \$19.95. There are 10 volumes altogether. It came out in 1995 and has been running for about nine months," he says. "It's doing so well that they're holding off putting it out at retail."

There are pitfalls, however. Costs are high: A typical ad budget is \$40,000-\$60,000, including spot production, media testing, telemarketing, and fulfillment. Direct marketers buy "remnant time," time that is left over after major advertisers have scheduled their ads, but those

minutes are becoming scarce and expensive, Medico says.

"You used to be able to buy advertising on CNN for \$1,000 a minute at the [direct-response] rate," he recalls. "Today, you can't even get the time on CNN, because it's become so popular with general advertising. Newer cable stations create new opportunities, but they've become so niche-oriented that you're not reaching a general audience anymore. So, now you need to more or less tailor product to the audience."

Also, viewers must be approached in the right way. For example, "Our original ad for 'Century Of Warfare' got a good response, but I felt we could get a more committed response by changing the psychology of the ad," says Time Life's Dodd. "The original ad had a little bit of 'white guilt' to it, a sense that war is pretty depressing. I realized that people who are into military history don't want to feel sad.

"I said, 'Let's make it more like CNN covering the Gulf War, more uplifting.' The new spot is still socially conscious, but rather than seeming sad, it focuses more on the theme that there was valor here. The response has been much more solid."

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

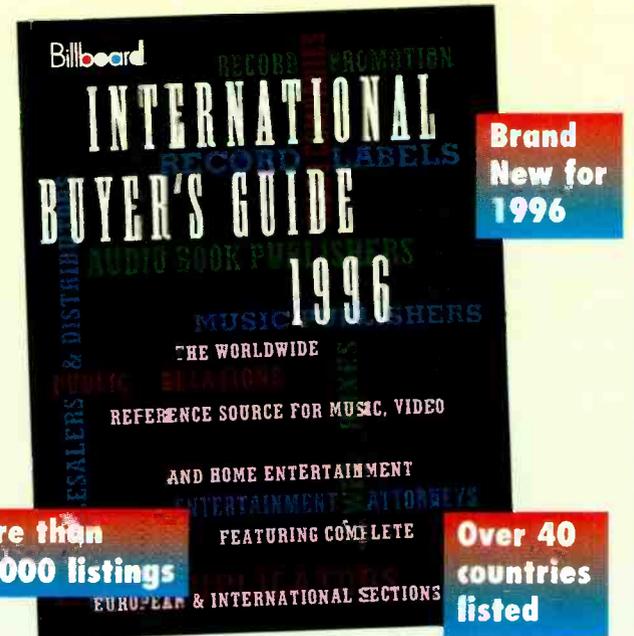
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	7	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
2	16	2	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
3	2	9	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
4	14	2	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
5	4	10	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
6	3	6	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
7	5	8	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
8	7	5	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
9	6	4	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
10	12	3	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
11	8	10	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
12	10	5	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
13	9	5	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
14	11	10	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
15	13	7	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
16	19	9	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
17	20	2	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	39.92
18	21	23	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
19	15	8	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
20	30	45	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
21	18	7	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
22	NEW ▶		WHEN THE PARTY'S OVER	Live Home Video 69042	Elizabeth Berridge Sandra Bullock	1992	R	14.98
23	24	16	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
24	29	4	THE WAY OF THE WIZARD	Mystic Fire Video 76360	Deepak Chopra	1996	NR	19.95
25	23	6	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
26	27	83	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
27	25	7	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
28	38	2	ROB ROY	MGM/UA Home Video Warner Home Video 905228	Liam Neeson Jessica Lange	1995	R	19.98
29	22	2	ROCKY	MGM/UA Home Video Warner Home Video 205712	Sylvester Stallone Talia Shire	1976	PG	9.98
30	17	10	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
31	NEW ▶		MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
32	RE-ENTRY		PENTHOUSE ON CAMPUS	Penthouse Video Warner/Vision Entertainment 50791-3	Various Artists	1996	NR	19.95
33	34	11	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
34	28	13	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	14.95
35	26	5	RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	9.98
36	NEW ▶		THE MAXX: THE ORIGINAL SERIES	MTV Music Television Sony Music Video	Animated	1996	NR	14.98
37	40	7	NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	14.95
38	NEW ▶		DON JUAN DEMARCO	New Line Home Video Turner Home Entertainment 4027	Johnny Depp Marlon Brando	1995	PG	19.98
39	33	2	BEAVIS & BUTT-HEAD: FEEL OUR PAIN	MTV Music Television Sony Music Video 49814	Animated	1996	NR	14.98
40	39	11	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Image Does DVD Software Deal With Thomson Electronics

DVD DISTRIBUTION: Image Entertainment will distribute DVD software to Thomson Consumer Electronics hardware dealers. Thomson's RCA accounts not in the software business will benefit from a "one-stop purchasing arrangement with Image," which "will inventory DVD software from all participating studios," says **Larry Pesce**, Thomson manager of DVD product management. "Tremendous excitement will be created when consumers see a variety of movies adjacent to the new DVD player at retail." Thomson says that its RCA DVD player will be available in late summer, with an optional retail price beginning at \$499.

LASER/DVD QUOTES: The Laser Disc Conference and Exhibition took place April 20-22 at the Sheraton Tara Hotel in Parsippany, N.J. Industry leaders discussed DVD and its possible impact on laserdisc in two seminars at the confab, which was hosted by U.S. Laser Video Distributors. Several laser industry leaders emphasized that they see laser and DVD existing side by side for a number of years.

Pioneer director of sales and marketing **Rick Buehler** said, "We're hearing from our retailers, especially the chains, that laserdisc is a profitable business for them. It's a wait-and-see situation on DVD for all of them. We don't know what DVD is all about yet, and we see a definite co-existence [between DVD and laser] for a long time, and we will continue to search out all possibilities in licensing of lasers."

Image senior VP of sales, marketing, and operations **David Borshell** added, "There hasn't been a better time [for Image's laser business] than now, and I've been with the company for 13 years. If any of the studios have any intention of slowing down the release schedule [of laser], then stop by and pick up my business card. Image will continue to license product for many years to come."

At the conference, Toshiba reiterated its intent to deliver the first DVD players in time for a fall launch, and Warner vowed that it will have DVD software ready at that time, at sell-through prices ranging from \$19.98 to \$24.98. Warner's **Tara Hubbard** revealed that "Executive Decision" will be released on VHS, laserdisc, and DVD.

DVD DISSENT: Even if first-generation DVD does succeed, what will happen when blue-laser high-definition TV

discs, with two to three times the resolution, are introduced, perhaps within five years? While surfing the alt.video.laserdisc UseNet group on the Internet, we ran across this provocative comment from **Robert Lundemo**: "With more and more disagreement among those supporting DVD, the launch may be in 1997, or even later. How long would this be from the launch of HDTV? Probably not long enough for DVD to reach a 'critical mass.'"

"With the HDTV format, the early adopters would no longer be satisfied with their standard resolution DVDs, and their new collection of films will become obsolete. A new DVD format will then probably be proposed, and once more, the consumer will have to upgrade both the player and the software. Does Hollywood really think it can sell people their favorite movies (which today they have on VHS or LD) two more times before the year 2000?"

TARANTINO, NIXON, WOO, CHAN: Image has a strong lineup for July and August that includes **Robert Rodriguez's** "From Dusk Till Dawn" with **Quentin Tarantino** and **George Clooney** (wide, \$39.99), a collector's edition of **Oliver Stone's** "Nixon" with **Anthony Hopkins** (wide, AC-3, extras, \$69.99), **John Woo's** "Broken Arrow" with **John Travolta** and **Christian Slater** (wide, THX, AC-3, \$39.98), the **Jackie Chan** action tale "Rumble In The Bronx" (wide, \$39.99), "Angels And Insects" (\$39.99), **Ridley Scott's** "White Squall" with **Jeff Bridges** (wide, AC-3, \$39.99), "Mr. Holland's Opus" with **Richard Dreyfuss** (wide, AC-3, \$39.99), "Four Rooms" with **Tim Roth** and four directors, including **Tarantino** and **Rodriguez** (wide, \$39.99), and **Ulu Grosbard's** "Georgia" with **Jennifer Jason Leigh** (wide, \$39.99).

MCA/UNIVERSAL bows **Terry Gilliam's** "12 Monkeys" (wide, \$39.98) on disc July 16, one week after the release of the pan-scan VHS version. The sci-fi thriller stars **Bruce Willis**, **Brad Pitt**, **Madeleine Stowe**, and **Christopher Plummer**. A Signature Collection special edition is due later this year.

APOLLO 13+: MCA/Universal will release its much-anticipated Signature Collection edition of "Apollo 13" (wide, THX, extras, \$99.98) July 16. Director **Ron Howard's** audio commentary will be on analog track one, and Apollo 13

LASER SCANS

by Chris McGowan

commander **Jim Lovell** and his wife, **Marilyn**, will be on analog two. The documentary "The Lost Moon" will be included. On June 18, MCA will launch its Signature Collection version of "Field Of Dreams" (wide, extras, \$89.98), with audio commentary from director **Phil Alden Robinson** and

director of photography **John Lindly**, plus a video scrapbook. Just out: "How To Make An American Quilt" (wide, THX, \$39.98), the **Rock Hudson** and **Doris Day** double feature "Lover Come Back"/"Send Me No Flowers" (wide, \$69.98), and westerns "The Appaloosa"/"My Name Is Nobody" (wide, \$69.98).

COLUMBIA TRISTAR will unveil **Ang Lee's** "Sense And Sensibility" with Oscar-winner **Emma Thompson** (wide, \$39.95), based on the **Jane Austen** novel, on June 25. Also due on that date: **Mel Brooks' "Dracula: Dead And Loving It"** (wide, \$39.95), with

Leslie Nielsen.

BRAZILIAN SOUNDS: Since this is my last column here, I feel it is my obligation to throw in a final shameless plug. In 1991, I co-authored "The Brazilian Sound: Samba, Bossa Nova And The Popular Music Of Brazil," which was published by Billboard Books (U.S.), Guinness Books (U.K.), and Hannibal Verlag (Austria). An updated and expanded "Brazilian Sound" will be published by Temple University Press in August 1997. Excerpts from the book are on view on the Internet's World Wide Web at (Continued on next page)

Billboard

FOR WEEK ENDING MAY 18, 1996

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mei Gibson Sophie Marceau	1995	R	49.98
2	2	5	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
3	NEW ▶		THE ARISTOCATS	Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
4	3	5	DESPERADO	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39.95
5	NEW ▶		WAITING TO EXHALE	FoxVideo Image Entertainment 0894685	Whitney Houston Angela Bassett	1995	R	39.98
6	NEW ▶		TO DIE FOR	Columbia TriStar Home Video 73436	Nicole Kidman Matt Dillon	1995	R	34.95
7	NEW ▶		THE BRIDGES OF MADISON COUNTY	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	39.98
8	NEW ▶		COPYCAT	Warner Home Video 14168	Holly Hunter Sigourney Weaver	1995	R	39.98
9	4	7	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
10	7	7	ASSASSINS	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	39.98
11	NEW ▶		CUTTHROAT ISLAND	Live Home Video Pioneer Entertainment (USA) L.P. 60228	Geena Davis Matthew Modine	1995	PG-13	44.98
12	5	7	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 42692	James Cromwell	1995	G	34.98
13	NEW ▶		THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Image Entertainment 7074	Animated	1977	G	29.99
14	12	3	CRUMB	Columbia TriStar Home Video 10696	Robert Crumb	1995	R	39.95
15	RE-ENTRY		AMADEUS	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	69.98
16	6	3	THE X FILES: PILOT/DEEP THROAT	FoxVideo Image Entertainment 893685	David Duchovny Gillian Anderson	1993	NR	29.98
17	11	3	A WALK IN THE CLOUDS	FoxVideo Image Entertainment 890085	Keanu Reeves Anthony Quinn	1995	PG-13	39.98
18	18	31	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
19	9	13	UNDER SIEGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
20	16	3	VAMPIRE IN BROOKLYN	Paramount Home Video Pioneer Entertainment (USA) L.P. 34759	Eddie Murphy Angela Bassett	1995	R	39.98
21	14	15	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
22	17	3	NEVER TALK TO STRANGERS	Columbia TriStar Home Video 11806	Rebecca DeMornay Antonio Banderas	1995	R	39.95
23	10	3	THE X FILES: CONDUIT/ICE	FoxVideo Image Entertainment 893885	David Duchovny Gillian Anderson	1993	NR	29.98
24	8	13	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
25	NEW ▶		SMOKE	Miramax Home Entertainment Image Entertainment 6315	William Hurt Harvey Keitel	1995	R	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	5	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
2	4	32	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	19.95
3	3	12	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
4	5	6	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
5	2	8	UNPLUGGED PolyGram Video 80063003825	Kiss	LF	19.95
6	6	64	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
7	8	10	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
8	9	47	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
9	11	24	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
10	13	113	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
11	7	123	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
12	10	7	LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF	19.98
13	15	9	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
14	12	27	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
15	16	46	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
16	14	26	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
17	19	20	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
18	22	79	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
19	18	76	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
20	17	80	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
21	25	22	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
22	21	30	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
23	NEW ▶		A NEW THING...EXPERIENCE THE FULLNESS Gospo Centric GCV2133	Full Gospel Baptist Fellowship Mass Choir	LF	19.98
24	28	40	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
25	RE-ENTRY		IN THE ROUND WarnerVision Entertainment 52051	Tracy Lawrence	LF	14.98
26	20	28	SUMMER CAMP WITH TRUCKS ● WarnerVision Entertainment 59009-3	Hootie & The Blowfish	LF	19.98
27	37	27	LIVE INTRUSION Americanvisuals American Recordings 3-38424	Slayer	LF	24.98
28	33	180	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
29	24	4	HE WILL COME Word Video 95229	Shirley Caesar	LF	19.95
30	30	17	JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
31	29	77	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
32	34	124	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
33	35	28	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
34	27	21	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
35	26	28	LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
36	32	70	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
37	23	3	MORE ABBA GOLD PolyGram Video 4400873813	Abba	LF	19.95
38	RE-ENTRY		THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
39	31	35	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
40	36	61	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98

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Manga Chopping Out Space On Store Shelves For Its Japanimation Releases

MARKETING MACHINE: It's never easy to sell videos that are out of the mainstream, but Japanese-animation supplier Manga Entertainment is convincing retailers that its product deserves a place on the shelf.

Manga's method of persuasion is local marketing efforts tied in with major retail chains, according to director of marketing **Mike Egan**.

"We come from the record business and are using music tactics to sell video," Egan says. "We're promotion maniacs."

Tower is one retailer that has gotten on Manga's promotional bandwagon. For the June 18 release of "Ghost In The Shell," Tower stores will conduct a consumer sweepstakes. Consumers who enter the contest can win an animation cel or a framed poster of the movie. Manga will also provide Tower with bag stuffers featuring peel-off stickers and licensed merchandise to use as consumer giveaways.

"Tower is really behind the title," says Egan, "and our PolyGram sales rep worked with them to put the promotion together." Manga titles are distributed by PolyGram Video.

The retailer is no stranger to Manga's marketing techniques. In a recent Los Angeles promotion, Tower tied in with Fatburger fast-food restaurants, which held special screenings of Manga releases.

Egan says the Chicago-based company has worked on similar promotions with Suncoast Motion Picture Co. and Trans World Entertainment stores. Manga also did more than 200 college-campus promotions in 1995 to publicize the videos.

In addition, titles are advertised on Manga's Internet World Wide Web site, at <http://www.manga.com/manga>. The

home page is linked to six other Japanimation-related Web sites in order to reach the core audience of young males.

Launched in 1994, Manga released its first Japanimation product in February 1995. The company is the domestic division of U.K.-based Manga Ltd., formed in 1991. The domestic division has approximately 40 titles in its catalog, with cumulative sales of more than 500,000 units, according to Egan. Manga's best-selling title, "Ninja Scroll," has sold more than 70,000 units since its release in 1995.

"Ghost In The Shell," co-produced by

priced at \$19.99.

"Miracles And Visions" aired on Fox March 31 and is produced by the same team that made "Alien Autopsy: Fact Or Fiction," which Vidmark released last fall. "Alien Autopsy" has sold more than 150,000 units, according to Vidmark senior VP of sell-through programming **Don Gold**.

"Miracles And Visions" explores the image of Christ on a tree in New England, the unexplainable sightings of a Georgia housewife who receives messages from the Virgin Mary, a religious statue that mysteriously weeps, and other spiritual events.

Gold says the two videos will launch the company's "fact-or-fiction franchise." Another two programs dealing with paranormal activity are scheduled to air on Fox later this year, followed by a Vidmark release.

"The idea is that Fox will air about four each year, and we'll bring it out on video 60 days after play date," Gold says. Vidmark has a deal with the program producers for distribution after TV airings.

Gold says "Alien Autopsy" is the company's most successful sell-through property to date, surpassing "The Ultimate Fighting Championship" series.

"Alien Autopsy" and "Miracles And Visions" should get a sales boost later this summer, when "Independence Day" arrives in theaters. The highly anticipated 20th Century Fox release, about the day aliens land on Earth, is expected to strike box-office gold this summer.

"Alien interest comes and goes," says Gold, "but I think people are going to rush to aliens again when 'Independence Day' comes out, just like they did with dinosaurs when 'Jurassic Park' came out."



Manga, is the first Japanese animated movie to take on a Western partner. The other producers are Kodansha and Bandai Visual.

The feature will have a limited theatrical release; it should play on 50 screens before the video streets. Since its screen debut in January, "Ghost In The Shell" has grossed nearly \$300,000. Manga will release "Ghost In The Shell" in a dubbed version priced at \$19.95 and subtitled at \$29.95.

MYSTICAL POWERS: Continuing its success in the not-from-this-world video genre, Vidmark Home Entertainment has acquired distribution rights to "Miracles And Visions: Fact Or Fiction."

The title will be released May 28,

LASER SCANS

(Continued from preceding page)

www.musicalbrazil.com.

GOLDWYN BARGAINS: Pioneer Entertainment is offering titles from its Goldwyn/Korda library at significantly reduced prices until May 31. "Wuthering Heights," "The Best Years Of Our Lives," and "The Bishop's Wife" are among the more than 40 venerable movies in the collection, which feature state-of-the-art transfers, restored soundtracks, and—in many cases—isolated musical tracks and extras. Most are being offered for retail prices of \$24.98 and \$29.98. The sale is taking place because Pioneer's contract with Goldwyn is coming to a close.

OVDA HONORS WISE: The Optical Video Disc Assn. (formerly the Laser Disc Assn.) honored director/producer Robert Wise with a Laser Beam Award in a ceremony held March 13 at the Arizona Biltmore in Phoenix. The producer/co-director of "West Side Story" and producer/director of "The Sound Of Music" was honored for his contributions to the laserdisc industry, including his involvement in several outstanding special editions, such as "The Sound Of Music," "The Day The Earth Stood Still," "Star," and a new

collector's edition of "West Side Story," due this fall. Director James Cameron, critic Leonard Maltin, Voyager Co., and Lucasfilm's THX division are among previous Laser Beam honorees.

ON THE NET: The OVDA Web site is up and running at www.ovda.org. It has FAQs (frequently asked questions) about laserdisc, as well as news; events; an OVDA member list; a laserdisc production guide for producers, editors, and engineers; and links to the Web pages of Image, Pioneer,

and the major video labels. There are also ballots for the fifth annual Consumer Laser Disc Awards contest (voting ends May 25), for which this reporter was on the nominating committee.

LASER SCANS MOVES: This is the last edition of this column that will appear in Billboard. Laser Scans will now be distributed online and through syndication. For more information, E-mail us at LaserScans@aol.com.

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LIFELINES

BIRTHS

Twins, Weston John and Liza Alexander, to **Jonathan and Liz Cain**, April 19 in Novato, Calif. Father is an Intersound Recording artist and writer/keyboardist for Journey.

Girl, Chloe Marie, to **Craig and Patti Rosen** May 8 in Los Angeles. Father is Billboard's Los Angeles bureau chief.

DEATHS

Patsy Montana, 87, of heart failure May 3 in San Jacinto, Calif. Montana was best known for her 1935 hit "I Want To Be A Cowboy's Sweetheart" and was nicknamed "the Yodeling Cowgirl." Born as

Ruby Rose Blevins in Jesseville, Ark., she began singing in California and later became a regular on "National Barn Dance" in Chicago and appeared on "Louisiana Hayride" in Shreveport, La. She had her own radio show, "Wake Up And Smile," on ABC. She released recordings on RCA, Columbia, Surf, Vocalion, Decca, and Starday. Survivors include her husband, Paul Rose, and two brothers.

Benn Ollman, 78, of a heart attack, April 10 aboard the Royal Princess cruise ship. Ollman was a writer and served as a Midwestern correspondent for Billboard from 1950 until the early '70s. He covered circuses, concerts, and music for the magazine, before signing on as a full-time editor at Floor Covering Weekly. He is survived by his wife, Shirley, and sons Richard, Arthur, and Barry.

Edward Gordon, 65, of complications from pancreatic surgery, April 19 in Evanston, Ill. He was the executive director of the Ravinia Festival from 1968 until his retirement in 1990, when he was named director emeritus. Gordon was also an acclaimed concert pianist who made his first solo appearance with the Chicago Symphony Orchestra when he was 8 years old. Recently, he returned to performing and served as a judge for major piano competitions including the Avery Fisher Artist Award Program and the Van Cliburn International Piano Competition. He is survived by his brother, Dr. Theodore Gordon.

Budd Granoff, 77, of a heart attack, April 28 in Englewood, N.J. A former Broadway press agent who represented such artists as Frank Sinatra, Dean Martin, Doris Day, and Mario Lanza, Granoff married singer Kitty Kallen in 1948. He became Kallen's manager full time, as well as a music publisher, and picked all of her songs, including 1954's top hit "Little Things Mean A Lot." Most recently, Granoff produced two collections of Kallen's material. In addition to Kallen, he is sur-

vived by a son, Jonathan, a sister, and three grandchildren.

Victor Ray Wilson, 37, of leukemia, April 30 in Los Angeles. Wilson was the original drummer for rap/metal group Body Count. He met several of his bandmates while attending Crenshaw High School in South Central L.A., and the group was formed in 1989. Body Count released a self-titled debut in 1992 and "Born Dead" in 1994. He had finished recording the group's as-yet untitled third album. He is survived by his parents and a brother.



Only The Beginning. Epic recording artist Stephanie Bentley was one of the performers at a recent benefit concert for the First Steps program at the Duncan Woods School for mentally and physically handicapped children. Pictured following the show, from left, are artist Joe Diffie; Bentley; artist Ty Herndon; and Michelle Smith, assistant director of First Steps for Duncan Woods.

LARRY HART

(Continued from page 38)

Records president] Jerry Greenberg, and he asked me what I was up to. I told him I was working on a contemporary version of "Cinderella." Thirty days later, he became [president of MJJ], and he budgeted me to do demo sessions with six or eight songs. He sent them to Michael, who loved it and gave Greenberg the green light to continue to develop it."

The album, which credits Jackson and Greenberg as executive producers, started out with the demo songs, mixed and mastered by Hart, as its core. "Most of the instrumentation was done on a Yamaha PC 500, which is a consumer learn-to-play model that you can buy at Service Merchandisers for about \$300," says Hart.

"My spin on the story," Hart says, "is that Ella is left \$900 million by her dad, and her stepmother tries to have her declared insane and committed to a mental institution. At the end of my version, the prince doesn't ride to her on a horse [to win her hand]. To me, it's not only a question of good winning out over evil, but of Ella coming of age." The show recently ended a month's run at the Pasadena (Calif.) Playhouse.

"Sisterella" is one of three projects that Hart owes in a deal involving Miramax for film and Robert DeNiro's production company Tribeca for stage, with Jackson's MJJ Music taking on international market exploitation. Publishing rights are retained by Hart under his firm, But . . . Larr!! (BMI), which is named for a Hart-associated Las Vegas extravaganza, "Larr!! Teddy Bears & Toys." Hart says he is finalizing an administration deal for his publishing firm, possibly with Sony/ATV Music. (ATV is Jackson's publishing company; it recently merged into the Sony operation.)

One project is a rewrite of another classic children's tale, "Peter Pan," which has seen at least two stage productions and a Disney animated musical version. Hart's production will be called "Pamjam." He says, "It's a '90s version. He won't be running around in tights. It's a love story between Peter and Wendy."

As for his philosophy of creativity, Hart turns to a family motto: "Every song's a closer, and everything's a big deal." He offers his own advice about attitude: "This business is such an uphill fight that if you don't have fun, there's no point to it."

IRV LIGHTMAN

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.

MAY

May 11-14, **100th AES Convention**, Bella Center, Copenhagen. phone: 32-2-345-7971; fax: 32-2-345-3419.

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

May 15, **Music & New Media**, sponsored by Los Angeles Women in Music, Electronic Cafe, Santa Monica, Calif. 213-243-6440.

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 16-18, **Mattel Media's Developer Conference**, Inter-continental Hotel, Los Angeles. 213-617-3300.

May 17-19, **SPARS Business/Technical Conference**, presented by the Society of Professional Audio Recording Services, various locations, Los Angeles. 800-771-7727.

May 18, **Releasing Your Music Independently From A-Z**, presented by All Points Bulletin Worldwide Distribution & Promotion, EK Horton Center, Los Angeles. 310-306-4205.

May 22-26, **NAIRD Convention**, Omni Inner-

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 30, **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 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.

PETE ASTUDILLO LEADS BMI LATIN MUSIC AWARDS

(Continued from page 4)

"**Celina**"—José Luis Ayala; Luis Alva Musik.

"**Chiquitita, Chiquitita**"—Carmen Ravenna; no publisher listed.

"**Cruz De Madera**"—Luis Almagor Méndez; San Antonio Music.

"**Dos Enamorados**"—Anselmo Solís; Creaciones Musicales.

"**El Beso De La Ciguatera**"—Juan

Luis Guerra; El Conuco, Redomi Music.

"**El Día Que Me Quieras**"—Carlos Gardel, Alfredo Le Pera; Korn, Right-song Music.

"**Eva María**"—José Luis Armenteros, Pablo Herrero; BMG Ariola, Careers-BMG.

"**Extraña Manera**"—Ma. de Lourdes Pérez Mascorro; De Luna.

"**La Cosquillita**"—Juan Luis Guerra; El Conuco, Redomi Music.

"**La Mesa Del Rincón**"—Teodoro Bello Jaimes; Tigres Del Norte Ediciones Musicales.

"**La Novia**"—Fred Jay, Joaquín Prieto; Bendig, Regent.

"**Mi Pequeño Amor**"—José Luis Alva; Luis Alva Musik.

"**No Más Boleros**"—Peter J.A. De Wijn; EMI-Blackwood.

"**No Me Queda Más**"—Ricky Vela; Lone Iguana.

"**No Volveré**"—Ernesto Cortazar Manzanero, Manuel Esperón González; peermusic.

"**Parece Que No**"—John Edward Martínez; Marfre Music.

"**Perdí Un Amor**"—Héctor Z. Escamilla; Sony Latin.

"**Pio Pio**"—Joe D. Hernández ("Little Joe"); DeLeon.

"**Playa Sola**"—Abelardo Pulido Buenrostro; EMI-Blackwood.

"**Por Favor Corazón**"—Charlie Castellón; Gary Hobbs Music.

"**Qué Me Has Hecho Tú**"—Jaime Fariás; Manny Music.

"**Qué No Me Olvides**"—José Guadalupe Esparza Jiménez; El Conquistador.

"**Quiero Volverte A Ver**"—Gabriel Candiani; Sony Latin.

"**Reencuentro**"—Alvaro Torres; A.T. Romantic.

"**Si Dios Me Quita La Vida**"—Luis Demetrio Traconis Molina; peermusic.

"**Si Lo Quieres**"—Ricardo Castellón; Seven Twenty.

"**Si Te Vas**"—Rebecca Fajardo, Miguel A. Morejón, Jon Secada; FIPP, Jon Secada.

"**Si Te Vas**"—Miguel A. Galarza; Música Unica.

"**Si Una Vez**"—Pete Astudillo, A.B. Quintanilla III; AQ Three, EMI-Blackwood, Peace Rock.

"**Siempre Te Voy A Querer**"—Anselmo Solís; Creaciones Musicales.

"**Soy Tu Amor**"—Shelly Lares, Johnny Joe Reyes; Manny Music, Shelly Lares.

"**Te Amaré Un Millón De Veces**"—Freddie Martínez; Marfre Music.

"**Te Amo, Te Amo, Te Amo**"—Lorenzo Antonio, Tiny Morrie, Striking Music.

"**Te Extraño**"—Tony Guerrero; Metro Music.

"**Te Juro**"—Patsy Torres; Star Ninety.

"**Todo Y Nada**"—Vicente Garrido Calderón; peermusic.

"**Tragos Amargos**"—Freddie Martínez, Jesse Salcedo; Marfre Music.

"**Una Noche Más**"—Marcos Orozco; D.L. Garza Music.

"**Ven A Mí**"—Jay Pérez; Betito Music.

"**Vivire**"—Juan Luis Guerra; El Conuco, Redomi Music.

"**Ya Ahora Es Tarde**"—Leonel Pulido; San Antonio Music.

"**Ya Me Cansé**"—Juan G. Luna; San Antonio Music.

GOOD WORKS

TOUR THAT'S WELL-SCHOOLED: The GMC John Tesh Undiscovered America tour, which will benefit school music programs, will kick off in June, according to **Mary Mueller**, GM of Tesh's GTS Records. At each concert during the tour, Tesh will personally donate \$1 from each ticket sold to a local elementary school's music program. Also, each school will receive a portable keyboard from Yamaha Corp. of America and sheet music from Cherry Lane Music and Hal Leonard Publishing. This effort is supported by the National Coalition for Music Education and Yamaha. The tour begins with a free concert June 1 in Minneapolis, which will include many of the newer artists who are featured on Tesh's latest album, "Discovery." Contact: **Shawne Berlin** at 212-685-4300.

FIGHTING AIDS: K.d lang has

joined M.A.C. Cosmetics as a spokeswoman for its M.A.C. Viva Glam Lipstick Campaign and the Fight Against AIDS. M.A.C. contributes 100% of the retail price of its lipstick to local AIDS organizations. Lang will add her voice to the campaign as she travels on her All You Can Eat world tour. She and original Viva Glam representative **RuPaul** will co-chair the AIDS campaign through 1996. Contact: Warner Bros. Records at 212-275-4500, 818-953-3223, or 615-214-1500.

FOR THE RECORD

In clarification of an item that appeared in Executive Turntable (Billboard, May 4), the director of A&R at Questar/Mission Records' Nashville office is Mark Chesshir.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ RAGE AGAINST THE MACHINE

Evil Empire
 PRODUCER: Brendan O'Brien
Epic 57523
 Propelled by Zack de la Rocha's left-wing verbal fusillades, Rage Against The Machine pounds its furious beat on its second album, which blasted onto The Billboard 200 at No. 1. On a disk that never lets up its unrelenting pace, stand-out tracks include modern rock lead single "Bulls On Parade" as well as like-styled "Snakecharmer," "Wind Below," and "Year Of The Boomerang." Despite the long lag time since Rage's previous outing, "Evil Empire" shows an upward momentum that bodes well for the band's continuing success, both critically and commercially.

▶ THE CURE

Wild Mood Swings
 PRODUCERS: Robert Smith & Steve Lyon
Fiction/Elektra 61744
 Sporting a revamped lineup and refreshed by a four-year soul-searching period, British alternative rock pioneers re-emerge with an album that is likely to re-establish them with their huge fan base and possibly win over new followers. Minus guitarist Porl Thompson, the Cure is now, more than ever, a vehicle for front man Robert Smith's angst-ridden lyrics and loopy vocals. Nevertheless, the band makes colorful contributions, particularly on mariachi-flavored lead single "The 13th," horn-spiced "Return," upbeat "Mint Car," and the tongue-in-cheek "Club America." A welcome comeback by a band that profoundly influenced the current generation of alternative rockers.

▶ VARIOUS ARTISTS

Music From The Motion Picture Soundtrack Twister
 PRODUCERS: Various
Warner Sunset 46254
 Featuring previously unreleased or little-known tracks from the likes of Van Halen, Tori Amos, Alison Krauss & Union Station, Goo Goo Dolls, Shania Twain, Soul Asylum, k.d. lang, Belly, Red Hot Chili Peppers, and a collaboration between Stevie Nicks and Lindsey Buckingham, the soundtrack to high-profile flick "Twister" is too wide-ranging to play as a seamless work. But it is packed with potential hits that could spark album sales. The first such cut is Van Halen's dynamic title track; others are the entries by Amos, Twain, and Nicks/Buckingham. A soundtrack with enough star value to succeed with or without a blockbuster film.

COUNTRY

▶ HANK WILLIAMS JR.

A.K.A. Wham Bam Sam
 PRODUCERS: Chuck Howard & Hank Williams Jr.
MCA/Curb 77833
 Hank Junior remains as incorrigible as ever, and as such, he is one of the few welcome constants in country music. The title cut is actually a hit of a departure in that it's an effective jaunt into

SPOTLIGHT

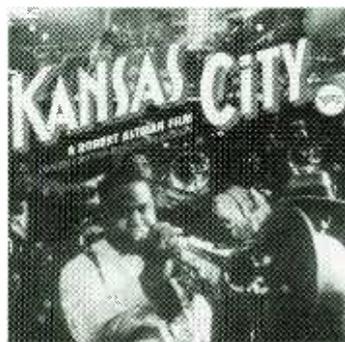


PETE SEEGER

Pete
 PRODUCERS: Paul Winter & Tom Bates
Living Music 0032
 Living folk-music legend Pete Seeger makes a long-awaited return to recording thanks in part to the tenacity of musician/producer/label owner Paul Winter, who has recorded Seeger in various settings in recent years and urged him to release an album. Seeger is in fine form, his voice ageless and wise. He is accompanied by his own banjo and guitar; Winter's soprano sax, a battery of fine musicians, and three excellent choirs: the Winter-led Gaudeamus, the Union Baptist Church Singers from Bloomfield, N.J., and the Cathedral of St. John the Divine Singers. The material, like any great folk music songbook, spans generations, cultures, and authors, from Seeger's "My Rainbow Race" and "Devil Time," to Bill Steele's environmental anthem "Garbage," to the Weavers' nugget "Kisses Sweeter Than Wine," to various adaptations of traditional tunes from the British Isles, America, Eastern Europe, and beyond. A welcome return by one of the world's great purveyors of song.

Bourbon Street country. Otherwise, "Let's Keep The Heart In Country" is a heartfelt plea to keep rock'n'roll out of country, which is an interesting sentiment coming from someone who usually rocks harder than Lynyrd Skynyrd.

SPOTLIGHT

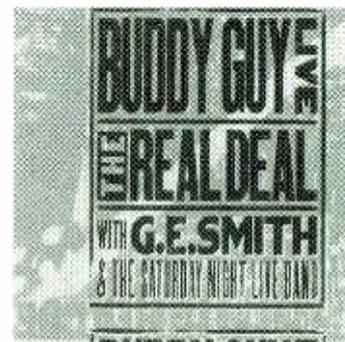


VARIOUS ARTISTS

Kansas City
 Original Motion Picture Soundtrack
 PRODUCER: Hal Wilner
Verve 529 554
 For the soundtrack to Robert Altman's upcoming film about the fertile jazz turf of Kansas City, Mo., an all-star ensemble of present-day players had a grand old time as they pretended they were part of the pre-war KC scene. A partial roster of the musicians includes David "Fathead" Newman, James Carter, Geri Allen, Cyrus Chestnut, Ron Carter, Don Byron, and Christian McBride, and the album's soloists do their best to play "in the tradition." This soundtrack features such standards of an earlier era as "Moten Swing," "I Surrender Dear," and Ellington's "Solitude," which features Joshua Redman. Also included are themes associated with Fletcher Henderson: the breathless swing number "Yeah, Man" and the avant-garde for its day "Queer Notions," with David Murray appropriately taking the lead solo. KC standard-bearer Count Basie is represented by "Blues In The Dark," "Lafayette," and "I Left My Baby," with vocals from Kevin Mahogany.

"Honky Tonked All To Hell" is a great song that he's already done in a hundred variations. "Don Juan D'Bubba" is a forgettable Bubba song. "Been There, Done That" is Hank the world-wise barroom philosopher.

SPOTLIGHT



BUDDY GUY WITH G.E. SMITH & THE SATURDAY NIGHT LIVE BAND

Live! The Real Deal
 PRODUCERS: Buddy Guy & Eddie Kramer
Silvertone 01241 41543
 Century Award-winning blues guitarist Buddy Guy follows his recent Silvertone Grammy-earning releases "Damn Right I've Got The Blues," "Feels Like Rain," and "Slippin' In" with a record that captures him in full live glory, backed by G.E. Smith and the Saturday Night Live Band. Cut in clubs in Chicago and New York, the album is a showcase for Guy's fluid playing and Smith's fiery wails. Material ranges from Guy signatures "Damn Right I've Got The Blues" and "I've Got My Eyes On You," to Elmore James' "Talk To Me Baby," to Willie Dixon's "Let Me Love You Baby"—all delivered with panache by Guy, pianist Johnnie Johnson, and Smith and his top-notch side players. A record that will reaffirm Guy's standing as one of the top modern bluesmen and earn him a new round of well-deserved accolades from the media and the public.

JAZZ

★ ERNIE KRIVDA TRIO

Sarah's Theme
 PRODUCER: Robert D. Rusch
CIMP 102
 Progressive tenor man Ernie Krivda is backed by bassist Jeff Halsey and guitarist Bob Fraser for this sharply played, artfully arranged trio set. Krivda's lilting, soulful title track shines through an extended workout, while "Pacific Echoes" is buoyed by gentle, joyous Latinisms and "Ernokee" evokes a manic bebop ambience. Of the album's three short "Interludes," the first makes for funky, jaunty counterpoint, and the second is simply a shimmering beauty. Also includes an engagingly reworked "Stella By Starlight." The five initial releases from eclectic jazz label CIMP include a new album from Frank Lowe. Contact: 315-287-2852.

LILLIAN BOUTTE

But... Beautiful
 PRODUCER: Mac Rebennack
Dinosaur 84500
 Veteran New Orleans songstress Lillian Boutte's warm, clear vocal tone is wrapped around a regional jazz/pop/AC sound somewhat reminiscent of one of her first supporters, Allen Toussaint. Produced by Mac "Dr. John" Rebennack (with whom she sings "Just Be Glad You Ain't Dead") and with smoothly tasteful horn charts by Ed Frank, this mostly standards set is marked by the graceful choruses of

VITAL REISSUES™

ELVIS PRESLEY

Elvis 56
 COMPILATION PRODUCERS: Ernst Mikael Jorgensen & Roger Semon
RCA 66817
 This collection of 1956 sides from the King of Rock'n'Roll is so quintessentially Elvis that had the artist recorded nothing else, we would still spot him in supermarkets and worship at his altar. That year—his first as an RCA recording artist—Presley cut "Heartbreak Hotel," "Blue Suede Shoes," "Tutti Frutti," "Hound Dog," "Don't Be Cruel," "Shake, Rattle And Roll," and a host of other rock'n'roll classics that set the world on fire and established Presley as an international icon. Those tracks appear here in digitally remastered form, some in previously unreleased, alternate versions. A compilation that illustrates, in vivid musical terms, why Elvis has had such a profound influence on popular culture. Available in standard and collector's editions, this package features informative track annotation and classic photographs by Alfred Wertheimer.

WENDY WALDMAN

Love Is The Only Goal: The Best Of Wendy Waldman
 REISSUE PRODUCER: Gregg Geiler
Warner Archives 46042
 Drawn from Wendy Waldman's five Warner Bros. albums of the '70s, this delightful best-of set strongly suggests to new listeners that the much-maligned California sound of that era encompassed its share of brilliant songcraft. Waldman is backed by a host of L.A. favorites, including Russ Kunkel, Wilton Felder, Waddy Wachtel, Jim Horn, and her current bandmates in Bryndle, fellow songsmiths Andrew Gold, Ken Edwards, and Karla Bonoff. Waldman fashioned her songs in a variety of pop styles, from the ethereal folk harmonies of "Prayer For You" to the bracing, irresistible pop hooks of "Living Is Good." Other gems include the poignant, naive "Love Has Got Me," the heartbreaking lullaby "Pirate Ships," and a previously unreleased solo piano version of the starkly romantic "Mad Mad Me."

"This Bitter Earth," the swaggering boogie of "Tomorrow Night," and the elegant strains of "Sunday Kind Of Love." Other highlights include an enjoyable cover of "When Sunny Gets Blue," a funkified "You'd Be So Nice To Come Home To," and the lush, string-filled ballad "Louisiana Rain Song," composed by saxman and labelmate Loren Pickford.

WORLD MUSIC

BARUNGWA

The Messengers
 PRODUCER: Andrew Missingham
B+W 70

British drummer/producer Andrew Missingham is the force behind this racially mixed South African band that cannily combines atypical structures, jazz harmonies, unorthodox horn charts, and exotic rhythms. Standouts in a catchy, offbeat set include the bracing blend of South African styles of "Siyahamba," the percussive call-and-response of "My Dali," the irresistible midtempo grooves of "Abongcono" and "Vuyiso," and the downright avant-garde "Welcome." Also includes a Barungwa remake of the Marcus Miller-penned Miles Davis theme "Tutu."

LATIN

▶ INTOCABLE

Llévame Contigo
 PRODUCER: José Luis Ayala
EMI Latin 37449
Muy caliente Tejano act follows up its 1995 "roots-onla" blockbuster "Otro Mundo" with another embraceable collection of polkas, cumbias, and ballads. Mercifully bereft of kitschy keyboard lines plaguing so much Tejano product these days, album contains organic arrangements that allow accordionist/front man Ricardo Muñoz to flex his husky, hurts-so-good baritone on such amorous anecdotes as hit leadoff single "No Te Vayas," "En Las Garras De Tu Corazón," and "Por Un Beso."

TIGRES DEL NORTE

Unidos Para Siempre
 PRODUCER: T.N. Inc.
Fonovisa 6049
 Latest smash album by renowned norteños once again spotlights band's wry, down-home yarns of betrayal, hetrothal, and being behind bars. Sly "El Circo"—a spy *corrido*, or anecdote, that contains obvious references to a former Mexican president—already has scaled Hot Latin Tracks chart. "Mi Sangre Prisonera," "El Reportero," or "A Manos Llenas" could follow suit.

NEW AGE

★ TINO IZZO

Foreign Skies
 PRODUCER: Tino Izzo
Chacra 049
 With Foreign Skies, Canadian guitarist Tino Izzo emerges from behind the pseudonym of One, under which he's recorded two previous albums. While the name has changed, however, his one-man-band approach hasn't. Playing multiple guitars and synthesizers, Izzo crafts meticulous compositions bathed in atmospheres that are sometimes pastoral and sometimes ethereal, but are all seared with powerful melodies. Although Izzo has jettisoned the light-jazz rhythm section of his previous disc, several tunes, including "Just Another Day," should find a home on jazz/AC radio. Contact: 510-528-0860.

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

SINGLES

EDITED BY LARRY FLICK

POP

► BRYAN ADAMS *The Only Thing That Looks Good On Me Is You* (3:24)

PRODUCERS: Robert John "Mutt" Lange, Bryan Adams
WRITERS: B. Adams, R.J. Lange
PUBLISHERS: Badams/Zomba Enterprises, ASCAP
A&M 00220 (c/o PGD) (cassette single)
Adams' single output has been so ballad-heavy in recent years that it is easy to forget that he is a diehard rocker at the core. This first peek into his forthcoming "18 'Til I Die" collection is a fun reminder of that fact, as Adams tears through a hearty spree of blues-tinged pop beats and jittery guitars with the glee of a hormone-crazed kid in his first band. Top 40 programmers and current fans will find the hook impossible to resist, and long-time followers who may have sworn off latter-day Adams have a good reason to reinvestigate this still-vital artist.

► TONI BRAXTON *You're Making Me High* (4:07)

PRODUCERS: Babyface, Bryce Wilson
WRITERS: B. Wilson, Babyface
PUBLISHERS: 1996 Groove 78/Almo, ASCAP; ECAF/Sony Songs, BM
LaFace 4160 (c/o BMG) (cassette single)
So you were expecting another ballad from La Braxton? Think again. The singer previews her much-anticipated sophomore set with a sleek'n'sexy slice o' jeep funk. Miss Thing has toughened up her style and will have no trouble holding her own in the current field of feisty young belters. Also, this jam has a sophisticated tone and rich production that will keep adults happily in tow. Perhaps most important, the song has a wicked chorus that sticks to the brain upon impact. Prepare to be hearing this on several radio formats well into the summer months.

GOO GOO DOLLS *Long Way Down* (3:27)

PRODUCER: Lou Giordano
WRITER: J. Rzesnik
PUBLISHERS: EMI Virgin Songs/Full Volume/Scrap Metal, BM
Warner Bros. 8187 (cassette single)
Apparently "A Boy Named Goo" is running out of the glorious popified alterna-rock exemplified in "Name" and "Naked" that has made the act crossover darlings at pop and rock radio. Sadly, "Long Way Down" lacks the sparkle of its predecessors, though diehards may find it worth a listen.

DONNA LEWIS *I Love You Always Forever* (3:21)

PRODUCERS: Donna Lewis, Kevin Killen
WRITER: D. Lewis
PUBLISHERS: Donna Lewis/Warner-Chappell, ASCAP
Atlantic 6638 (cassette single)
Newcomer Lewis makes an intriguing first impression with a quietly percussive pop chugger that gains its lyrical inspiration from the H.E. Bates novel "Love For Lydia." Lewis has a delicate, girlish voice that gives the song a winsome quality, which adds to its already considerable charm. A cleansing change of top 40 pace, this single's success will rely largely on the open minds of programmers seeking something a little different. Be adventurous and listen. You will be glad you did.

BLESSID UNION OF SOULS *All Along* (3:54)

PRODUCER: Emosia
WRITERS: E. Sloan, J. Pence, Emosia, A.M. Sarmiento
PUBLISHERS: EMI/Tosha/Shapiro Bernstein, ASCAP
EMI 11650 (cassette single)
EMI again plumbs through this act's debut disc, "Home," and plucks what may be its strongest single since the breakthrough "I Believe." A winding, piano-driven melody leads to an infectious hook that is unabashedly Beatlesque. The arrangement of romantic vocals, slow-building organ lines, and swelling strings makes for a track that will appeal to teens

looking forward to prom season and graduation day. A perfectly timed release that could reignite pop radio interest in the act.

SEIKO *Let's Talk About It* (4:26)

PRODUCER: Robbie Nevil
WRITERS: R. Nevil, Seiko
PUBLISHERS: WB/Dresden China, ASCAP
REMIXERS: Aaron "Baby" Griffin, Junior Vasquez
A&M 00208 (c/o PGD) (cassette single)
Japanese star makes another bid for stateside approval with surprisingly soulful pop/R&B shuffler. Seiko has clearly made the most of her time, shaping her voice into an instrument of truly universal appeal. She no longer sounds like someone trying to mimic American artists. Robbie Nevil's sweet production is tweaked into a seductive funk excursion by Aaron "Baby" Griffin, while Junior Vasquez delivers one of his now-familiar tribal-disco remixes. A viable effort that deserves serious consideration.

AMBER *This Is Your Night* (3:58)

PRODUCERS: The Berman Brothers
WRITERS: F. Berman, C.H. Berman, A. Cremers
PUBLISHERS: Shark Media Songs/Warner-Chappell, BM
REMIXER: DJ Ernie
Tommy Boy 734 (cassette single)
The normally hip-hop-rooted Tommy Boy dives head-first into the ongoing Euro-NRG craze with a bouncy anthem that will have folks who never get enough of La Bouche-styled rhythm twirling with ear-to-ear grins. Amber has a limited voice but enough charisma to push this single over the top. Production by the Berman Brothers is unflinchingly conscious of its effort to ride the bandwagon, but utilizes several cute keyboard twists to keep the listener happily engaged. Next stop, crossover radio.

THE SPECIALS *A Little Bit Me, A Little Bit You* (3:32)

PRODUCERS: Neville Staple, Tom Lowry
WRITER: N. Diamond
PUBLISHERS: Stonebridge/ATV Sounds, SESAC; Colgems-EMI, ASCAP
Virgin 11514 (cassette single)
This is one of those rare few covers that actually sounds better suited to the new genre in which it is performed. This pop/reggae version of the Neil Diamond-penned chestnut takes to the tune like a rub-a-dub ducky to water. Still, fans of older, more inspired material from the Specials may be disappointed with this homogenized mainstream song.

R & B

► ANN NESBY *I'll Do Anything For You* (4:01)

PRODUCERS: Jimmy Jam, Terry Lewis, Big Jim Wright
WRITERS: J. Harris III, T. Lewis, A. Nesby, J. Wright
PUBLISHERS: EMI-April/Flyte Tyme Tunes/New Perspective, ASCAP
Perspective 00205 (c/o PGD) (cassette single)
The voice that made such Sounds Of Blackness hits as "The Pressure" and "Optimistic" spark steps into the solo arena with a delicious old-school R&B ballad that is reminiscent of the glory days of Aretha Franklin and Gladys Knight. There are no gimmicks or tricky samples, just a gorgeous song performed with a soulful abandon that will give you chills. If you listen to only one single this week or even this month, make it this—it's that good. And then begin sitting in vigil for the forthcoming album "I'm Here For You."

★ PAMELA WILLIAMS *The Secret Garden* (5:37)

PRODUCER: Pamela Williams
WRITERS: Q. Jones, R. Temperton, S. Garrett, E. DeBarge
PUBLISHERS: Hee Bee Dooini/WB/Black Chick/Rod-songs/Almo/Rambush/MCA, ASCAP
Heads Up International 30345 (CD single)
Williams is an accomplished jazz/R&B saxophonist who has been gathering deserved critical praise for this cut and others from her glorious album, "The Saxtress." The demand of R&B radio programmers has triggered the single release of this Quincy Jones chestnut, which features flawless guest vocals by

Patti LaBelle, Teena Marie, and Pat Peterson. Words cannot fully describe this jam's potency. Go there yourself and enjoy. Contact: 313-961-8236.

BAHAMADIA *I Confess* (4:06)

PRODUCER: N.O. Joe
WRITERS: A. Reed, N.O. Joe
PUBLISHERS: Samadia/Straight Cash, ASCAP
Chrysalis/EMI 10492 (cassette single)
You can almost feel warm rays of sunshine during this easy-paced hip-hop stepper. Bahamadia, a rapper ready to connect with kids who have been wearing out their TLC discs, busts clever rhymes over a groove that snatches a bit of Marvin Gaye's "Let's Get It On." Look for this one to build from the street before making its deserved entrance into the pop arena. From the equally cool album "Kol-lage."

COUNTRY

► ALABAMA *Say I* (3:02)

PRODUCERS: Emory Gordy Jr., Alabama
WRITERS: J. Stevens, S. Bogard
PUBLISHERS: Rancho Belita/Jeff Stevens/Warner-Tamerlane, ASCAP
RCA 64543 (c/o BMG) (7-inch single)
Leave it to the venerable Alabama to provide country radio with something fresh, fun, and different that listeners will be singing along with all summer as they cruise with the windows down and the radio cranked up loud. The buoyant energy of this tune just leaps from the speakers, and during the chorus it sounds like Randy Owen is leading the working man's and woman's battle cry. This song has hit written all over it.

► TRACY BYRD *4 To 1 In Atlanta* (3:18)

PRODUCER: Tony Brown
WRITERS: B. Kenner, L.R. Brown
PUBLISHERS: Tom Collins/Brownsouth, BM
MCA 55201 (c/o Uni) (7-inch single)
The latest offering from Byrd's excellent "Love Letters" album is a driving, uptempo song marked by a strong melodic hook and Byrd's self-assured vocals. Brown's deft production causes the cut to simmer with a seductive energy, and Byrd's good-time delivery makes this a winner.

► SUZY BOGGUSS *Give Me Some Wheels* (2:37)

PRODUCERS: Trey Bruce, Scott Hendricks
WRITERS: S. Bogguss, M. Berg, G. Harrison
PUBLISHERS: Loyal Duchess/Famous, ASCAP; August Wind/Longitude/Great Broad Music/Georgian Hill, BM
Capitol 10346 (CD promo)
Welcome back, Suzy! After taking time off for motherhood, Bogguss returns with the title cut from a fine new album, due out in July. A well-written lyric, driving melody, and Bogguss' expressive vocals make this a radio-ready outing with style and substance. Bogguss has

established herself as an exceptional vocalist with excellent song sense and phrasing style, and this wonderful single shows those qualities improving with time.

★ PAUL OVERSTREET *Even When It Don't Feel Like It* (3:58)

PRODUCER: Jerry Crutchfield
WRITER: P. Overstreet
PUBLISHER: Scarlet Moon, BM
Integrity 08732 (7-inch single)
In the country music industry's rush to create line-dance music and radio-friendly, fun cuts, sometimes it seems that simple songs about eternal truths and concrete values are getting lost in the shuffle. Leave it to Paul Overstreet to remind everyone the value of a well-written song, sung with heartfelt emotion. This earnest commentary on how love can survive the tough times is a real gem. It may not be mining new territory—Overstreet has built a successful career out of positive, family-oriented love songs (he was named BMI's songwriter of the year for five consecutive years)—but this deserves a shot at radio.

MERLE HAGGARD *Truck Driver's Blues* (3:04)

PRODUCERS: Merle Haggard, Abe Manuel Jr.
WRITERS: M. Haggard, T. Howard
PUBLISHERS: Sony/ATV Songs/Tree/Sierra Mountain, BM
MCG Curb 1143 (7-inch single)
You just cannot get more country than Merle Haggard singing a truck-driving song, and this tune has a mellow kind of charm. However, at times it seems a little too laid-back, and it is hard to become drawn into the song when Haggard himself sounds a little too removed. Even on an off day, Haggard surpasses most other artists, but there is stronger material on his latest album that would stand a better shot at radio.

DANCE

TITO PUENTE JR. AND THE LATIN RHYTHM CREW *Guarachando* (5:39)

PRODUCERS: Larry Davis, Tito Puente Jr.
WRITERS: T. Puente Jr., C. Aleman
PUBLISHER: not listed
REMIXERS: Larry Davis, Tito Puente Jr.
EMI-Latin 10679 (CD single)
The Puente family reputation for soaring Latin music is confidently carried into '90s club culture by Tito Jr., who injects a rumbling tribal-house sensibility into this salsa anthem. Try to sit through this delightful shoulder-shaker... it is virtually impossible. If the live percussion doesn't draw you in, the contagious Latin chants will. Puente and co-producer Larry Davis explore a variety of booty-grabbing ideas on three solid remixes, including handbag-swinging hi-NRG and funky breakbeats. Check 'em out.

AC

► MICHAEL ENGLISH *Your Love Amazes Me* (3:45)

PRODUCER: Guy Roche
WRITERS: A. Hunt-Taylor, C. Jones
PUBLISHERS: Mike Curb/Diamond Struck/Hamstein Cumberland/Gila Monster, BM
Curb 1240 (CD single)
English was one of Christian music's most highly awarded artists before becoming embroiled in a scandal that led him to leave that segment of the industry and sign to Curb as a pop artist. This single is the first release from his long-awaited pop debut album, and it is a winner. English has one of the most sultry, evocative voices in popular music, and his delivery on this tune is soulful and self-assured. The song was a major country hit for John Berry, and while English has the pipes to belt it out strongly as Berry did, he prefers to deliver a more subdued, intimate rendering, which brings the song to life in a new way. This heralds the welcome return of a major talent. May he rise like a phoenix.

► KELLY WILLIS *Fading Fast* (2:58)

WRITERS: Kelly Willis, John Leventhal
PRODUCERS: B. Paulson, K. Willis
PUBLISHERS: Songs Of PolyGram International/Pedal Blue, BM
A&M 00198 (c/o PGD) (CD single)
Although her label debut is not due until next year, here is a sample of the greatness yet to come from Kelly Willis—compliments of this contribution to the soundtrack for the film "Boys." This is a masterful, uplifting tune that will light up phone lines. Band 16 Horsepower balances her gutsy, sentimental lyrics with a taut swing.

ROCK TRACKS

► BUTTHOLE SURFERS *Pepper* (no timing listed)

PRODUCER: Steve Thompson
WRITERS: Butthole Surfers
PUBLISHER: not listed
Capitol 11229 (CD single)
East Indian influences, wind sound effects, din pedals, and mystical lyrics mix well with the Surfers' rock sensibilities, creating an intriguing collage that never becomes too eclectic or experimental for its own good. "Pepper" borrows liberally from the Nails' "88 Lines About 44 Women" and Jim Carroll's "People Who Died" with such twisted renderings as "Tommy played piano/Like a kid out in the rain/Then he lost his leg in Dallas/He was dancing with a train."

MINISTRY *Brick Windows* (4:04)

PRODUCERS: Hypo Luxa, Hermes Pan
WRITERS: Ministry
PUBLISHERS: Spurburn/Warner-Tamerlane, BM
Warner Bros. 8024 (CD promo)
The godfathers of industrial spread the mortar heavy and thick in this outing from "Filth Pig." In comparison to the slew of Nine Inch Nails-light bands making the rounds at radio, Ministry shows why and where it all started, with vicious, tearing vocals and droning, sinister guitars. Still, the act will continue to have problems making an impression at commercial radio with this hook-free single.

GOLDFINGER *Here In Your Bedroom* (3:11)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Mojo 1021 (CD single)
Riding on a wave of ska-influenced, peppy, and radio-friendly tracks by such acts as No Doubt and Dance Hall Crashers, "Here In Your Bedroom" is immediately likable, toe-tapping fun. Though many modern rock programmers have already flirted with this tune, it doesn't wear well under too heavy a rotation and is more likely to be an affair than a relationship.

PRONG *Rude Awakening* (3:44)

PRODUCERS: Terry Date, Tommy Victor, Prong
WRITERS: Prong
PUBLISHERS: Sony/ATV Tunes/Spigot, ASCAP
Epic 7686 (c/o Sony) (CD promo)
Prong lifts this bucket of murky water from its seemingly endless well of pain and despair. "Rude Awakening," with its assaulting, deviant style, displays why Prong, along with such acts as Korn, is considered by many to be one of the more exciting heavy rock-oriented groups gaining attention today. Pumping vocal bursts and creative guitar changes are only hampered by the distortion and crackling that fills the day's order for the industrial hipness.

SUPPLE *Guilty* (3:28)

PRODUCER: not listed
WRITER: R. McCulloch
PUBLISHER: Paunch, BM
Futurist 083 (CD single)
A heavy, Replacements-tinged sound provides the backbone in this gloomy, but catchy tale that details the eventual acceptance of those overbearing weaknesses found in the human condition. Lead vocalist/songwriter Rob McCulloch has superb delivery, while Adam Lippman deserves a nod for fussed bass playing. A noteworthy debut all around.

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.).



MUSIC

GENIUS/GZA: LIQUID SWORDS

Geffen Home Video
31 minutes, \$14.98
 Positive-values rapper Genius/GZA, whose Geffen album, "Liquid Swords," has achieved gold status, has spent some time cultivating his directing skills, as well as his vocals and his message. This clip compilation shows off his work in front of and behind the camera. Assisted on vocals and instrumentation by Method Man and Shabazz and with production values by Spike Lee contemporary Monty Ross, Genius floats through a swirl of stirring visual images. The eyeball-grabbing video for recent single "Shadowboxin'" melts into "4th Chamber"; also included are "Motherless Child," "Crime Saga," and "Cold World," each framed by messages of empowerment.

CHILDREN

KITTY FACES, DOGGY FACES

MVP Home Video
30 minutes each, \$9.98 each
 If babies' mugs can keep children glued to the TV set, why not animal faces? Hot on the heels of its "Baby-mugs" video portrait studio, MVP trots out this pair of instinctive animal byproducts. The format is similar to the baby title: a variety of children's songs and instrumental pieces accompany close-ups of cats and dogs doing their thing. The mix includes action shots, sleep time, and moments of deep contemplation—and there are some wild family members to boot. Children and animal lovers would seem the prime target audience for these tapes, but MVP reports that pets themselves are enjoying watching their brethren onscreen. (Contact: 800-637-3555.)

AWAY WE GO

Newt Partners Home Video
30 minutes, \$14.98
 Jonathan Larson, who, before his death in January, wrote the now-hot Broadway property "Rent," had lots more to say than is detailed in that story of bohemian culture in New York's East Village. While working on the rock opera, Larson and fellow composer Bob Golden developed the songs for this lighthearted tour through the Big Apple that includes elevator, taxi, and ferry rides to some popular destinations under the supervision of a puppet named Newt (as in the animal, not the politician). The music is nothing short of wonderful in its educational value, promotion of self-esteem, and general good vibe. (Contact: 800-221-8180)

BARNEY'S FUN AND GAMES

The Lyons Group
48 minutes, \$14.95
 One of four direct-to video "Barney" titles to come down the pipe this year, "Fun And Games" puts the spotlight on games and other enticing indoor and outdoor playtime activities. Regular cast members Barney, Baby Bop, and BJ are joined by new pals as they engage in such longtime favorites as hide and seek, dress-up, board games, and pretend, as well as some new takes on passing the time. As with all Barney videos, the instruction and knowledge are imparted through original songs and an original story line, which this time involves the friends' quest to get Barney's "game machine" running again.

GERM BUSTERS

KidSafety Of America
30 minutes, \$14.95
 Those basic hygienic concepts that can be so difficult for children to grasp—you know, brushing teeth, washing hands, flushing the toilet, taking a bath, etc.—are presented in a straightforward, fun fashion in this live-action video. Familiar characters from the Nickelodeon cable network lend a hand in hitting home the importance of fighting germs. The information is presented in a manner that is easy for kids to grasp, so that after a viewing or two they may want to clean up their act. (Contact: 800-524-1156)

DOCUMENTARY

CYCLONE

National Geographic Video/Columbia TriStar Home Video
58 minutes, \$19.95
 With the feature film "Twister" about to hit the big screen and the Weather Channel gaining subscribers by the minute, interest in natural disasters appears to be at an all-time high. "Cyclone," just released from the recently reticent National Geographic Video, is a gripping look at some of history's most devastating storms. Sharing top billing in the program are Florida's Hurricane Andrew and top contenders from the Midwest's "Tornado Alley." The tape includes interviews with several experts in the field, including the professor of meteorology on whom a central character in "Twister" is based. Also new from Nat Geo is "Nature's Fury," which examines the dramatic power of earthquakes and floods, as well as twisters and hurricanes.

TOTALED! ON THE ROAD, IN THE WATER, IN THE AIR

PPI Entertainment Group
43 minutes, \$9.98
 For those who prefer to face death through man-made rather than naturally occurring events, this adrenaline rush from PPI is just the ticket. "Totaled" offers a rainbow of racing sports, from road/track and formula competitions to offshore boat racing, ice-bike riding, and motorcycle racing. Despite their various vehicles of choice, the featured competitors all share the need for speed and apparently a relatively low value for their lives. The action is fast and furious, and so is the music that accompanies it, making this body-spilling program perfectly suited to couch-tripping young men.



DISNEY'S ANIMATED STORYBOOK: TOY STORY

Disney Interactive
 Windows/Mac CD-ROM
 This interactive storybook is likely to be the best-selling CD-ROM for 1996, and it's easy to see why. "Toy Story" contains groundbreaking graphics and an engaging storyline that will hook young computer users. While most CD-ROM games that are licensed from theatrical films tend to suffer from inferior quality, Disney has clearly worked to keep

the integrity of the original film intact. Pixar, which created the 3D animation in the theatrical film, is responsible for the development of this interactive version. Aside from the stunning visual environment, "Toy Story" contains several activities for children, including problem-solving and developing concentration skills. Children can read along to 15 story screens and click on various "hot spots" to activate hidden animation contained within the title. One of the best children's CD-ROM titles of the year.

WHERE'S WALDO?: EXPLORING GEOGRAPHY

WarnerActive
 Windows 3.1/95 CD-ROM
 That wacky, bespectacled Waldo is hiding out again. This time, Waldo travels the seven continents in order to teach the physical, geological, and political boundaries of the world. Although there are plenty of opportunities to seek out the red-and-white-striped sweater-clad chap we all love to lose, there are other challenges players must tackle in order to complete this game. To win, players must match country flags, throw javelins, run a relay race, and identify countries by their shapes and sizes. Although the game is geared toward young players, adults will find some of the puzzles tricky, too. Get out the world atlas—you'll need it.

HOOTIE & THE BLOWFISH

Old Man & Me
 Atlantic
 Enhanced CD
 This multimedia-enhanced single, which was developed by engine.RDA, is the perfect example of what an enhanced CD should be. For \$3.49, the same price as

an audio-only CD single, fans of Hootie & the Blowfish get two audio tracks, the video for "Old Man & Me (When I Get To Heaven)," and samples of three other tracks from the album "Fairweather Johnson." Users can also examine song lyrics and a complete discography. Like the band itself, this enhanced CD is straight to the point and easy to understand.



THE EVERGREENS: GENTLE TALES OF NATURE

By various authors
 Performed by Odds Bodkin
 Rivertree Productions (800-554-1333)
40 minutes, \$9.95
 Harkening back to the days of minstrels and tales told around a campfire, professional storyteller Odds Bodkin keeps the oral tradition alive with colorful retellings of old myths and stories, accompanied by his own music on 12-string guitar, Celtic harp, and kalimba. Here, he turns his talents to five nature-themed folk tales from around the world: stories from Denmark, Africa, and Bhutan; an Iroquois tale; and a fable by Aesop. Bodkin is a natural storyteller, and children and adults alike will enjoy his lively performance, particularly his comic character voices: a deep, resounding voice for a lion; a high-pitched, chattering tone for a monkey; a goofy, "nerdy" voice for a tortoise; and a hilariously pompous tone for three foolish "wise" men. The stories are entertaining, and each has a useful (but not heavy-handed) moral. This summer, Bodkin will showcase his storytelling abilities with performances at bookstores and festivals around the country.

YOUR PRESENT: A HALF HOUR OF PEACE

By Susie Mantell
 Read by the author
 Relax . . . Intuit (914-769-1177)
30 minutes, \$12.95
 For anyone who is tense and anxious from the stress of modern life, this tape is a wonderful way to relax. Accompanied by soft, lovely music, Mantell's warm, soothing voice tells the listener to close his or her eyes and envision various peaceful images. Mindful of the possible mind-body connection, the tape offers a hypnotic and potentially healing quality, as Mantell gently suggests that all worries are drifting away and that light is filling the listener, healing and nourishing all parts of the body. Subtitled "A Guided Imagery Meditation For Physical And Spiritual Wellness," the tape acknowledges that busy, stressful people have trouble relaxing on their own; by guiding the listener and suggesting soothing images, the tape helps the listener achieve a peaceful, relaxed state and feel refreshed and rested afterward.

BULL RUN

By Paul Fleischman
 Read by a full cast
 Recorded Books
2 hours (unabridged), \$18.00
 This audio version of a Newbery Medal-winning book introduces young listeners (ages 10 and up) to the Civil War by presenting the Battle of Bull Run from the perspective of 16 participants: soldiers on both sides, merchants, bystanders, slaves, women, and children. The characters take turns presenting their stories in the first person, giving an intimate, human perspective to the subject of history, which too often is presented to children as dry facts and dates. Each character's tale is performed by a different narrator, and all the performers do a fine job of acting out their roles.

IN PRINT

Songs In The Rough Collected by Stephen Bishop St. Martin's Press 155 pages, \$27.95

This intriguing coffee-table book is a perfect gift for aspiring songwriters or history-minded rock fans. Stephen Bishop, a Grammy- and Oscar-nominated singer/songwriter best known for his '70s hit "On And On," spent two years tracking down rough drafts of popular songs—notes and lyrics jotted down by songwriters when inspiration first hit. Some drafts had been saved by the artists themselves, some were treasured mementos of proud mothers, and some were found scattered in attics or garages. Many were scribbled on envelopes, boarding passes, loose-leaf paper, or hotel stationery.

There are 70-odd rough drafts here, representing a wide range of folk, rock, and pop music: Bob Dylan's "Blowin' In The Wind," the Beatles' "Lucy In The Sky With Diamonds," Hanna-Barbera's "Meet The Flintstones," the Partridge Family's "I Think I Love You," Paul Williams' "We've Only Just Begun," Kiss' "Rock And Roll All Nite," Pat Benatar's "Promises In The Dark," "Weird Al" Yankovic's "My Bologna," Janet Jackson's "Rhythm Nation," the Divinyls' "I Touch Myself," and more.

The most interesting scraps are those on which original lyrics are crossed out and reworked, provid-

ing insight into the writing process. The original first line of "The Way We Were" was "Daydreams light the corners of my mind," not the familiar "Memories . . ." On the original draft of "Sgt. Pepper's Lonely Hearts Club Band," the lyric following "It was 20 years ago today/Sgt. Pepper taught the band to play" was the retrospectively lame "He showed them how to please a crowd/The man's a leader that has made them proud." But the idea of creating a live sound for the studio track was already in writer Paul McCartney's mind, as suggested by a notation in the lyric that reads, "Applause. Band."

Other scraps are less informative, with blurry, faded writing that's impossible to read. These

actual pieces of music history would be interesting to see up close in a museum, but reproduced in a book, they are less so.

Bobby "Boris" Pickett's draft of "Monster Mash," for example, is completely smeared and covered in stains (blood or mad-scientist potions, perhaps?).

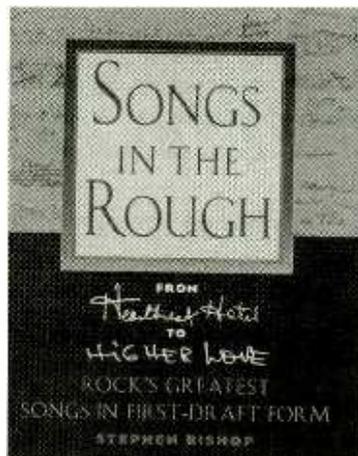
In addition to compiling the drafts, Bishop interviewed many songwriters, asking how their songs came to be written. Some stories are touching: Jimmy Duncan wrote "My Special Angel" in a tender moment after putting his little girl to bed. Others are surprising or amusing. Tony Romeo says he originally wrote "I Think I Love You" as a "real dirgey, minor-key song . . . and it was going to be so poignant and heartbreaking—and then, when I made the connection to pitch this for the Partridges, I made it real zany.

"I will also tell you that the single was sickening to me. I detested it, I hated it. When I heard it, I thought, 'What? All you have to do is stick with the demo!' I prayed for its demise."

Simultaneous with the book's release, Foundation Records will release a companion "Songs In The Rough" CD, containing 12 of the songs mentioned in the book as performed by the original artists.

Foundation will also release Bishop's fifth studio album, "Blue Guitars."

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NEW ELVIS COSTELLO SET STARS ATTRACTIONS

(Continued from page 11)

month, Costello comes to North America for a handful of intimate club gigs in major cities with Attractions pianist Steve Nieve. The two will play songs from "All This Useless Beauty," as well as unrecorded material they composed together.

The Attractions will come to America for a tour of larger theaters and amphitheaters in August. In the fall, the band will travel through Europe, including such neglected territories as Greece and Sicily, and will then trek to Japan. Costello's tours are booked by William Morris.

On May 8, Costello performed on "Late Show With David Letterman" from San Francisco, pulling a geographical coup: He has now played the show from four cities on two continents. Costello will also appear on the syndicated "World Cafe" radio program, and he is filming a segment for VH1's new "Storytellers" program.

"Elvis is a dream artist," says Jeff Gold, Warner Bros. executive VP/GM. "He manages himself and comes to the table with loads of his own marketing ideas. He even thought up the print ad campaign that revolves around lyrics from the album."

Gold adds, "This is the first time since [1989's] 'Spike' that we've had Elvis available to promote a new album on release in America. We're going to take full advantage."

"All This Useless Beauty" marks Costello's fifth album for Warner Bros. after years with Columbia. (The early Attractions catalog has been reissued in commendable fashion by Rykodisc.) The new record features a diverse, top-flight batch of songs that may hint subtly at past Attractions efforts but more prominently points to a new stylistic fluidity.

"There is some expressive life left in rock'n'roll, even for us," Costello says. "Having a 'sound' can be dangerous. But I think we've dismantled ours successfully... we have more to offer."

One tie to past glories is co-producer Geoff Emerick, the man behind the board for Costello's landmark "Imperial Bedroom" album from 1982. Though the new record is no redux, such songs as "It's Time" recall the sprawling sonics and inspired melodic invention of "Imperial Bedroom."

"Geoff was the ideal man now, as he was 14 years ago," Costello says. "Like then, there are a number of different kinds of song on the new album, and if you didn't make each sound vivid, the whole could sound fragmented."

With its dread-filled lyrics and guitar-fueled energy, the track "Complicated Shadows" demonstrates that the Attractions—Nieve, Pete Thomas on drums, and Bruce Thomas (no relation) on bass—can still rock with panache. The album also displays a sensitivity to Costello's recent classical turns, as on the delicate "Poor Fractured Atlas," with its quotes from Beethoven's "Moonlight" sonata. And "I Want To Vanish" features string backing by the Brodsky Quartet, Costello's associates on "The Juliet Letters," the artful song cycle from 1993.

Three tracks on "All This Useless Beauty" have a built-in profile as past Costello collaborations with other artists. "Til Tuesday first recorded the dramatic ballad "Other End (Of The Telescope)"; the Byrdsian "You Bowed Down" appeared on a Roger McGuinn solo album; and the rockin'

"Shallow Grave" is one of a series of songs Costello has co-written with Paul McCartney. Costello's compositions are published by Plangent Visions (ASCAP).

On May 1, Warner Bros. serviced triple-A radio with the first single, "You Bowed Down." The label issued the full album to triple-A and select commercial alternative and album rock stations May 8.

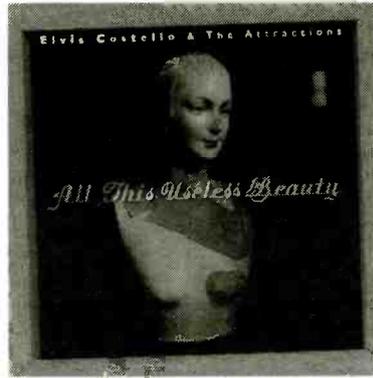
According to Jason Parker, music director with Constantine Consulting, "You Bowed Down," "Other End (Of The Telescope)," and "Complicated Shadows" are among several tracks that should find an eager audience at triple-A radio.

"Since last year's record ['Kojak Variety'] was all covers, there's a lot of pent-up demand for great new Elvis songs," Parker says.

Bob Bell, Warehouse Entertainment new-release buyer and a huge Costello fan, says, "The new album is one of Elvis' best in years," adding that the special promo appearances surrounding "All This Useless Beauty" should help it surpass sales of 1994's "Brutal Youth."

"Brutal Youth" featured the first Attractions tracks in seven years and was a back-to-basics effort after Costello's adventurous rococo'n'roll albums "Spike" and 1991's "Mighty Like A Rose." "Brutal Youth" was a critical success and sold nearly 180,000 copies, according to SoundScan. Moreover, the album and subsequent tour paved the way for the Attractions' rapprochement after years of dissension.

Regarding Costello's iconoclastic bent beyond the Attractions, it's safe



to say that Warner Bros. was elated, and not a little surprised, at the warm reception given the album and tour of "The Juliet Letters." The commercial and artistic success of the neoclassical project helped demonstrate the advantages of Costello's alternative pursuits. The album has sold more than 300,000 copies worldwide, according to the label.

"We applaud Elvis for the risks he takes," Gold says. "His side projects may be less accessible to a general audience, but they keep him interesting to his core fans and show his continuing viability as a cutting-edge artist."

Costello's latest "outside" work includes "My Dark Life," a ghostly collaboration with Brian Eno that appears on Warner Bros.' "X-Files" soundtrack. In late '95, Nonesuch U.K. released the gorgeous "Deep Dead Blue," a limited-edition live album featuring Costello duetting with avant-jazz guitarist Bill Frisell on an intriguing batch of new and old tunes. He also composed the song

"God Give Me Strength" with Burt Bacharach for the film "Grace Of My Heart," due in the fall.

Of late, Costello has deepened his foray into the classical realm with some of his most intrinsically rewarding collaborations. He recorded several settings of Shakespeare with English saxophonist/composer John Harle for his next Argo album, "Terror And Magnificence." Also, inspired by the melancholy fantasias and haunting songs of 17th-century composer Henry Purcell, Costello composed the lament "Put Away Forbidden Playthings" for U.K. viol consort Fretwork and counter-tenor Michael Chance. As for the supposedly archaic nature of this music, Costello says, "Sometimes the further back you go, the further forward you go."

Costello and the Brodsky Quartet toured Spain last year, performed in Copenhagen last month, and plan further work together on records and in concert. They already have enough material for a new album, Costello says, including ballads in an expanded chamber-jazz mode. Also, Costello is composing a new work for the Brodsky and mezzo-soprano Anne Sofie von Otter.

This creative renaissance only adds to the renewal of the Attractions, Costello says, adding that he is confident of fans' ability to grow as he grows.

"You don't even need to talk in terms of strict divisions or crossover anything anymore—that's ancient history," Costello says. "The audience is much, much smarter than the industry often gives it credit for."

KRISTINE W. GIVES IT 'ONE MORE TRY' WITH RCA DEBUT

(Continued from page 11)

less important simply because she's a dance music artist."

The label's new philosophy is apparently working. "One More Try," a lushly arranged disco/house anthem written and produced by the artist with the U.K.'s influential Rollo and Rob D., is not slated for official airplay solicitation until May 20, and it has already been added to 10 pop stations, including WKTU New York, WIOQ Philadelphia, and WRVQ Richmond, Va.

"There is a freshness in this record that is working extremely well for our audience," says Gary Colina, PD at WIOQ. "It's got a little taste of the past and a nice feel of what's going on in music today."

On Tuesday (14), retail entered the picture with "One More Try," which will be available on 12-inch vinyl, CD-5, and cassette. "There is already a lot of interest in this single from people who hang out in clubs, as well as people who don't normally buy dance records," says Joseph Danope, manager for Record Runner, an outlet based in Philadelphia. "They're hearing it on the radio and are clearly having an instant and positive reaction to it. If the momentum continues to build, the album could turn out to be a major pop hit."

Part of the project's momentum will be built around Kristine W.'s ability to charm people upon introduction. Booked in the U.S. by Marc Katz at Famous Artists, she will embark on a lengthy jaunt across the country, dividing her time between club performances and radio and retail visits. Among those stops will be gay pride festivals in New York

and San Francisco.

"The trick of promoting this album will be balancing Kristine's time between her longtime core audience in the clubs and gay community, while also effectively introducing her to the rest of the world," Cacciatore says. "We cannot—and will not—sacrifice one for the other."

This month, she is slated to lens a videoclip for "One More Try" with noted director and photographer Pascal D'Hoernene, as well as shoot fashion spreads for Elle, Harper's Bazaar, and several other fashion magazines.

Kristine W.'s musical journey started in 1994, when she caught the attention of Mel Medalje, head of the U.K. indie Champion Records, in Las Vegas, where she performs in a nightly lounge act. "He was in town for a Lennox Lewis boxing match and was having a drink in my lounge after the fight—talk about luck," Kristine W. says, laughing. "He came up to me after the show and said, 'If we can capture that energy on tape, you're going to be a major star.'"

A quick trip to the U.K. for a speculative collaboration with Rollo and Rob D. resulted in a 10-song recording marathon. Among the songs born during that session were "Feel What You Want" and "One More Try."

Tastemaking DJs in Europe proclaimed a rush-released 12-inch pressing of "Feel What You Want" on Champion an instant dancefloor classic and helped start a bidding war among U.S. labels. EastWest won the battle, inking a production and distribution deal for Champion.

"Feel What You Want" was quick-

ly issued in the U.S., topping Billboard's Hot Dance Music/Club Play chart within a month of its May '94 release. The charmed flow of Kristine W.'s career got rocky when Champion's deal with EastWest was severed in 1995, shortly before "One More Try" was to be shipped.

"In the year between then and signing with RCA, there were countless moments when I wondered if everything was going to come together," the singer says. "To get as close as I did to making it and then have it all fall apart was heartbreaking. But giving up was never an option. I just kept writing and doing my show in Vegas. You can learn to live through almost anything if you have faith in what you're doing."

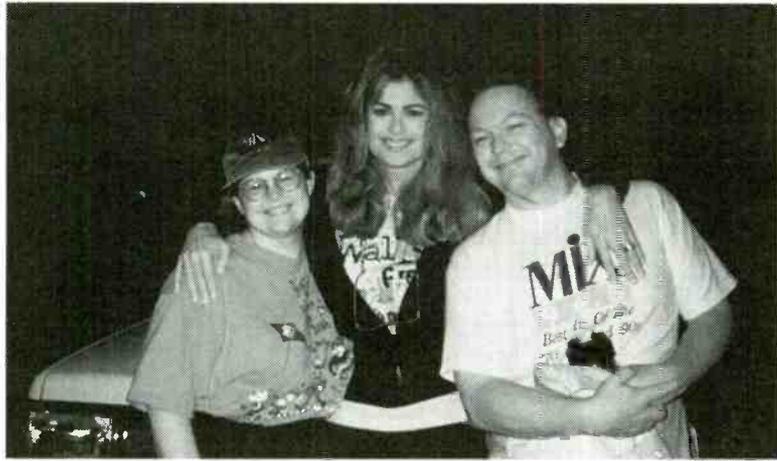
Cacciatore also had faith in Kristine W. and began bringing the artist to RCA. "It was a yearlong process of getting the ear of key people at the label and convincing them that this is an artist of incredible reach far beyond the dance music world."

With the deal signed and the wheels of promotion turning, Kristine W. is optimistic regarding the future of "Land Of The Living" and her career beyond her first album.

"This is like a dream come true," says Kristine W., who is following in the steps of her mother, a jazz singer. "From the first time I saw my mother onstage, looking all glamorous and gorgeous with her makeup and wigs, I knew what my destiny was. Things are only going to get bigger and better from here."

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



When Irish Eyes Are Smiling. Following the recent March of Dimes Walk-America, KHMX (Mix 96.5) Houston morning team Schelby Sweeney, left, and Larry Moon, right, mug for the camera with model/actress Kathy Ireland. Mix 96.5 was the official radio sponsor of the charity event.

Music City's Radio Bares Its Soul Nashville Stations Offer More Than Country

This story was prepared by Janine McAdams, managing editor of R&B Airplay Monitor.

Most people think of Nashville, base of the world-famous Grand Ole Opry and Music Row, as the home of country music.

While there's no denying Nashville's country roots, this market also has soul. Through the years, its Southern music tradition has spawned gospel, rock, and R&B. In fact, local legend has it that historically black Fisk University's gospel Jubilee Singers spread Nashville's reputation as "Music City" around the world as early as 1879 and

that country outlet WSM adopted the moniker in the '30s and '40s during its famous radio broadcasts from the Grand Ole Opry.

On the airwaves, Nashville's soul is led by R&B mainstream WQQK (92Q) and heritage AM sister WVOL. WQQK dipped from No. 3 to No. 4 in the market, down 7.4-6.8, in the winter Arbitron ratings. WJCE (the Juice), which runs ABC's R&B adult format, the Touch, was off 3.2-2.7. WVOL, home of ABC's R&B oldies format, was down 1.7-1.4. Fans of a mix of music can tune into WMDB (the Big Mouth), up slightly (1.4-1.5), and Fisk University's 7,000-watt WFSK, which plays blocks of hip-hop, R&B, jazz, blues, and alternative.

"Urban radio everywhere has one thing that can never be taken away, and that's a loyalty base," says 92Q PD/music director/morning man Tony Wright. "People here are passionate about their station, and that can't be touched."

WQQK, owned along with WVOL since 1982 by black health-care entrepreneur Sam Howard, is a mainstream R&B outlet that heavily dayparts rap in the after-6 p.m. shifts, presents an occasional gospel track with a special "promoting unity in the community" drop beforehand, and plays classic cuts during middays only.

WQQK has leaned younger since 50,000-watt WJCE switched from country. "Before they came on, we were middle of the road, because we didn't want to offend anybody. They came on with Tom Joyner in the morning, trying to go after the 25-54s, so we started to skew a little younger—18-34 female, which had been our focus, but a bit wider," says Wright. "We had to streamline it. We still daypart rap between 6 and 9 p.m., but we also incorporate a lot more music during that time period."

Interestingly, Nashville has no young-end top 40 outlet. "Our most direct competitor, WYHY [Y107], totally changed overnight. From pop, they went to [adult top 40 WRVW] the River," Wright says, adding that 92Q

was able to pick up some of that younger audience. Though he says that "there is a hole for [top 40], and if we had another FM, that's exactly where I would take it," he has not considered adding "urban" pop hits at 92Q.

"About the furthest we went to the left was the Barrio Boyzz," he says. "The audience we have is 75% African-American and 25% white. I like to think that the blacks listen to us because they like us, and whites like us because of what we play. We wouldn't attract any more people because of [playing pop hits]. You have to stay the course."



WQQK gives its listeners a chance to win a \$1,092 shopping spree once a month, a promo that works well with the heavily female listenership. Fly-aways and concert tickets "keep it real," says Wright. "I don't like to buy the audience, because you have to keep buying them. We do fly-aways to concerts or resorts, something people are going to do anyway. Once in a while,



they'll drop \$500 on a vacation or buy a new car. It's reality-based, so listeners feel they have a chance to win."

As 92Q's morning man (Ernie Allen does news; Bob Argus does traffic), Wright makes sure he involves listeners in community issues, such as the May 7 state referendum to get the Houston Oilers to relocate to Nashville. Wright conducted mock elections via

(Continued on next page)

Beyond Hot Dogs: Promotions À La Harris Seminar Offers Array Of Suggestions, Ideas

BY CARRIE BORZILLO

STAMFORD, Conn.—A host of seasoned radio marketing and promotion professionals dished out hours of helpful tips and ideas primarily to hungry up-and-comers at Doug Harris' second "Adventures In Broadcasting: The Promotion Directors' School."

The seminar, last held in 1993, took place in Stamford April 26-28 and drew marketing executives representing 100 radio stations in all formats.

Here's a rundown on good advice, insightful quotes, and creative ideas culled from the panelists:

- Harris, who has earned a Billboard award for promotion director of the year for his work at mainstream rock KLOL Houston and now serves as director of creative services for Hamden, Conn.-based CRN International, stressed the importance of the sales promotion: "Bankers are calling the shots now, not broadcasters. . . . Align yourself with the sales department and make things happen."

- Tom Haynes, a partner in League City, Texas-based Rhino Marketing,



Participants at Doug Harris' "Promotion Directors' School" demonstrate lessons learned in signage. Shown, from left, are Evergreen corporate marketing director Beverly Tilden, Saga Communications group marketing manager Brad Wallace, Harris, and KIIS Los Angeles VP of marketing Karen Tobin.

discussed the changing state of car-dealership promotions, pointing out

that the two-hour Saturday remote doesn't cut it anymore.

"You need to partner with the dealership—you're in business with them—instead of going for the quick hit," Haynes said. "They need to sell cars every day, not just on Saturday afternoons. It does not work for you to sit for two hours with hot dogs, hoping someone comes out."

One car promotion Haynes suggested is "the rain sale promotion," in which a dealership agrees to give a free one-year lease to anyone leasing a car on a day when it rains 1.5 inches. KTBZ (the Buzz) Houston held such a promotion, which included professional rainmakers, and landed on three TV news programs.

Haynes also suggested use of a test-drive incentive (i.e., free movie tickets to the first 20 people to test drive a car) as only an extra, not as the entire promotion.

- Creating a 12-month budget each year is not only a good way to stay ahead of the game, Harris says; it's a way to defend yourself against a last-

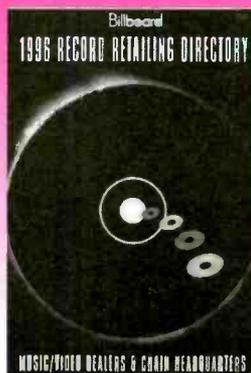
(Continued on next page)

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Adult Contemporary

T. WK.	L. WK.	WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	1	12	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 8 weeks at No. 1
2	3	3	9	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
3	2	2	16	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
4	4	4	10	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
5	7	9	8	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
6	6	6	24	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
7	5	5	17	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
8	8	7	27	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
9	9	8	31	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
10	11	13	6	REACH EPIC 78285	◆ GLORIA ESTEFAN
11	10	10	41	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
12	12	11	25	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
13	13	12	18	INSENSITIVE A&M 581274	◆ JANN ARDEN
14	14	14	47	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
15	15	15	52	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
16	16	19	11	BY HEART WINDHAM HILL ALBUM CUT	JIM BRICKMAN
17	21	21	7	CHAINS EPIC 78281	◆ TINA ARENA
18	19	20	44	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
19	25	—	2	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
20	17	16	28	YOU'LL SEE MAVERICK 17719/WARNER BROS.	◆ MADONNA
21	23	27	3	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
22	18	17	11	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
23	22	24	3	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
24	20	18	11	FAITHFULLY RIVER NORTH 163007	PETER CETERA
25	28	—	2	LET IT FLOW ARISTA ALBUM CUT	TONI BRAXTON

Adult Top 40

T. WK.	L. WK.	WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	1	12	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 7 weeks at No. 1
2	2	4	10	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
3	4	2	22	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
4	3	3	14	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
5	5	8	11	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
6	11	13	5	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
7	13	17	7	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
8	8	11	11	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
9	9	10	16	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
10	7	7	25	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
11	6	6	24	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
12	10	5	32	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
13	12	12	20	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
14	14	9	29	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
15	15	16	50	RUN AROUND A&M 580982	◆ BLUES TRAVELER
16	16	15	40	ROLL TO ME A&M 581114	◆ DEL AMITRI
17	18	20	19	INSENSITIVE A&M 581274	◆ JANN ARDEN
18	17	14	31	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
19	19	18	40	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
20	21	21	8	CHAINS EPIC 78281	◆ TINA ARENA
21	22	22	15	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
22	24	24	15	HOOK A&M 581176	◆ BLUES TRAVELER
23	27	34	3	FASTLOVE DREAMWORKS/59001/GEFFEN	◆ GEORGE MICHAEL
24	26	27	9	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
25	23	23	24	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track Service. 37 adult contemporary stations and 43 adult top 40 stations are electronically monitored, 24 hours a day, 7 days a week. Songs ranked by number of detections. (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

MUSIC CITY'S RADIO BARES ITS SOUL

(Continued from preceding page)

phone, followed by discussions. "A lot of the things we do we have to attribute to the AM, WVOL," says Wright, who previously programmed WJIZ Albany, Ga., WJNN Dothan, Ala., and KMKJ Phoenix. "A lot of radio alumni have passed through there— [WXYV Baltimore's] Steve Crumbley, [WENN Birmingham, Ala.'s] Dave Donnell. You've got parents who listened to WVOL, which does classic soul and gospel, and [their kids, who] listen to us because they know of the connection." WVOL is programmed by Clarence Kilcrease, a 30-year station vet. "I started at this station as a teen jock in high school," says Kilcrease, who then held down nearly every shift and was GM of both stations when WQQK came on. Kilcrease has seen WVOL change over the years from mainstream R&B to the Touch format to its current incarnation as an outlet for ABC's Solid Gold Soul satellite programming. There are local blocks: Kilcrease hosts daily gospel shows from 5-6 a.m. and 10 a.m.-noon, and Sundays are all gospel. Cassandra Easley hosts a nightly talk show from 7-9 p.m. that provides an open forum on local issues.

"We've been satellite for the last five years, and it's working pretty well for us," says Kilcrease, whose on-air tag is "Killy Baby." And despite the market's proliferation of Sunday gospel programs, he says, "on Sundays, we've been No. 2 or No. 3 in the market."

WVOL, which began in 1958, prides itself on meeting local needs. The station has long been contributing money and services to the community, including burial services and rent. "Every Christmas, we deliver 300-500 food baskets. Last year, we buried more than 40 people," Kilcrease says. "That's what keeps us close to the community."

Across town, AM daytimer WMDB plays what owner/PD Morgan Babb calls "the gumbo of black music." A staunch proponent of traditional gospel, Babb starts his daily 10 a.m.-noon show with gospel and switches to a more eclectic format in afternoons, with a traditional jazz cut every 40 minutes.

Much like jocks before the days of computerized programming, WMDB's DJs haul in their own music and play whatever they feel like. According to Babb's sales manager, his son Michael, listeners are likely to hear Rahsaan Roland Kirk, John Lee Hooker, and R. Kelly in the same afternoon. "We don't have just one format," Michael says, "and [Morgan] allows his jocks to pick their own music."

Michael Babb isn't worried about WVOL. "We're not thinking about competition. We enjoy what we're doing here. It's like a hobby... We're not trying to make big money or big numbers," he says.

Morgan Babb, a former gospel singer who last performed with his group the Radio Four at the 1954 Memphis show that featured the last gospel appearance of Sam Cooke with the Soul Stirrers, built WMDB in 1983 after a second career as a gospel announcer and PD of WVOL. When Howard bought WVOL, Babb was under pressure to play contemporary music.

"I informed him at the time that I wasn't interested in doing that because of the image I have in the

community," Babb says. "He said, 'Then I guess we'll have to part company,' and I agreed. He said, 'You better reconsider; this is the only station in the market.' I said, 'I can build my own station.'" True to his word, in two years, Babb had put up WMDB, named for sons Michael and Dale.

What's remarkable about WMDB is the reach of its signal, which earned the AM its Big Mouth nickname. "I've got a better frequency; I'm a clear channel," Babb says. "I get into north Alabama, parts of Kentucky, and northern Georgia. I've got 2,500 watts with one tower, and I'm omnidirectional. As far as my power will send me, I will go."

WFSK doesn't have the reach of WMDB, but since going up in 1973, the power has been expanded to 7,000 watts with a new transmitter, increasing the original reach by seven miles. Known as "Nashville's only alternative," the noncommercial community AM operates 21 hours per day, playing gospel from 6 a.m. to 1 p.m., followed by a variety of block programming, says GM Tyrone "Tye" Shelton.

Community figures and students hold down air shifts at WFSK. A

program mixing gospel and jazz runs Mondays, Wednesdays, and Fridays 1-3 p.m., and Illyus Muhammad, owner of the local Club Unique, hosts a straight jazz show Tuesdays and Thursdays. Fisk students help program the gospel segments, as well as the nightly "Mellow Madness" quiet storm programs, while four local DJs provide mix tapes for the nighttime "Hip-Hop Saturdays." WFSK is also home to Thursday night's "Hip-Hop Planet" and "All The Blues You Can Use" shows.

"We try to be the ones to break new music," says Shelton, who's been with the station three years. "You'll hear a song on our station before you hear it on the other stations. We do interviews with the artists, we do book reviews, we do poetry readings twice a week. We're actually trying to reach different audiences throughout the week. We give you what's missing [on other stations] here in Nashville."

"Even though a lot of people would think 'country music' when they hear 'Nashville,' this city has a strong black listenership," says 92Q's Wright. "But you only find that out when you get here."

BEYOND HOT DOGS: PROMOTIONS A LA HARRIS

(Continued from preceding page)

minute request from an account executive. Here are some tips on creating a plan: get mission statements/goals from each department, including new business the general sales manager wants to get this year; define a more narrow target than 25-54, such as 25-35 professional females; and try to work "unscheduled opportunities" and "stunt funds" into your budget.

- For event marketing, Harris urged stations to avoid "logo soup" or the "orgy of sponsorship," as he calls it, and, instead, to get separate sponsors for each facet of an event.

- One \$10,000 giveaway or 10 \$1,000 giveaways? The consensus was that it's better to make everyone feel like they have the chance to win; therefore, give more of less.

- Radio stations can travel an interesting lane on the information superhighway by setting up an interactive phone, such as Celebration Computer System's H-O-U-S-T-O-N, on which listeners can request information from a menu of services and have the data faxed to them. "It's a way to get your listeners who don't have a computer on the information superhighway," said Jim Wisheart, president of Houston-based Celebration.

Wisheart also suggested that when an advertiser buys a schedule, the station should help the client set up its own Internet World Wide Web page and make the station's call letters part of the site's address. He added that it's possible for a station to snatch up a competitor's call letters on the Internet, which is a low blow, but it works.

- When it comes to buying TV time for your station, Ben McGiffert, president of Radio Marketing Specialists, suggested avoiding the temptation to spread a two-week schedule over a month, because that would be like "putting water in soup."

- A panel of experts had interesting things to say about working with air personalities (or, as Harris called them,

"overpaid children").

Karen Tobin, VP of marketing at KIIS Los Angeles, stressed that knowing everything about the talent, especially their "hot buttons," is the key to having a good relationship with them and successful personal appearances. For instance, Tobin makes sure that air personality Nastyman's favorite drink (Mountain Dew) is at each remote. "Never go to a high-paid talent and say, 'We don't have the budget for that,'" Tobin said. "You think about it and come back to them and say, 'OK, we can do this, this, and this, but let's try this for the other thing.'"

WNEW New York PD Ted Edwards' vital piece of advice when dealing with hard-to-work-with talent is "never embarrass them in public. When a problem comes up, do it behind closed doors."

- "I can trace all my screw-ups to two things: not planning and not putting it in writing," said Harris. "Eliminate hallway conversation. It will be the death of you. Put it in writing."

QUOTABLE EXECs

- "If you can keep your head when all about you, others are losing theirs and blaming it on you, you must be a promotion director," wrote Doug Harris (paraphrasing Rudyard Kipling) on the back of the seminar T-shirt.

- Harris expanded upon his trademark quote of "promotion is the exploitation of opportunity" with this addition: "Take every opportunity like it was a sponge full of water and squeeze every last drop out of it."

- "Push the envelope as far as you can until your hand gets slapped," said Rhino Marketing's Tom Haynes.

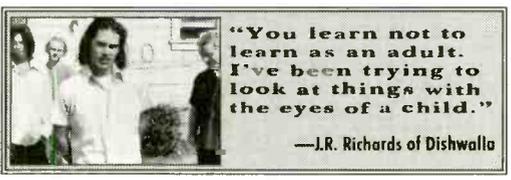
It was while killing time with his 10-year-old neighbor David that Dishwalla singer/key-boardist J.R. Richards received the inspiration for his band's single "Counting Blue Cars."

"We were counting the number of blue cars passing by," Richards says. "It was a little-kid thing to do, like skipping cracks in the sidewalk. And David started asking me questions about God, but he referred to God as a she. So that made me think about how ideas are spoon-fed to you when you're young."

"You're so impressionable when you're a kid—you just soak things up like a sponge. Often, you don't have a chance to come around to your own ideas about things. David is beyond his years in a way, because he sensed that we give concepts like God a male gender, when it's probably not the case either

way. It was cool that he was so smart. The way society taints kids—it's almost cruel. He just hasn't been affected yet."

No. 7 on Modern Rock Tracks this week, the soaring, hook-laden "Counting Blue Cars" comes from



Dishwalla's A&M debut album, "Pet Your Friends." Richards and his bandmates—bassist Scot Alexander, guitarist Rodney Browning, and drummer

George Pendergast—hail from Santa Barbara, Calif., where young David taught Richards a valuable lesson.

"You learn not to learn when you're an adult," Richards says. "But I've really been trying to look at things through the eyes of a child more, in that I've been making an effort to question received wisdom about race, religion, gender, sexuality—all kinds of things."

The convention that any god would have to be a male Caucasian is entrenched enough that the occasional concertgoer has tried to "set me straight after shows," Richards says. "Some people feel a need to point out what they see as your mistake. But I need to form my own impression about things. That's exactly the point of the song."

Billboard® FOR WEEK ENDING MAY 18, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	4	9	WHERE THE RIVER FLOWS	COLLECTIVE SOUL
2 weeks at No. 1					
2	3	10	3	HUMANS BEING	VAN HALEN
"TWISTER" SOUNDTRACK					
3	7	7	9	COUNTING BLUE CARS	DISHWALLA
PET YOUR FRIENDS					
4	5	5	13	MACHINEHEAD	BUSH
SIXTEEN STONE					
5	2	1	9	BIG BANG BABY	STONE TEMPLE PILOTS
TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP					
6	4	2	23	IN THE MEANTIME	SPACEHOG
RESIDENT ALIEN					
7	10	32	3	PRETTY NOOSE	SOUNDGARDEN
DOWN ON THE UPSIDE					
8	6	3	22	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
SPARKLE AND FADE					
9	9	6	5	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH
FAIRWEATHER JOHNSON					
10	8	8	12	WATER'S EDGE	SEVEN MARY THREE
AMERICAN STANDARD					
11	12	15	6	CHAMPAGNE SUPERNOVA	OASIS
(WHAT'S THE STORY) MORNING GLORY?					
12	13	16	6	TOO MUCH	DAVE MATTHEWS BAND
CRASH					
★★★AIRPOWER★★★					
13	37	—	2	WORK IT OUT	DEF LEPPARD
SLANG					
14	11	9	15	WHAT DO I HAVE TO DO?	STABBING WESTWARD
WITHER BLISTER BURN + PEEL					
15	17	19	10	ZERO	THE SMASHING PUMPKINS
MELLON COLLIE AND THE INFINITE SADNESS					
16	23	—	2	AGAIN	ALICE IN CHAINS
ALICE IN CHAINS					
17	15	12	18	SISTER	THE NIXONS
FOMA					
18	18	14	22	HEAVEN BESIDE YOU	ALICE IN CHAINS
ALICE IN CHAINS					
19	14	13	8	ROCK AND ROLL ALL NITE	KISS
MTV UNPLUGGED					
20	16	11	15	DROWN	SON VOLT
TRACE					
21	20	17	21	BRAIN STEW/JADED	GREEN DAY
INSOMNIAC					
22	21	20	10	BORN WITH A BROKEN HEART	KENNY WAYNE SHEPHERD
LEDBETTER HEIGHTS					
23	30	—	2	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS
TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP					
24	29	37	4	PHOTOGRAPH	THE VERVE PIPE
VILLAINS					
25	25	29	4	ALCOHOL	HOWLIN' MAGGIE
HONEYSUCKLE STRANGE					
26	31	31	4	ANGELINE IS COMING HOME	THE BADLEES
RIVER SONGS					
27	22	22	24	1979	THE SMASHING PUMPKINS
MELLON COLLIE AND THE INFINITE SADNESS					
28	40	—	2	BANDITOS	THE REFRESHMENTS
FIZZY FUZZY BIG & BUZZY					
29	28	35	3	SALVATION	THE CRANBERRIES
TO THE FAITHFUL DEPARTED					
30	32	34	4	MOTHER MOTHER	TRACY BONHAM
THE BURDENS OF BEING UPRIGHT					
31	36	39	4	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON
SMELLS LIKE CHILDREN					
32	NEW	1	1	I JUST WANT YOU	OZZY OSBOURNE
OZZMOSIS					
33	27	25	15	EVERYTHING FALLS APART	DOG'S EYE VIEW
HAPPY NOWHERE					
34	35	36	26	GLYCERINE	BUSH
SIXTEEN STONE					
35	39	—	2	FLOOD	JARS OF CLAY
ESSENTIAL/SILVERTONE/JIVE					
36	33	28	24	I GOT ID	PEARL JAM
EPIC					
37	26	23	12	IRONIC	ALANIS MORISSETTE
JAGGED LITTLE PILL					
38	NEW	1	1	VANISHING CREAM	THE HUNGER
DEVIL THUMBS A RIDE					
39	38	27	16	AEROPLANE	RED HOT CHILI PEPPERS
ONE HOT MINUTE					
40	NEW	1	1	HELLO FROM VENUS	THE SCREAMIN' CHEETAH WHEELIES
MAGNOLIA					

Billboard® FOR WEEK ENDING MAY 18, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	2	6	SALVATION	THE CRANBERRIES
2 weeks at No. 1					
2	2	1	13	CHAMPAGNE SUPERNOVA	OASIS
(WHAT'S THE STORY) MORNING GLORY?					
3	5	6	7	MOTHER MOTHER	TRACY BONHAM
THE BURDENS OF BEING UPRIGHT					
4	4	4	13	MACHINEHEAD	BUSH
SIXTEEN STONE					
5	6	7	6	TOO MUCH	DAVE MATTHEWS BAND
CRASH					
6	3	3	9	BIG BANG BABY	STONE TEMPLE PILOTS
TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP					
7	9	10	7	COUNTING BLUE CARS	DISHWALLA
PET YOUR FRIENDS					
8	7	—	2	PRETTY NOOSE	SOUNDGARDEN
DOWN ON THE UPSIDE					
9	8	9	8	PHOTOGRAPH	THE VERVE PIPE
VILLAINS					
10	12	19	6	HERE IN YOUR BEDROOM	GOLDFINGER
GOLDFINGER					
11	10	5	17	BIG ME	FOO FIGHTERS
FOO FIGHTERS					
12	15	18	10	SISTER	THE NIXONS
FOMA					
13	11	8	24	IN THE MEANTIME	SPACEHOG
RESIDENT ALIEN					
14	14	11	28	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
SPARKLE AND FADE					
★★★AIRPOWER★★★					
15	20	24	5	BULLS ON PARADE	RAGE AGAINST THE MACHINE
EVIL EMPIRE					
16	13	12	14	ZERO	THE SMASHING PUMPKINS
MELLON COLLIE AND THE INFINITE SADNESS					
17	27	29	4	SPIDERWEBS	NO DOUBT
TRAGIC KINGDOM					
18	22	26	5	LADYKILLERS	LUSH
LOVELIFE					
19	23	30	4	BANDITOS	THE REFRESHMENTS
FIZZY FUZZY BIG & BUZZY					
20	21	21	9	A COMMON DISASTER	COWBOY JUNKIES
LAY IT DOWN					
21	17	14	16	WHAT DO I HAVE TO DO?	STABBING WESTWARD
WITHER BLISTER BURN + PEEL					
22	28	35	3	HEARTSPARK DOLLARSIGN	EVERCLEAR
SPARKLE AND FADE					
23	25	27	4	LOVE UNTOLD	PAUL WESTERBERG
EVENTUALLY					
24	16	15	5	THE 13TH	THE CURE
WILD MOOD SWINGS					
25	19	17	12	FLOOD	JARS OF CLAY
ESSENTIAL/SILVERTONE/JIVE					
26	29	38	3	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON
SMELLS LIKE CHILDREN					
27	35	40	3	WHO WILL SAVE YOUR SOUL	JEWEL
PIECES OF YOU					
28	18	13	10	SWEET LOVER HANGOVER	LOVE & ROCKETS
SWEET F.A.					
29	26	22	22	BRAIN STEW/JADED	GREEN DAY
INSOMNIAC					
30	NEW	1	1	YOU LEARN	ALANIS MORISSETTE
JAGGED LITTLE PILL					
31	38	34	12	GUILTY	GRAVITY KILLS
GRAVITY KILLS					
32	NEW	1	1	PEPPER	BUTTHOLE SURFERS
ELECTRIC LARRYLAND					
33	30	25	26	1979	THE SMASHING PUMPKINS
MELLON COLLIE AND THE INFINITE SADNESS					
34	24	16	20	IRONIC	ALANIS MORISSETTE
JAGGED LITTLE PILL					
35	NEW	1	1	DAY JOB	GIN BLOSSOMS
CONGRATULATIONS I'M SORRY					
36	36	33	17	ONLY HAPPY WHEN IT RAINS	GARBAGE
GARBAGE					
37	NEW	1	1	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS
TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP					
38	40	32	17	AEROPLANE	RED HOT CHILI PEPPERS
ONE HOT MINUTE					
39	32	23	14	EVERYTHING FALLS APART	DOG'S EYE VIEW
HAPPY NOWHERE					
40	34	31	8	DRUGS	AMMONIA
MINT 400					

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 78 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 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS! IN TOKIO

Week of April 28, 1996

- ① Because You Loved Me / Celine Dion
- ② How Deep Is Your Love / Take That
- ③ How Crazy Are You / Meja
- ④ It Is One / Jackson Brown
- ⑤ 7 Gatsu 7 Nichi, Hare / Dreams Come True
- ⑥ I'll Do It / Nahki And Diana King
- ⑦ Let Your Soul Be Your Pilot / Sting
- ⑧ Message In A Bottle / Maxi Priest
- ⑨ Nothing To Declare / Cloudberry Jam
- ⑩ Fast Love / George Michael
- ⑪ Lucky Love / Ace Of Base
- ⑫ Reach / Gloria Estefan
- ⑬ Freedom / Globe
- ⑭ No One Else / Total
- ⑮ Everybody / Kiss Of Life
- ⑯ Old Man And Me / Hootie And The Blowfish
- ⑰ Girl 6 / The New Power Generation
- ⑱ Always Be My Baby / Mariah Carey
- ⑲ You Got To Have Freedom / Boogaloo
- ⑳ Cherry / Spitz
- ㉑ Tell The World / Pandora
- ㉒ Dig! / Duffer
- ㉓ Do That Dance / Nile Rodgers
- ㉔ Throw Your Hands Up / L.V.
- ㉕ Beach Baby / Baha Men
- ㉖ 1,2,3,4 (Sumpin' New) / Coolio
- ㉗ Never Never Love / Simply Red
- ㉘ Girl Talk—Never Fall In Love Again— / Cosa Nostra
- ㉙ Mouth / Merrill Bainbridge
- ㉚ Real Love / The Beatles
- ㉛ Sexuality / K.D. Lang
- ㉜ Peaches / The Presidents Of The United States Of America
- ㉝ Heaven Only Knows / Swing Out Sister
- ㉞ K - Jee / Satoshi Tomiie
- ㉟ Baby Portable Rock / Pizzicato Five
- ㊱ I Need To Be In Love / Carpenters
- ㊲ Don't Waste My Time / Sa Deuce
- ㊳ Party / Wade
- ㊴ The Riverboat Song / Ocean Colour Scene
- ㊵ Always There (David Morales Mix) / Incognito
- ㊶ Never Give Up On You / Paul Hardcastle
- ㊷ One Of Us / Joan Osborne
- ㊸ Tommygun / Candy Dulfer
- ㊹ Spaceman / Babylon Zoo
- ㊺ Salvation / The Cranberries
- ㊻ Count On Me (From "Waiting To Exhale") / Whitney Houston & CeCe Winans
- ㊼ Hana / Mr. Children
- ㊽ Dub I Dub / Me And My
- ㊾ Nobody Knows / The Tony Rich Project
- ㊿ Mas Y Mas / Los Lobos

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/>

Radio

PROGRAMMING

WINTER '96 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank.
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Call	Format	'95	'96	'95	'96	Call	Format	'95	'96	'95	'96
SACRAMENTO, CALIF.—(29)											
KFBK	N/T	11.4	9.7	9.9	10.4	WIBT	R&B	5.2	5.5	5.7	4.8
KSFM	top 40/rhythm	7.7	7.2	8.4	8.2	WSOL	R&B adult	5.7	5.8	5.2	4.9
KNCJ	country	6.7	6.8	7.3	6.1	WPLA	modern	1.4	1.4	3.1	5.4
KGBY	AC	5.0	5.8	5.7	5.9	WKVY	N/T	3.4	4.0	4.6	5.0
KHYL	oldies	5.6	6.1	5.0	4.9	WFSJ	jazz/AC	4.6	4.5	3.4	3.8
KRQX	album	4.2	4.6	4.8	3.0	WBRB	oldies	—	—	—	—
KWOD	modern	4.9	5.0	5.2	4.4	WVGL	religious	1.7	1.0	9.2	2.2
KYAK	AC	5.9	4.2	3.8	4.7	WSVE	religious	1.4	1.9	2.5	2.2
KOPT	triple A	2.6	2.4	2.1	3.7	WNZS	sports	1.1	1.3	1.2	2.3
KSEG	cls rock	4.5	3.9	4.4	4.0	WPQQ	adult std	1.4	1.2	2.5	9.0
KKOA-FM	cls rock	3.3	4.1	3.7	4.2	AUSTIN, TEXAS—(54)					
KSTE	N/T	4.4	4.1	4.1	3.9	KASE	country	14.1	13.8	13.6	13.7
KCTC	adult std	4.0	3.9	3.5	3.5	KHFI	top 40	9.1	9.3	9.9	9.1
KHTK	N/T	1.5	2.0	2.0	2.2	KLBI-FM	album	7.0	8.1	6.5	5.9
KSSJ	jazz/AC	1.3	1.6	2.1	2.7	KLBI-FM	N/T	6.7	6.2	5.5	6.3
KRAK	country	4.0	3.9	3.6	3.0	KYET-FM	country	5.0	4.0	4.0	6.3
KQBR	jazz/AC	1.1	1.2	1.3	1.6	KYET-FM	oldies	5.0	4.6	4.0	5.8
KGO	N/T	1.4	1.0	1.6	9.9	KMHJ	AC	7.3	6.8	7.0	5.1
KZSA	Spanish	1.6	8.5	4.0	1.0	KMKS	triple A	3.9	3.3	3.1	3.6
NORFOLK, VA.—(33)											
WOWI	R&B	9.2	10.5	10.7	10.8	KPEZ	cls rock	3.0	3.4	3.4	3.5
WCMS-AM-FM	country	6.3	7.5	7.5	7.6	KRFX-FM	modern	—	—	2.9	2.8
WFOG	AC	6.2	6.0	4.2	4.4	KJAZ	jazz/AC	1.5	1.6	1.3	1.9
WGH-FM	country	6.7	5.9	5.4	5.5	KAMX	AC	2.3	2.5	2.6	3.3
WNYZ	top 40	5.3	7.2	5.1	4.7	KVET-FM	country	1.5	2.2	1.6	2.7
WNOR-AM-FM	album	8.0	6.2	7.1	6.6	KUTZ	album	2.8	2.8	2.6	2.1
WROE	AC	3.2	3.8	4.0	3.7	KELG	Spanish	6.0	5.1	1.1	4.2
WROX	modern	3.2	4.8	4.0	3.7	KNNC	modern	2.0	2.1	1.1	6.2
WICD	jazz/AC	1.8	5.5	7.5	6.5	KKLB	Spanish	1.3	1.0	1.5	1.0
WAFX	cls rock	4.8	4.0	4.5	4.1	GREENVILLE, S.C.—(59)					
WAFY	R&B adult	4.3	3.0	2.8	3.5	WSSJ	country	15.7	17.9	14.3	14.4
WNSV-FM	N/T	3.4	3.8	3.2	3.0	WESC-FM	country	9.3	9.1	7.1	11.1
WYJL-AM-FM	AC	2.3	2.0	2.7	2.9	WESC-FM	R&B	11.2	9.8	9.5	10.7
WKOC	modern	3.2	4.2	3.5	3.7	WROQ	cls rock	9.3	8.3	10.5	8.5
WPCY	religious	2.6	2.4	2.0	2.6	WYJL	AC	6.1	6.6	6.7	8.8
WLYE	oldies	3.4	3.0	4.8	3.4	WSPA-FM	top 40	3.8	3.2	5.4	4.7
WVXZ	easy	2.8	1.9	1.6	2.6	WFCB-FM	N/T	2.8	2.8	2.9	3.9
WMYK	AC	2.4	2.0	2.0	1.5	WFCB/WORD	oldies	4.4	3.7	3.7	3.4
WTAR	N/T	2.5	1.7	1.2	1.6	WFNQ	country	1.5	3.0	1.6	1.7
WGH	sports	9.5	9.5	9.5	9.5	WFXW/WXWZ	N/T	1.7	1.0	1.8	1.1
WTJZ	religious	—	7.0	7.0	7.0	WVNU	N/T	3.3	3.1	2.6	3.6
ORLANDO, FLA.—(39)											
WWKA	country	8.3	8.4	8.2	9.7	WPEP	R&B	9.0	7.0	6.2	1.2
WWCF	AC	7.2	6.8	6.6	8.1	WMIT	religious	1.0	1.0	8.9	1.3
WWMX-FM	AC	6.0	7.0	8.4	7.6	WPMJ	oldies	1.3	8.2	1.2	1.1
WXOL	top 40	5.8	6.0	5.8	6.7	WWMG	religious	3.9	1.1	1.1	1.1
WJHM	R&B	7.8	8.1	7.6	6.4	WESC-AM	N/T	1.3	8.0	1.9	9.0
WDBO	N/T	6.4	6.9	6.7	5.6	WILKES BARRE/SCRANTON, PA.—(61)					
WCLC	oldies	4.7	5.6	5.4	5.6	WKRZ/WKRF	top 40	10.7	12.0	11.4	11.9
WTKS	N/T	5.8	6.4	4.6	5.9	WMSG	AC	9.1	9.8	8.8	8.0
WLOQ	jazz/AC	4.5	4.7	3.2	3.2	WGY	country	7.3	9.0	7.7	8.6
WJRR	modern	5.1	6.3	4.5	5.0	WHEZ	adult std	4.5	5.2	7.4	4.4
WCFB	AC	2.3	2.4	3.8	4.1	WNAK	N/T	7.5	3.6	4.1	3.8
WDJZ	album	4.6	3.6	4.0	3.2	WGBI/WILK	AC	5.0	3.1	3.9	4.1
WMMO	adult std	5.6	5.3	4.6	3.4	WZMT	album	2.5	4.4	4.0	5.4
WHDQ	adult std	2.1	2.9	2.2	3.6	WBAW/WEIL	adult std	4.8	3.0	3.5	4.0
WHTQ	cls rock	3.0	3.3	3.4	3.6	WARM	N/T	4.4	4.8	3.6	3.1
WYJL-FM	sports	4.7	4.7	7.3	7.3	WBHT	top 40	3.5	3.9	4.2	3.5
WPCY	religious	1.9	1.3	1.1	1.4	WTRZ	album	2.6	2.2	2.6	1.7
WEST PALM BEACH, FLA.—(47)											
WRMF	AC	7.9	7.1	7.7	7.8	WSDG	oldies	2.0	2.3	1.8	1.9
WEAT-FM	AC	4.6	8.2	6.4	9.3	WDLG	country	1.6	2.4	2.5	2.3
WRXL	easy	8.3	6.9	7.2	5.2	WQSS/WWSH	AC	2.9	3.7	3.5	3.1
WIRK	country	8.1	8.5	7.6	8.1	WKAB	AC	7.5	8.1	1.1	4.7
WJNO/WJNX	N/T	7.0	6.7	5.1	6.4	WHLM	top 40	1.5	1.3	1.2	1.3
WJWB	adult std	2.4	3.0	3.4	2.6	WSBG	top 40	1.6	1.3	1.3	2.3
WPBZ	modern	2.2	3.3	3.0	3.5	WDBE	oldies	1.1	1.0	1.3	1.2
WGR	album	3.4	3.9	4.3	4.4	WPRO	AC	7.7	1.0	7.7	1.1
WDR	R&B	2.9	3.3	2.9	3.3	WAZL	adult std	4.4	—	4.4	—
WOLL	oldies	2.1	2.2	1.7	2.8	WCDL	adult std	6.6	—	6.6	—
WZTA	top 40/rhythm	2.1	1.5	1.3	1.4	WFMZ	AC	8.1	6.6	6.6	1.0
WDBF	adult std	2.1	2.6	3.1	2.3	WDDL	AC	1.2	1.2	6.5	1.0
WCLB	country	3.2	2.9	3.1	2.9	McALLEN, TEXAS—(63)					
WBZT	N/T	3.3	2.2	2.3	2.0	KIWW	Spanish	12.4	14.3	11.5	11.0
WTMI	classical	1.8	1.7	1.2	2.2	KBFM	top 40	12.7	12.3	12.6	12.8
WLVE	jazz/AC	2.2	2.0	1.8	2.0	KGBT	Spanish	9.8	12.1	8.3	10.9
WHOT	R&B adult	1.1	2.0	1.7	1.4	KTEX	country	9.8	9.2	10.5	7.6
WIOD	N/T	1.3	1.6	1.0	1.6	KKPS	Spanish	4.5	4.6	6.2	7.1
WBGG	'70s oldies	1.4	2.0	1.6	1.5	KJLV	AC	5.0	4.9	4.8	5.3
WMJX	oldies	1.5	1.3	1.2	2.5	KQXX	Spanish	4.7	4.0	4.3	3.9
WEAT-AM	N/T	1.3	1.1	1.7	1.8	KFRQ	album	8.9	5.8	7.0	5.8
WSHE	modern	1.1	1.0	2.2	1.4	XAAA	easy	1.0	2.2	1.6	3.3
WZZR	country	1.7	1.6	1.6	1.3	KRGE	religious	1.4	2.2	1.5	1.8
WHYI	top 40	6.0	1.0	1.0	1.2	KURV	N/T	2.8	1.4	2.2	1.9
WKIS	country	2.0	1.9	1.7	1.3	KIRT	Spanish	6.1	1.3	1.4	2.1
WPOM	religious	1.4	1.3	8.1	1.2	KBOR	Spanish	1.4	2.1	1.6	2.3
LAS VEGAS—(48)											
KSNE	AC	7.3	8.7	7.8	7.6	KXTH	Spanish	2.0	1.9	1.2	1.5
KJUL	adult std	8.7	9.8	8.9	10.0	KXSO-FM	oldies	1.7	1.7	2.4	1.1
KEDG	modern	6.2	5.6	6.4	6.4	FRESNO, CALIF.—(65)					
KWNR	country	9.0	6.7	7.0	5.8	KMJJ	N/T	11.2	10.9	10.2	10.6
KMZQ	AC	5.8	5.2	5.2	6.1	KBOS	top 40/rhythm	11.1	11.2	8.6	9.7
KLUC	top 40/rhythm	7.3	6.7	6.2	7.6	KLBN	Spanish	9.6	7.7	7.7	7.0
KFMS	country	5.1	5.0	4.8	5.2	KJWL	adult std	5.6	5.0	5.3	5.3
KOMP	album	4.4	5.3	5.8	4.3	KRZR	album	4.8	6.0	4.7	4.0
KJMZ	top 40/rhythm	4.0	4.8	3.9	4.7	KEYQ/KFSO	oldies	4.3	4.8	4.7	4.5
KQOL	oldies	2.0	3.0	5.1	4.8	KSXS	country	4.1	5.9	5.2	5.2
KFBI	cls rock	3.5	3.7	3.9	4.0	KTHI	AC	3.3	3.0	4.6	4.5
KRLZ	cls rock	2.9	4.6	3.7	3.8	KNAX	country	4.5	4.5	4.2	4.1
KPFT	triple A	2.8	2.9	1.8	2.3	KJFX	country	3.0	3.6	2.5	3.0
KDWN	N/T	3.3	3.9	3.0	2.6	KEZL	jazz/AC	4.1	4.0	2.5	3.1
KLSQ	Spanish	—	9.1	2.1	2.5	KJDI	AC	4.1	3.2	2.9	3.8
KORK	adult std	2.8	1.7	1.6	2.0	KFRF	modern	1.2	3.1	3.4	2.3
KDOL	Spanish	2.6	2.2	1.7	1.2	KQOO-AM-FM	Spanish	3.5	4.3	4.0	4.8
KEYV	country	3.2	3.0	2.3	1.8	KDJI	'70s oldies	2.2	2.6	2.1	2.4
KNUU	N/T	1.9	1.0	1.7	1.2	KGST	Spanish	1.9	1.5	2.2	1.8
RALEIGH/DURHAM, N.C.—(50)											
WDCG	top 40	7.7	8.2	8.8	8.8	KQEQ	R&B	—	—	1.6	1.5
WQOK	R&B	7.7	8.0	7.7	7.5	KFIG	Spanish	1.0	1.1	1.6	1.5
WRAL	AC	6.7	6.8	6.8	6.0	KMPH	N/T	2.5	2.0	1.9	1.1
WPTF	N/T	6.9	7.1	7.1	6.3	KTNO	sports	—	—	7.7	1.0
WDRR	country	5.8	6.3	6.4	7.4	KZFO	Spanish	2.3	1.8	2.3	1.1
WFYC/WFXK	R&										

Slew Of Station Sales Prompts Storm Of Metaphors; May Billing To Top \$1 Bill.

STEVEN SPIELBERG HAS nothing on **Scott Ginsberg**. While the movie mogul's "Twister" is on the horizon at theaters nationwide, Evergreen Media chairman Ginsberg—and his counterparts at the nation's top radio groups—are storming ahead with a much more extensive blast of activity.

Since passage of the now well-traveled Telecommunications Act, each week has been marked by an unprecedented number of station sales for prices that even the Kennedys would find dizzying. Case in point: the recent sale of Citicasters' 19-station group to Jacor for \$430 million, or Entercom's \$90 million purchase of WAXQ New York (which was then swapped to Viacom for KBSG-AM-FM/KNDD Seattle). By the end of this month, nearly 700 stations will have changed hands in 1996, nearly twice the number at this time a year ago.

With this avalanche of trading, station personnel—from PDs to GMs to DJs—are being uprooted, consolidated, and tossed about with the gusto of congressional staffers in Washington, D.C., in the weeks following an upset election. At the Country Radio Seminar in February, one group head assured attendees that there's always a place for the determined and talented. I have a hard time buying into that, especially considering that a week after the comment was made, this exec's company bought a well-established outlet in Seattle and released the entire staff the next day.

I'm betting that "Twister" will be out on video before the dust settles on this massive turnover in stations, personnel, and formats, allowing us to understand just what kind of transformation has been dictated over the broadcasting industry.

Foremost, I expect we'll gain programming diversity in individual markets, see the birth of radio supergroups à la **Ted Turner**, and strengthen the overall muscle of the business—but at the expense of a lot of people left searching for a new dream.

Meanwhile, today's business outlook

remains as bright and blazing as Phoenix in July: In March, the radio industry posted its 43rd consecutive month of gains, with a 4% increase in combined local and national spot advertising revenue, according to the Radio Advertising Bureau. In year-to-date figures through the end of March, combined local and



by Chuck Taylor

national revenues were up 6% over the same period last year.

Miller, Kaplan, Arase & Co. says that the industry will finish May with \$1.1 billion in revenues—only the second time radio has billed more than 1 billion big bucks in a single month.

Final tidbits: Disney has decided that Cap Cities/ABC radio stations should drop Cap Cities from their letterhead, because ABC is the better-known entity. Also, rumors are flying high that two of the three largest group owners, CBS and Evergreen, are discussing a potential merger. Stay tuned.

FORMATS: COUNTRY IN THE 'BURBS

With no station in New York programming country, noncommercial WFDU (89.1 FM) Teaneck, N.J., has expanded its country programming to include the midnight-6 a.m. shift weeknights. The station also programs country Tuesday, Thursday, and Friday 9 a.m.-1 p.m.

Looks like modern **WDRE** Long Island, N.Y., is closing in on its long-rumored format flip to modern AC under the recently reacquired **WLIR** calls. Former **WLIR/WDRE** jock "Malibu Sue" **McAnn** has reportedly resigned her

night shift at AC rival **WKJY** to rejoin **WDRE**. She worked at **WDRE** before its January 1995 flip to the Underground Network format. **WDRE** has begun a "15 years in 15 days" stunt and will reportedly unveil its new direction when the stunt ends May 24. Also, at press time, it appears pink slips are flying with current on-air staffers. **Cousin Ed** was confirmed to be leaving the building.

While mixer/assistant music director **G. Sharp** is named MD at **WPGC-FM** Washington, D.C., replacing **Albie D.**, **WPGC-AM** drops its R&B adult format to simulcast the FM in all dayparts except **Robin Breedon's** morning and afternoon show. **Damon Williams** remains PD.

And following Bonneville's \$25 million purchase of crosstown **WXTR/WXVR** from **SFX**, **Allan Hotlen** becomes GM, moving cross-country from the PD post at Bonneville sister **KOIT** San Francisco.

WPOC Baltimore has a new country competitor, as album rock **WGRX** flips to **Froggy 100.7** after a weekend of disco as **Polyester 101**. Former **WKIX** Raleigh, N.C., PD **David Anthony** is now PD. Expect new calls soon.

FOLKS: DOWN TO TWO

At press time, the **KHKS** Dallas PD hunt was reportedly down to two consultants: According to sources close to the search, **Tom Watson** of Dallas-based Adult Contemporary Concepts and veteran programmer **Steve Davis** of Richmond, Va.-based Zapoleon Media Strategies were the front-runners.

Hot AC **WMXV** (Mix 105) New York MD **Linda Silver** adds assistant PD stripes.

Richard Sands, VP of programming at **KITS** (Live 105) San Francisco, is taking a three-month leave of absence. No "why" so far. MD **Roland West** becomes acting PD.

Dana Daniels is upped from afternoon drive/MD to PD at **WSRR** (Star 98) Memphis. She started in radio at age 15.

Album **WTUE** Dayton, Ohio, names a.m. driver **Chris Geisen** PD, succeeding **Tom Carroll**, now operations manager for **WTUE** and sister modern **WXEG**.

MORNING CONTRACTS

The excitement continues at **WHTZ** (Z100) New York. Former **KRBE** Houston PD **Steve Wrostok** is reunited with PD **Tom Poleman** as the station's new consultant, replacing **Alan Burns & Associates**. Morning co-host **Patty Steele's** contract renegotiations hit the wall, and, having been off the air since May 1, she exits the station after nine years. Steele is married to former Z100 PD **Steve Kingston**, now at crosstown **WXRK** (K-Rock). Poleman is searching to replace Steele, as well as middays and afternoons.

KPWR (Power 106) Los Angeles morning duo **Tha Baka Boyz** remain off the air this week. Former morning personality **Frank Lozano** is filling the shift while talks continue.

WRQX (Mix 107.3) Washington, D.C., morning co-host **Bert!** is off the air following the expiration of his contract but is not officially out, according to OM/PD **Randy James**.

Airplay Monitor editors Sean Ross, Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams contributed to this column.

Denny Nugent's WGAR Has A Winning Winter

IN A QUARTERLY RATINGS period in which the vast majority of country stations were down, **WGAR** Cleveland was one of the few that managed to score a major increase. PD **Denny Nugent** says **Garth Brooks** is a big reason why **WGAR** was one of a handful of winter Arbitron success stories.

After **Brooks** sold 80,000 tickets in about three hours to his four March shows at the Gund Arena, **WGAR** began heavy contests—giving away **Brooks** tickets as prizes that, **Nugent** says, "gave us a real strong final phase."

The contests included awarding a pair of **Brooks** concert tickets every time one of his songs aired over a three-week period. The station also used its regular "scan and win" promotion, which **Nugent** describes as "an electronic wheel of fortune," to award tickets. For "scan and win," **WGAR** staffers bring an electronic card reader to remotes and invite listeners to have the bar code on their loyal listener club cards scanned to determine what prize they will win. (Prizes are awarded to about two-thirds of the listeners who participate.) The contest usually draws a few hundred people, but, **Nugent** says, as many as 1,000 people came to some winter remotes in an attempt to win concert tickets.

"It was just phenomenal, the buzz and excitement over **Garth** tickets," he says. In total, **WGAR** gave away about 400 pairs of tickets in the five weeks before the shows.

Another reason for **WGAR's** winter ratings success, **Nugent** says, is simply a rebound from the summer and fall, when the station had 7.6 and 7.7 12-plus shares, respectively. **WGAR** is back to where it was a year ago. "It was partially a bounce back," **Nugent** says. "The fall book in Arbitron wasn't as good as it should have been. It was flatter than usual in total audience, and I don't think it was real. Fortunately, we held onto good rankings—No. 2 12-plus and 25-54 in the fall."

Another reason **WGAR** managed to survive the winter book unscathed is its focus on news and information. This was especially important this past winter, when severe weather caused many music stations to lose listeners to news/talk outlets. "We maintain a strong information base," **Nugent** says. "We give the audience the news they need. They can get it from us without switching stations, [so] even though we had a really lousy winter here, it didn't cost us any audience."

Other than playing a few more **Brooks** records than normal, **Nugent** says, **WGAR** didn't make any programming changes in the winter and remains "consistent and conservative with our music. We don't play games, and we don't take any chances... Philosophically, I've always believed you're not hurt by what you don't play, so we

are very late to add new artists."

Those new artists "really have to establish themselves and get a foothold nationally before we'll start playing [them]," says **Nugent**. "Our research indicates that our audience doesn't want to hear new music. Typically, songs will be in the low 30s or upper 20s [on the chart] before we play them, if we have any doubts about them. Other songs that come out of the gate flying we won't wait [to add]. We added **JoDee**

Messina in the mid-40s, just a few weeks after [her single's] release. It's so tough for the new artists, and I have empathy for the labels, but up here, the listeners react much more favorably to established artists.

"I'm a firm believer in keeping the list at a manageable level," **Nugent** adds. "[The playlist has] generally about 35 songs, and even our lights are scheduled to play about 18 times a week. It doesn't make sense to add a song and play it eight to 10 times a week. It's not fair to

the artist or the label. It's just a waste."

Here's a recent afternoon hour: **JoDee Messina**, "Heads Carolina, Tails California"; **Neal McCoy**, "You Gotta Love That"; **Hal Ketchum**, "Small Town Saturday Night"; **David Lee Murphy**, "Every Time I Get Around You"; **John Berry**, "I Think About It All The Time"; **Toby Keith**, "He Ain't Worth Missin'"; **Garth Brooks**, "The Change"; **Sammy Kershaw**, "She Don't Know She's Beautiful"; **Paul Brandt**, "My Heart Has A History"; **Joe Diffie**, "Bigger Than The Beatles"; **Clint Black**, "Summer's Comin'"; **John Michael Montgomery**, "Long As I Live"; **Tanya Tucker**, "Some Kind Of Trouble"; and **Vince Gill**, "High Lonesome Sound."

"The real key to the station is what's between the records," **Nugent** says. "We're personality-oriented, but that doesn't diminish the music-intensive nature of the station. It's a big part of why we're still one of the few markets where there is only one station... I wouldn't say we're bulletproof, but we're very, very strong."

Nugent, who has been programming the station for seven years, says **WGAR** is more than ready to take on a format rival, should one surface. "With all the buying and selling of radio stations, Cleveland could be ripe for someone to come in," he says. "We're set and ready to go. Corporate has the war chest on standby, and we would come at [a competitor] with both guns blazing."

Nugent's main concern for the format is its "shortage of superstars. The format needs big names to drive loyalty from the audience," he says. "That, to me, is a key factor right now to drive record sales, concerts, and to draw listeners back to the format. It was the **Garths** and **Billy Rays** in the early '90s that drove a lot of people to country."

PHYLLIS STARK

newsline...

STEVE HICKS, former **SFX** CEO, returns quickly to radio with a re-formed Capstar Broadcasting Partners in conjunction with brother **Tom Hicks** and \$100 million in financing from **Tom's Hicks/Muse** group.

MARCELLA RILEY is promoted to affiliate marketing regional manager for small markets at **ABC Radio Networks**; she was 24-hour format manager of **ABC Radio's** clearance department.

SALES OF THE WEEK: It isn't a sale at all, it's a swap. **CBS** will trade classic rock **KRRW** Houston with **SFX** Broadcasting for **N/T KRLD** Dallas. And **American Radio Systems** swaps **WFLN** Philadelphia and **WQRS** Detroit for **Secret's** **KSFM/KMJI** Sacramento, Calif., with **Secret** paying **ARS** \$20 million.

STATION SALES: The nine-station Sundance group to **Colfax** for \$95 million, including **KISO/KOY/KYOT/KZON** Phoenix, **WOKY/WMIL** Milwaukee, and **KIDO/KARO/KLTB** Boise, Idaho; **KSOL/KYLZ** from **Crescent** to **Tichenor Media** for approximately \$40 million.

Mayo Radio merges **WWWZ/WMGL** Charleston, S.C., with **Wicks'** crosstown **WTMA/WTMZ/WSUY**; **WMYB** Myrtle Beach, S.C., from **Puritan Radiocasting** to **Multi-Market Radio** for \$1.1 million; **WSSZ** Greensburg, Pa., from **WHJB Corp.** to **Sheridan** to simulcast its **WAMO** Pittsburgh.

WFMB-FM-AM/WCVS Springfield, Ill., from **Neuhoff Broadcasting Corp.** to **Patterson Broadcasting** for \$7 million; **WFMX** Charlotte, N.C., from **Adventure Communications** to **Benchmark** for \$9.6 million.

Music Video

PROGRAMMING

Peretz Has Lighthearted Approach

'Big Me' Director Embraces Vids' Commercialism

BY BRETT ATWOOD

LOS ANGELES—It has been a strange journey from rock musician to music video director for Jesse Peretz, the eye behind one of this year's most celebrated videos, the goofy and carefree clip for Foo Fighters' "Big Me."

Peretz began his music video career when he was bassist for modern rock act the Lemonheads and got the opportunity to direct the clip for the band's "It's A Shame About Ray." He later departed the Lemonheads and has since concentrated on several music video and commercial projects, including clips for Shudder To Think and You Am I, as well as advertising spots for Reebok and Blockbuster Video.

However, it was his recent work on "Big Me" that made the music video community take notice. The video spoofs the Euro-flavored spots for Mentos candy. The original commercials are relentlessly optimistic and appear strangely out of sync with the cynical attitude of the Generation X crowd. However, the spots have been widely embraced by the Gen-X set, and the video was an immediate hit on MTV.

MTV viewers are also likely familiar with a series of spots Peretz directed for the music channel that feature ranting cab driver Jimmy McBride.

Peretz, who is represented by Catherine Smith, began his music video directing career with Nitrate Films, before moving to Automatic Productions. He currently works with New York-based X-Ray Productions.

Despite having a reputation as a creator of weird and humorous music videos, Peretz says he never intentionally created comedic clips.

"My taste in films has never been toward comedy at all," says Peretz. "It's a weird thing that I've become somewhat known for these types of projects. It's just that I view music videos as, for the most part, commercials. I just don't give music videos a lot of deep thought. A lot of the videos that appear to make strong comments about life are kind of bogus. There are other media that can get across these



Jesse Peretz, shown third from left, with the members of Zoo Entertainment act Self.

same sorts of messages without trying to sell a product."

For his most recent clip, Self's "Too Low," Peretz is lingering in strange artistic territory.

"It's a glammed-out video," says Self's Matt Mahaffey. "We get to run around New York and do stupid stuff to get attention, but people just keep ignoring us, no matter what we do. When we finally start to get some attention, we believe that people really like us. Unfortunately, it turns out that the whole sequence is just a dream and that the crowd is gathering there only because I had been hit by a car."

The car-wreck concept is likely inspired from real life. Peretz was recently injured after being hit by a car.

"I was thrown a good 20 feet," he

says. "This video is a comical twist on that, but in my case, it was not that humorous. I broke my leg in seven places, and I'm just starting to walk again."

Mahaffey, who worked with Peretz on Self's debut clip, "Cannon," says that it was "a natural decision" to work with him on "Too Low."

"We wanted to work with someone who could bring a different perspective to the video," says Mahaffey. "There is too much angst out there already in a lot of songs and videos. A lot of directors might have taken the song's hook, 'Wish I was dead,' too seriously. But we wanted to have fun with it. Jesse was easy to get along with on 'Cannon,' and we knew that we wanted to work with him again. His work on the Foo Fighters' video was hilarious."

Next up for the director is theatrical films. Peretz says that the move into movies is a natural step to make. His first film project, which is still in development, is based on Ian McEwan's short story "First Love, Last Rights."

"It is the opposite of what some people will expect from me," says Peretz. "It's not even a comedy. It's much more arty and serious in theme—and it's not anything like 'Jimmy the cab driver.'"

PRODUCTION NOTES

LOS ANGELES

Charm Farm's "Sick" was directed by Christopher White for CPG Productions.

Oliver Donnenget directed Yulara's video "Sioh Sayang."

The Underground director Dean Karr is the eye behind Love And Rockets' "Sweet Lover Hangover." William Annesly produced, while Peter Sinclair directed photography.

NASHVILLE

Pecos Films director Michael

Merriman is the eye behind the clip for "Honky Tonkin's What I Do Best," a duet between Marty Stuart and Travis Tritt. Bryan Bateman produced. The same production team recently wrapped Trace Adkins' "There's A Girl In Texas."

Ramon Estevez directed Diamond Rio's "It's All In Your Head." The video contains a cameo by Estevez's dad, Martin Sheen.

Picture Vision director Michael Salomon shot Sawyer Brown's "I Will Leave The Light On." Tom Forrest produced.

NEW YORK

Brian Luvar directed I-N-I's "Fakin' Jax" for Rebecca Filmworks. Reggie Scott produced, and Andrena Hale executive produced. Barron Claiborne directed photography.

Varnaline's "No Decision, No Disciple" was directed by Amy Harrison.

Rapper A+'s "All I See" was directed by Steven Carr; Daphne McWilliams produced. Russell Swanson directed photography for Crazy Horse Productions.

OTHER CITIES

Matthew C. Abourezk directed Beatrice Nine's "Bare Bulb" in Davis, Calif.

Candlebox's "Best Friends" was directed by Jeff Weinrich in San Francisco.

Don't Get Duped: Anonymous Faxes Allege Programmer Scams

VIDEO SCAM? The Eye has been intrigued by a couple of anonymous faxes sent to Billboard's Los Angeles office over the past few weeks. Both appear to be copies of letters sent to various video promotion staffers in the music industry. The first warns promoters about working with any television network or program that charges a fee to play its music videos. It mentions several major labels that have been "duped" by such programs, including Motown, Interscope, Arista, and Warner Bros. Records. Here is an excerpt from the fax:

"If you take the time to research these shows, you will find that they don't reach as many areas as they claim [and that] any record or retail tie-ins are nonexistent; some television stations claim they haven't received their so-called reel [for] months at a time, and, most of all, many major labels have already caught on to these video show scams but don't talk to each other."

The fax goes on to state, "Now, most of the scam networks/programs are targeting smaller labels who don't know any better or [don't] have the experience with these kinds of scammers. Some have even gone

so far as to change the name of their network/programs to throw you off, but the result is all the same. You get a copy of the show with your video on it but have no real concrete evidence that it has even aired, [nor do you] really know how many viewers saw it. The bottom line: Is it worth it to spend money on video airings when there are so many video shows who air your videos for free?"

Although it didn't specify individual clip programmers, a follow-up fax was more blunt. It targets a specific national clip programmer that recently changed its name. "Different name, same scam! Are you getting your money's worth?" reads the fax.

The Eye shares the concerns raised in these faxes and by many in the music video industry. Should labels have to pay to have their clips programmed? Unless the programmer can provide some sort of guarantee about the size of its audience, perhaps not.

It's worth noting that there are many legitimate programming services that charge nominal fees for clip play. For example, many labels have been able to effectively target a specific audience by using public kiosks and video services.

However, as is the case with any purchase, the buyer must beware.

Any label, large or small, should do its research before spending money on local or national fee-based programs. If you are skeptical, ask around. Many major-label promotion departments have considerable insight as to who is legitimate, and some are even willing to pass on advice about who to avoid.

NIGHTCLUB AMERICA: L.A.-based Nightclub America is aiming to develop a chain of music video-themed nightclubs. The company is soliciting affiliate relations with club venues through a recently shot promotional video that features former MTV VJ Nina Blackwood.

For a fee, participating clubs receive 12 hours of weekly music and music video programming, as well as promotional event merchandise and prizes.

Nightclub America president Jim Novorr says that the video programming will include top 40 and country music, as well as popular songs from the past 40 years of rock. Three videos will debut each week on the video program reel, which will also contain comedy and live music performances from a house

band. Nightclub America is due to debut July 1. Novorr says that it is too early to announce specific venues that have signed on as affiliates.

ODDS AND ENDS: VH1 manager of publicity Rene Koblentz exits to join Warner Bros. Television as director of publicity for "The Rosie O'Donnell Show" . . . "Video Vision," a San Francisco-based music video show, is set to debut as a paid cable program in July. The two-hour program will consist of four half-hour blocks of clip programming, including modern rock, rap/R&B/hip-hop, Latin/world music, and dance formats. Producer Lee Evans says that the show, which will reach 177,000 Viacom cable households, will likely go weekly in August.

MTV has announced plans for several new theatrical productions in its MTV Films division, including big-screen adaptations of "Beavis & Butt-head," "Joe's Apartment," "Aeon Flux," and "The Maxx." In addition, MTV Films has acquired the rights to several properties, including coming-of-age novel "Outside Providence," crime comedy "Exit Now," rock roadie film "Full Moon," and high-school comedy "Election."

THE EYE



by Brett Atwood



When Betty Met Lilly. Intersound act Betty recently hooked up with actress Lilly Tomlin at the shoot for the video "Limboland." Tomlin makes a cameo appearance in the clip, along with actress Kathy Najimy and actor Robert Foxworth. Pictured, from left, are Betty's Elizabeth Ziff, Tomlin, and Betty's Amy Ziff and Alyson Palmer.

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 Kris Kross, Live And Die For Hip Hop
- 4 LL Cool J, Doin It
- 5 Bone Thugs-N-Harmony, The Crossroads
- 6 Mariah Carey, Always Be My Baby
- 7 SWV, You're The One
- 8 Case, Touch Me, Tease Me
- 9 Jodeci, Get On Up
- 10 Michael Jackson, They Don't Care About U
- 11 Lionel Richie, Don't Wanna Lose You
- 12 Geto Boys, The World Is A Ghetto
- 13 George Clinton, If Anybody Gets Funked U
- 14 Total, Kissin' You
- 15 R. Kelly, I Can't Sleep Baby
- 16 Maxwell, ...Til The Cops Come Knockin'
- 17 Ladae, Party 2 Nite
- 18 Immature, Please Don't Go
- 19 Nonchalant, 5 O'Clock
- 20 Whitney Houston & CeCe Winans, Court On Me
- 21 Jesse Powell, All I Need
- 22 Quincy Jones, Babyface, Tamia, Slow Jams
- 23 H-Town, A Thin Line Between Love & Hate
- 24 Monifah, You
- 25 Horace Brown, One For The Money
- 26 Art N' Soul, Ever Since You Went Away
- 27 D'Angelo, Lady
- 28 Kenny Lattimore, Never Too Busy
- 29 Fugees, Killing Me Softly
- 30 Too Short, Gettin' It

*** NEW ONS ***

Toni Braxton, You're Makin' Me High
Teddy, Are You In The Hood
Ruffa, Don't Worry
Kirk Franklin & The Family, Melodies From Heaven
New Kingdom, Mexico Or Bust



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Collin Raye, I Think About You
- 2 Pam Tillis, The River And The Highway
- 3 Tracy Lawrence, Time Marches On
- 4 Tim McGraw, All I Want Is A Life
- 5 Jo Dee Messina, Heads Carolina, Tails...
- 6 Mindy McCready, 10, 000 Angels
- 7 Toby Keith, Does That Blue Moon Ever Shine...
- 8 Lari White, Wild At Heart
- 9 Terri Clark, If I Were You
- 10 Bryan White, I'm Not Supposed To Love...
- 11 Blackhawk, Almost A Memory Now
- 12 Garth Brooks, The Change

- 13 Brooks & Dunn, My Maria
- 14 Joe Diffie, C-O-U-N-T-R-Y
- 15 Patty Loveless, A Thousand Times A Day
- 16 Daryle Singletary, Workin' It Out †
- 17 James Bonamy, I Don't Think I Will †
- 18 Dwight Yoakam, Sorry You Asked? †
- 19 Suzy Bogguss, Give Me Some Wheels
- 20 Emilio, I Think We're On To Something †
- 21 Ricochet, Daddy's Money †
- 22 Marty Stuart & Travis Tritt, Honky Tonkin'... †
- 23 Shelby Lynne, Another Chance At Love †
- 24 Shania Twain, You Win My Love
- 25 Karla Bonoff & Nitty Gritty Dirt Band, You... †
- 26 Trace Adkins, There's A Girl In Texas †
- 27 John Anderson, Long Hard Lesson Learned †
- 28 Rich McCreedy, Thinkin' Strait †
- 29 Paul Overstreet, Even When It Don't Feel... †
- 30 Sky Kings, Picture Perfect
- 31 Paul Jefferson, Check Please
- 32 Sammy Kershaw, Meant To Be
- 33 Reba McEntire, Starting Over Again
- 34 The Mavericks, All You Ever Do Is Bring Me Down
- 35 Sawyer Brown, Treat Her Right
- 36 Ronnie Reeves, My Heart Wasn't In It
- 37 Keith Stegall, Fifty-Fifty
- 38 Neal McCoy, Then You Can Tell Me
- 39 Patricia Conroy, What Else Can I Do
- 40 Mark Collie, Lipstick Don't Lie
- 41 Dan Seals, I'd Really Love To...
- 42 Steve Azar, Someday
- 43 Highway 101 & Paulette Carlson, It Must
- 44 Nanci Griffith W/The Crickets, Well...
- 45 Paul Brandt, My Heart Has A History
- 46 Doug Supernaw, She Never Looks Back
- 47 Gretchen Peters, When You Are Old
- 48 Wade Hayes, On A Good Night
- 49 Keith Gattis, Little Drops Of My Heart
- 50 David Ball, Circle Of Friends

† Indicates Hot Shots

*** NEW ONS ***

George Ducas, Every Time She Passes By
Ricki Skaggs, Cat's In The Cradle
Tammy Graham, Tell Me Again



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
- 2 Mariah Carey, Always Be My Baby
- 3 LL Cool J, Doin It
- 4 The Cranberries, Salvation **
- 5 Oasis, Champagne Supernova
- 6 Stone Temple Pilots, Big Bang Baby
- 7 Coolio, 1,2,3,4 (Sumpin' New)
- 8 Hootie & The Blowfish, Old Man & Me
- 9 R. Kelly, Down Low
- 10 Dave Matthews Band, Too Much **
- 11 Busta Rhymes, Woo-Hah!! Got You All In Check
- 12 Alanis Morissette, Ironic
- 13 Bush, Machinehead
- 14 Tracy Bonham, Mother Mother
- 15 Marilyn Manson, Sweet Dreams
- 16 Whitney Houston & CeCe Winans, Court On Me

- 17 Jewel, Who Will Save Your Soul
- 18 Rage Against The Machine, Bulls On Parade
- 19 Weird Al Yankovic, Gump
- 20 Celine Dion, Because You Loved Me
- 21 Stabbing Westward, What Do I Have To Do?
- 22 Goldfinger, Here In Your Bedroom
- 23 Coolio, It's All The Way Live
- 24 Alice In Chains, Again
- 25 Bone Thugs-N-Harmony, The Crossroads
- 26 The Dixons, Sister
- 27 Bryan Adams, The Only Thing That Looks Good...
- 28 Van Halen, Humans Being
- 29 Verve Pipe, Photograph
- 30 The Cure, The 13th
- 31 Dishwalla, Counting Blue Cars
- 32 Tracy Chapman, Give Me One Reason
- 33 Dog's Eye View, Everything Falls Apart
- 34 SWV, You're The One
- 35 Refreshments, Banditos
- 36 Seven Mary Three, Water's Edge
- 37 D'Angelo, Lady
- 38 Lush, Lady Killers
- 39 Paul Westerberg, Love Untold
- 40 Madonna, Love Don't Live Here
- 41 Jodeci, Get On Up
- 42 Gravity Kills, Guilty
- 43 Nonchalant, 5 O'Clock
- 44 MC Lyte, Keep On, Keepin' On
- 45 2Pac, California Love
- 46 Garbage, Only Happy When It Rains
- 47 Jars Of Clay, Flood
- 48 Delinquent Habits, Tres Delinquentes
- 49 Ammonia, Drugs
- 50 Korn, Clown

*** NEW ONS ***

Bobbie Cryer, I Didn't Know My Own Strength
George Ducas, Every Time She Passes By
Paul Jefferson, Check Please
Ricki Skaggs, Cat's In The Cradle



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Old Man & Me
- 2 Alanis Morissette, Ironic
- 3 Celine Dion, Because You Loved Me
- 4 Mariah Carey, Always Be My Baby
- 5 Melissa Etheridge, I Want To Come Over
- 6 Tracy Chapman, Give Me One Reason
- 7 Collective Soul, The World I Know
- 8 Natalie Merchant, Wonder
- 9 Bodeans, Closer To Free
- 10 Seal, Don't Cry
- 11 Sting, You Still Touch Me
- 12 Gloria Estefan, Reach
- 13 Gin Blossoms, Follow You Down
- 14 Jewel, Who Will Save Your Soul
- 15 Bryan Adams, The Only Thing That Looks Good...
- 16 Tina Arena, Chains
- 17 Madonna, Love Don't Live Here
- 18 Blues Traveler, Run Around
- 19 Adam Clayton & Larry Muller, Mission: Impossible
- 20 Natalie Merchant, Jealousy
- 21 Joan Osborne, One Of Us
- 22 Whitney Houston & CeCe Winans, Court On Me
- 23 Cowboy Junkies, A Common Disaster
- 24 Dog's Eye View, Everything Falls Apart
- 25 Joan Osborne, Right Hand Man
- 26 Jann Arden, Insensitive
- 27 TLC, Waterfalls
- 28 Seal, Kiss From A Rose
- 29 Ace Of Base, The Sign
- 30 Natalie Merchant, Carnival

*** NEW ONS ***

Spin Doctors, She Used To Be Mine
Toni Braxton, You're Makin' Me High
Gin Blossoms, Day Job
Fugees, Killing Me Softly
Paul Westerberg, Love Untold
Patti Rothberg, Inside

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 18, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

Monica, Why I Love You So Much
J'son, I'll Never Stop Loving You
Quad City DJ's, C'mon N' Ride It
Crucial Conflict, Hay (Strollin' On)
Whitney Houston & CeCe Winans, Court On Me
Weird Al Yankovic, Amish Paradise
R. Kelly, Down Low (Live To...Mix)
Celly Cel, It's Goin' Down
Nonchalant, 5 O'Clock
Immature, Please Don't Go
Delinquent Habits, Tres Delinquentes
Art N' Soul, Ever Since You Went Away
MC Lyte, Keep On Keepin' On
Junior M.A.F.I.A., Get Money
Marilyn Manson, Sweet Dreams
Yella, 4 Tha E
2Pac, 2 Of Amerikaz Most Wanted
Mack 10, Hoo Bangin'
YMS, How We Livin'
Mac Mall, Get Right
7 Mary 3, Water's Edge

NEW

Adam Clayton & Larry Mullen, Mission: Impossible
Boys Choir Of Harlem, Up In Harlem
Bryan Adams, The Only Thing That Looks Good...
D.O.C., 4 My Doggs
George Michael, Fastlove
Ice-T, I Must Stay Blunt
Ideal, Inner City Blues
Imperial Drag, Boy Or A Girl
Kenny Lattimore, Never Too Busy
Mobb Deep, Back At You
Patti Rothberg, Inside
Paul Westerberg, Love Untold
Shyheim, This Is Real
Solo, He's Not Good Enough
Wallflowers, 6th Avenue Heartache
Whitehead Bros., Feel Your Pain



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

Color Me Badd, The Earth, The Sun, The Rain
Yulara, Sih Saying
Sting, Let Your Soul Be Your Pilot
Kenny W. Shepherd, Born With...
The Tony Rich Project, Nobody Knows
The Rankin Family, The River
Joan Osborne, Right Hand Man
Oasis, Champagne Supernova
Ziggy Marley & The Melody, Love Power
Billy Mann, Turn Down The World
Madonna, Love Don't Live Here Anymore
Lenny Kravitz, Can't Get You Off My Mind
Kiss, Rock And Roll All Nite
Jars Of Clay, Flood
Hootie & The Blowfish, Old Man & Me
Gipsy Kings, La Rumba De Nicolas
Gin Blossoms, Follow You Down
Celine Dion, Because You Loved Me
Blind Melon, There Is A Magic Number
Mariah Carey, Always Be My Baby



Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

Bone Thugs-N-Harmony, Tha Crossroads
Buju Banton, Untold Stories
Case, Touch Me, Tease Me
Frankie Cutless, You & You
Horace Brown, One For The Money
Large Professor, Mad Scientist
Maxwell, Til The Cops Come Knockin'
Mic Geronimo, Wherever You Are
Monica, Why I Love You So Much
Monifah, You
Patra, Scent Of Attraction
Puff Johnson, Forever More
Solo, He's Not Good Enough
SWV, You're The One
Total, Kissin' You
Ladae, Party 2 Nite

Jaz Z Featuring Foxy Brown, Ain't No...
Dangerous Crew, Buy You Some
Mad Lion, Double Trouble
Xscape, Can't Hang



Continuous programming
Hawley Crescent
London NW18TT

Robert Miles, Children
Michael Jackson, They Don't Care About Us
2Pac, California Love
Joan Osborne, One Of Us
The Prodigy, Firestarter
Fools Garden, Lemon Tree
Backstreet Boys, I'll Never Break Your Heart
3T, Anything
Take That, How Deep Is Your Love
Los Del Rio, Macarena
Culture Beat, Cryin' In The Rain
Queen, You Don't Fool Me
Tina Turner, Whatever You Want
Oasis, Don't Look Back In Anger
Coolio, 1, 2, 3, 4(Sumpin' New)
Mark Snow, The X-Files
Fugees, Fugee-La
Scorpions, You And I
Eros Ramazzotti, Più' Bella Cosa
Mark Morrisson, Return Of The Mack



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

Grover Levy, There Is A Life
Scott Krippayne, Sometimes He Calms The Storm
Jimmy A, Sweet Angel
Chris Lizotte, Love Of The Father's Arms
Aaron Jeffrey, After The Rain
Whitney Houston & CeCe Winans, Court On Me
Big Tent Revival, Somethin' Bout Jesus
Wes King, Life Is Precious
Al Green, Your Heart's In Good Hands
Rebecca St. James, God
Newsboys, Take Me To Your Leader

Audio Adrenaline, Never Gonna Be...
Carmen, Step Of Faith (new)
Clay Crosse, The Rock (new)
CeCe Winans, Every Time (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

Gigantic, Disenchanted
Local H, High Finin'
Stabbing Westward, What Do I Have To Do
Paul Westerberg, Love Untold
Theremin, Amerashian
Dave Matthews, Too Much
Alice In Chains, Again
Verve Pipe, Photograph
Howlin' Maggie, Alcohol
Cast, Alright
Bush, Machinehead
Tori Amos, Talula
Rage Against The Machine, Bulls On Parade
No Doubt, Spider Webs
Tracy Bonham, Mother Mother
The Dixons, Sister
Cracker, I Hate My Generation
Marilyn Manson, Sweet Dreams



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

Howlin' Maggie, Alcohol
Stone Temple Pilots, Big Bang Baby
Fred Schneider, Bulldozer
Goldfinger, Here In Your Bedroom
Nancy Boy, Deep Sleep Motel
Cure, The 13th
Archers Of Loaf, What Do You Expect
No Doubt, Spider Webs
Bad Religion, A Walk
God Lives Underwater, All Wrong
Lush, Ladykillers
Sparklehorse, Someday I Will Treat...
Hootie & The Blowfish, Old Man & Me
Schtum, Run

APRIL CERTS MARK MILESTONES

(Continued from page 12)

bia bow; the singers are tied in the category of best-selling female debut artist of the '90s.

The Beatles' two-CD Capitol collection "Anthology 1" was simultaneously certified gold, platinum, and sextuple-platinum in April; the award represents 3 million albums sold, since RIAA certifications are tallied in multiples of discs. It is the highest-certified Fab Four title since 1969's "Abbey Road," which stands at the 9 million mark.

"All Eyez On Me," 2Pac's two-CD Death Row/Interscope opus, arrived at the 5 million mark, representing 2.5 million units sold. It's a notable accomplishment for a recent hardcore rap release; in comparison, Snoop Doggy Dogg's 1993 Death Row/Interscope debut has notched 4 million units.

Perennial favorite Alabama logged sales of 5 million with the 1986 RCA compilation "Greatest Hits," setting a new high-water mark for a country group.

"My Fair Lady," the 1956 Lerner and Loewe classic that, at 3 million certified units, was the longtime champion among best-selling original cast albums, was dethroned in April when both "Phantom Of The Opera" and "Highlights From Phantom Of The Opera," the PolyGram releases drawn from Andrew Lloyd Webber's international hit, vaulted to the 4 million mark.

Topping the million-selling plateau for the first time last month were Grammy-winning singer/songwriter Marc Cohn (Atlantic) and hip-hop/R&B fusioners the Fugees (Columbia); the latter act simultaneously collected its first gold and double-platinum albums. The Godfather of Soul, James Brown, also went platinum, incredibly, for the first time, with his 1991 PolyGram compilation "20 All-Time Greatest Hits."

Neil Diamond maintained his position at No. 2 on the tally of male gold-album artists when he collected his 32nd gold platter for his current Columbia release, "Tennessee Moon." Elvis Presley remains the king, with 60 gold sides; Willie Nelson, Kenny Rogers, Bob Dylan, and Frank Sinatra trail Diamond, with 22 gold albums apiece.

Entering the gold-album ranks for the first time were country thrush Terri Clark (Mercury Nashville), R&B collective Total (Bad Boy/Arista), Christian rock group Jars Of Clay (Essential/Silvertone), and Tejano titans Los Tigres Del Norte (Fonovisa).

Canadian pop singer Celine Dion (Epic), R&B mack R. Kelly (Jive), and neo-retro R&B act the Tony Rich Project (LaFace/Arista) raked in platinum singles for the month; it was the first for the Tony Rich Project.

Among gold-singles artists, George Michael drew his seventh, for "Jesus To A Child," which became the first chart mark made by the new DreamWorks label.

A complete list of April RIAA certifications follows:

MULTIPLATINUM ALBUMS

- Alanis Morissette, "Jagged Little Pill," Maverick/Reprise/Warner Bros., 8 million.
- Bon Jovi, "New Jersey," Mercury, 7 million.
- Boston, "Don't Look Back," Epic, 7 million.
- Beatles, "Anthology 1," Capitol, 6 million.
- Blues Traveler, "Four," A&M, 5 million.
- Alabama, "Greatest Hits," RCA, 5 million.
- 2Pac, "All Eyez On Me," Death Row/Interscope, 5 million.
- Andrew Lloyd Webber, "Phantom Of The Opera," PolyGram, 4 million.
- Andrew Lloyd Webber, "Highlights From Phantom Of The Opera," PolyGram, 4 million.
- Alan Jackson, "Greatest Hits Collection," Arista, 3 million.

- Sting, "Fields Of Gold," A&M, 2 million.
- Abba, "Gold—Greatest Hits," PolyGram, 2 million.
- Bee Gees, "Bee Gees' Greatest," PolyGram, 2 million.
- Too Short, "Life Is... Too Short," Jive, 2 million.
- Coolio, "Gangsta's Paradise," Tommy Boy, 2 million.
- Soundgarden, "Badmotorfinger," A&M, 2 million.
- Fugees, "The Score," Columbia, 2 million.

PLATINUM ALBUMS

- Beatles, "Anthology 1," Capitol, their 18th.
- 2Pac, "All Eyez On Me," Death Row/Interscope, his third.
- Marc Cohn, "Marc Cohn," Atlantic, his first.
- Eric Clapton, "Cream Of Clapton," PolyGram, his eighth.
- Patty Loveless, "When Fallen Angels Fly," Epic, her second.
- James Brown, "20 All-Time Greatest Hits," PolyGram, his first.
- Various artists, "Jock Jams," Tommy Boy.
- Fugees, "The Score," Columbia, their first.
- Wynonna Judd, "Revelations," MCA, her third.

GOLD ALBUMS

- Beatles, "Anthology 1," Capitol, their 28th.
- Various artists, "Forever 80's," Sony Music Special Projects.
- 2Pac, "All Eyez On Me," Death Row/Interscope, his fourth.
- Toto, "Past To Present," Columbia, its sixth.
- Neil Diamond, "Tennessee Moon," Columbia, his 32nd.
- Radiohead, "The Bends," Capitol, its second.
- Mavericks, "Music For All Occasions," MCA, their second.
- Terri Clark, "Terri Clark," Mercury Nashville, her first.
- Aaron Tippin, "Tool Box," RCA Nashville, his fifth.
- Various artists, soundtrack, "Empire Records," A&M.
- Various artists, "MTV Party To Go, Volume 7," Tommy Boy.
- Stevie Ray Vaughan & Double Trouble, "Greatest Hits," Epic, their sixth.
- Los Tigres Del Norte, "El Ejemplo," Fonovisa, their first.
- James Brown, "20 All-Time Greatest Hits," PolyGram, his second.
- Various artists, "Les Miserables—Symphonic Highlights," Relativity.
- Total, "Total," Arista, its first.
- Fugees, "The Score," Columbia, their first.
- Willie Nelson, "Super Hits," Columbia, his 22nd.
- Wynonna Judd, "Revelations," MCA, her third.
- Gin Blossoms, "Congratulations I'm Sorry," A&M, their second.
- James Horner, soundtrack, "Braveheart," London, his first.
- Marty Stuart, "Tempted," MCA, his second.
- Jars Of Clay, "Jars Of Clay," Silvertone, their first.

PLATINUM SINGLES

- Celine Dion, "Because You Loved Me," Epic, her second.
- R. Kelly (Featuring R. Isley), "Down Low (Nobody Has To Know)," Jive, his third.
- Tony Rich Project, "Nobody Knows," LaFace/Arista, its first.

GOLD SINGLES

- Smashing Pumpkins, "1979," Virgin, their second.
- George Michael, "Jesus To A Child," DreamWorks, his seventh.
- Joe, "All The Things (Your Man Won't Do)," Island, his first.
- Celine Dion, "Because You Loved Me," Epic, her second.
- R. Kelly (Featuring R. Isley), "Down Low (Nobody Has To Know)," Jive, his fifth.
- Planet Soul, "Set U Free," Strictly Rhythm, its first.
- Coolio, "1,2,3,4 (Sumpin' New)," Tommy Boy, his third.
- L.L. Cool J, "Doin' It," Def Jam, his sixth.

Assistance in preparing this story was provided by Douglas Reece.

(Continued from page 1)

sic, RCA, Windham Hill, and Zoo Entertainment.

Acts on the labels' rosters include Whitney Houston, Annie Lennox, the Chieftains, Toni Braxton, the Dave Matthews Band, TLC, Alan Jackson, Sarah McLachlan, Kenny G, Ace Of Base, and Crash Test Dummies.

Don Jeffrey interviewed Strauss Zelnick, president/CEO of BMG Entertainment North America, and Rudi Gassner, president/CEO of BMG Entertainment International, on separate occasions at their offices in New York.

Billboard: Is there anything your company can do to help alleviate the problems in music retail today?

Zelnick: The starting point of some of the problems in retail, of course, has been the significant increase in retail locations in square footage. The market is currently over-retailed. In the absence of too much retail competition, you wouldn't have price cutters. Add to that the involvement of new kinds of retailers in the music business and the general flattening of consumer demand in the past year, and you end up with a result that really isn't good for anyone, which is a significant price-cutting. When I say that it's not really good for anyone, it's clearly not good for the retailer. It really doesn't benefit the distributor, even if it does increase units sold. Arguably, it's not even good for the consumer if it devalues in their mind the music they are buying.

What can we do about it? Of course, we don't have the right to set retail prices in this country, but several of us have issued [minimum advertised prices], which are intended to at least protect ourselves in the way that we use our advertising dollars. BMG, I think uniquely, has come out with the BMG partnership program, which specifically addresses the needs of different kinds of retailers and created, really, a new paradigm for getting our product in the stores that should benefit the retailer and should also benefit us, frankly.

Billboard: Many people are saying that the cost of developing talent and marketing music is soaring. What have you done to help control these costs?

Zelnick: Well, competitive signing has gotten more expensive in the last couple of years, as new entrants have come into the record business. On the marketing side, I think that radio is still terribly important, because people don't buy records based on 30- or 60-second radio or television spots or print advertising. They buy records based on hearing repeatable songs that lead them to believe that it's worth spending a significant amount of money on a CD or cassette. The only way a consumer makes that decision is to believe that they'll listen to that album or cassette multiple times; otherwise, the purchase decision doesn't make any sense. Our marketing partner for that always has been, and in my opinion always will be, radio. If there are other media in which real sampling can happen, like Internet radio, they should develop, and we should establish and will establish marketing partnerships with them as well. So in a way, the costs should not spiral out of control, simply because traditional print and TV media are not terribly good routes for marketing recorded music.

Billboard: Are you taking steps to get more televised music video exposure for your artists?

Zelnick: Exposure in video is terri-

bly important, and the only way to get it is by making a great video of a great song. What I'd like to see us do is exploit our videos more and in different media. One of the ways we will be able to do that is with an enhanced CD, and, probably more importantly, with the new DVD audio standard we'll have the ability to release a CD-quality audio CD and include in it one or more videos, so that if a consumer wants to listen to simply the audio portion of the product they can do so, but if they're interested in the video, that will be readily available to them as well, on machines that are hooked up to a television screen, whether that's a personal computer or DVD machine. It's possible that in 10 years, virtually all albums will be released in a format that includes one or more videos.

Billboard: Do you see a new configuration for music, such as DVD, coming in the near future, to replace the CD?

Zelnick: I don't think DVDs are going to replace the CD, particularly because the DVD audio format should be compatible with CDs. Also, the DVD doesn't address the portability issue. My guess is that there will be another format that is meaningful in the next 10 years, and I believe it has to be a miniature format that is easily transportable and not subject to jostling. It's likely to be a format that doesn't spin, and my guess is that it will be some kind of chip-based, silicon-based format, like a flashcard.

Billboard: Are you planning to create programming or a channel for music video to expose your artists?

Zelnick: We're partners in a number of services overseas where we can expect a lot of growth, although there's also a lot of competition. In the U.S. market, despite the vaunted expectations for increased channel capacity, that has yet to materialize, except in satellite television. Until that time, I think aggressive expectations for additional music channels, with or without the record companies as partners, might be a little overly optimistic. Having said that, over time, as channel capacity does increase, I think there will be room for some new music channels that are widely available. We will obviously consider a partnership at that time, but I frankly don't feel that a record company, involved as a partner, is a necessary condition to the launch of a successful channel.

Billboard: Is it your strategy to grow through acquisitions of labels, through creating your own from scratch, or a combination?

Zelnick: Well, let me give you another alternative, which is growing the old-fashioned way, which is signing baby acts and developing them into hit acts. That's something that this company in the aggregate is very good at. A label-acquisition strategy probably is doomed to failure simply because there aren't any significant independent labels left to acquire, even if you could afford them. I think we tend to be reflective, if not conservative, about the pricing we think would be appropriate to acquire a label. The bottom line is that when label opportunities present themselves, we're competitive, but our day-to-day business, our bread and butter, is creating and developing emerging acts.

Billboard: Is the U.S. music market mature, and is most growth likely to occur internationally?

Zelnick: There is more growth coming from international markets than from domestic markets. But let's not confuse the absence of the number of hits with the reduction in growth rate. In the entertainment business, one can confuse the ups and downs of creative juice with aggregate market trends, and I don't think it's wise to do so. I don't think we have a flat market in the U.S., I just think we don't have enough hits right now.

Billboard: Do you have policies in place for monitoring lyrics on albums that might be considered objectionable?

Zelnick: I have strong views about the subject. Some people look at the issue of so-called objectionable lyrics as simply a First Amendment matter. I look at it as something different. There is no question that the First Amendment would allow us to do whatever we want, but I believe we are all editors, and editors have a social responsibility and responsibility to themselves to decide what they want to publish. So we have a policy that accepts and understands and promotes our responsibilities as edi-



tors and our social responsibility, and there's clearly a line that we won't cross. Having said that, only we are responsible for defining that line, and I stand behind the products that we make and distribute.

Billboard: Turning to the international marketplace now, piracy must be a major issue for you. What are you doing, as a company, to combat this problem?

Gassner: One thing is on the political level, and one is on the operational level. We, through our associations, who are in direct contact with the various governments, try to influence legislation. If they implement copyright legislation, we'll try to help them in the execution. We all need to do something—which we always have done at BMG—and that is, we have to enter markets very early, even if they are not clean yet. Because otherwise you're in a chicken/egg situation. Being part of the community, in a given country, gives you even more leverage, in fact, to protect domestic artists. And all that is better than just coming from New York and telling people in Thailand that they basically should get their act together in trade.

Billboard: Do you have any kind of joint ventures in China, where piracy seems to be a particular problem?

Gassner: No, I'm not interested in transactions with people who are not fulfilling their February 1995 agreement with us. Via our associations, we made an agreement with the Chinese government in February 1995 that they would basically get rid of the piracy factories. And the result is zero.

Billboard: Are there unique challenges in selling music or developing artists in other countries?

Gassner: In general, the further you go away from the television-saturated countries, the more it becomes what it was 30 years ago in the U.S.,

which is radio dominated: no MTV—personal appearance, gigs, and all that. There is one major difference between this country and the rest, or most of the rest of the world, and that's in what we call the TV-advertised compilation business. There's a huge business out there of compilations of all kinds and all walks of life, which are carried not by the heartlands of this world, but by the real music companies, being put on TV and being sold via stores.

Billboard: Is the copyright protection issue more important as the Internet becomes a viable medium for music?

Gassner: Protection in general, whether it's the current copying of music cassettes in Poland or the sophisticated CD manufacturing of the Chinese or the Internet, any of those means need to be totally protected in the interest of the copyright owners, which are the artist, the composer, and the record company.

Billboard: What's the status of the cassette in the rest of the world? Is it declining as quickly as it is the U.S., and is there going to be any attempt to revive it?

Gassner: You cannot act against the consumer. I don't think it's going to revive. Statistically, if you look at it, it holds up pretty well. The reason is that we've added more of the not-so-developed countries. Only in the developed countries it continues to go further down, but we added countries, and those are cassette countries. If you look at it from a global statistical basis, cassettes hold out pretty well.

Billboard: Do you think that most of the growth of the record companies is going to be in international markets?

Gassner: I remember a time where the U.S. business was 50%; now it's 30%. And it's going to go down to 25% or 20%.

Billboard: How much of your company's revenue comes from outside the U.S.?

Gassner: We have a little bit of what I would call imbalance, that the outside revenue is bigger than the market revenue. My business is more than 70%. I'm taking direct-marketing businesses out of it, because it's a retail business, if you know what I mean.

Billboard: In terms of growth in international markets, is it part of your strategy to acquire labels and distribution companies or to form joint ventures with existing companies?

Gassner: We have acquired, in the last 10 years, all walks of life in every country in the world, and we will continue to do so. It can be a total acquisition, it can be a joint venture, it can be a minority shareholding, it can be a majority shareholding—I don't care, provided we get the right kind of A&R structure in place. And that's the key, and it depends on the people that you have. Sometimes you buy total companies, like we did with Recordia and we did with Funhouse; sometimes you buy very small—little A&R units—it depends entirely on the situation.

Billboard: How successful have you been in taking purely local international repertoire and breaking it in other countries?

Gassner: Well, if it's purely local, it's just going to be purely local. I think the interesting question will be, What have we done for, and with, parties that have a regional potential?

Usually those things develop, in a sense, in a neighboring country. So, do we have a situation where we have an Italian artist who starts to sell in Switzerland and in Germany and in France and then in Spain and in Sweden? Yes. I think we have been extremely successful in that respect. Eros Ramazzotti is one of those artists, and we have others. We have La Bouche on RCA, a band that is from Germany, produced in Germany. We have the Real McCoy on Arista, a band that is produced in Germany and sold here. So you see, it's very multicolored in that respect.

Billboard: What kinds of things have you been able to do to keep the costs of making music under control?

Gassner: I think the efficiencies are found in the continuous globalization of our products. We have to create as many products as possible that can sell in as many countries in the world as possible. So we generate the top line on that basis. I think that if you spend [\$500,000] or \$1 million for a recording, if you can sell it in more than one country, that's where real efficiency kicks in.

Billboard: Can you give an example of how music is distributed or sold in a different way in international markets than it is here in the U.S.?

Gassner: In the Philippines, I could give you an example. There are about 400 salesgirls, as they call them—I'm sorry for that, it sounds very politically incorrect. They go with our product to stores, like you would find here with people selling perfumes, and play records and sell our product. It's one of the unique examples I can remember.

Billboard: Are you seeing any kind of trend in popular music that has the potential to be a lasting worldwide musical form?

Gassner: I could say club, dance—whatever you call it, they have different names in the world—youth music today that is not AOR or MOR, that's the current trend. There's no doubt about it. You can produce a record in Argentina, in English, it has a rap element, dance element, jungle as the U.K. calls the new wave of music, and it's being produced mostly on computers and can sell anywhere in the world. They have not really caught on here because of the limitations that the American system has forced on them: They are boxing everything into categories on the radio. On a global basis, it's dance music, whether it's called rave or future or jungle. I think that's going to continue to be a main source of artistic development.

Billboard: What are the most important issues facing the industry?

Gassner: The most important issue is that we, very early, which is now, address the consequences of technological development. We have to make sure that we don't overlook possible consequences for us in our businesses, as far as technology is concerned. Then, we have to make a business out of it, provided the consumer wants it. That is the biggest challenge. The other part that will never go away, that has always been a challenge and will continue to be a challenge, is we have to find artists. We have to find them in a competitive way, and we have to find the best executives to work with them for us. It's bigger than it used to be; it's much more on a global basis, but it hasn't changed.

POLYGRAM'S ALAIN LEVY STRESSES ATTENTION TO INDUSTRY'S BIG ISSUES

(Continued from page 1)

\$720 million.

PolyGram's major labels include A&M, Island, Mercury, Deutsche Grammophon, Decca/London, Philips Classics, Motown, Verve, Polydor, and Def Jam. Its artist roster includes the Cranberries, Bon Jovi, Sheryl Crow, Shania Twain, Joan Osborne, the Gin Blossoms, Blues Traveler, Melissa Etheridge, Sting, U2, Elton John, Def Leppard, Montell Jordan, and Lionel Richie.

Don Jeffrey interviewed president/CEO Alain Levy at his office in New York.

Billboard: What steps can your company take that it hasn't taken already to help alleviate the troubles at retail?

Levy: There are retail problems in the U.S., but we as the makers of music have very little to do with it. In any of these relations, there is a need for equilibrium. We shouldn't go too far in using music as a product. On the other hand, we have to be careful not to use the fact that retail exploded like it did in the last two years and ship records in massive quantities. It's a matter of equilibrium. We can help each other in being reasonable when we are doing business: in other words, not shipping 3 million albums when we really think we should be shipping 1 million. And not allowing people to discount so much that it hurts the whole environment. It makes music cheap, which is not what it should be. Helping is not the right word; it's maintaining a sane relationship.

Billboard: How important is direct marketing in international markets? What areas of nontraditional selling of music do you see as most promising?

Levy: It's still very much uncharted territory. The real big issue before we can move on is the legal environment, making sure that people don't use your music when they cannot use it, having some control over it. And that's just seeing the tip of the iceberg. Once the Internet speeds up, which it's going to, it's going to be very important. Now, I've never really believed in the downloading of music. I've always felt that you would order the music and record it. I think it will happen, but not much more than people recording cassettes right now. And at least we'll have some rights on it, instead of having no rights at all. What I do believe is that you will get access to tremendous catalogs, for people who don't necessarily have the big stores near them. This might be extremely possible for the future.

Billboard: What is your view on the record clubs?

Levy: It's really a mixed feeling. We have very big record clubs in Europe. I do believe it has gone too far in the U.S., in terms of the offers. There's this competition between the two main record clubs. And the argument the clubs are giving is always, well, how would you expect to sell it otherwise? The offers are crazy, which becomes very detrimental. I think some common sense should prevail.

Billboard: What is PolyGram doing as a company to help control the spiraling cost of developing talent and marketing music?

Levy: In the movie business, that's a very serious problem, but it's not as big a problem in the music business. I think it's really controlled by the manager who's running the label. I do not believe the costs are out of hand. What I do find very encouraging is that you can spend 18 months touring a band and then break the act.

Billboard: Is your company doing anything beyond what the worldwide

organizations are doing to help combat piracy?

Levy: Not really. We participate in whatever the organizations are doing. I think there is a danger, because this industry is becoming so competitive. There's also a very tough anti-trust environment in the U.S., which makes it difficult for the heads of the companies to meet. But an issue like piracy I think everybody should spend time on. I'm not sure everybody does.

Billboard: Has the issue of piracy hindered your expansion in some countries of the world because you feel that it wouldn't be worth it in terms of the lost sales?

Levy: No. For example, if we could open in China, we would open tomorrow. We were in Russia, and I saw some statistics where piracy has come down from 95% to 85%. I think you'd be more active from the inside.

Billboard: What kinds of efforts are you undertaking to increase worldwide exposure of artists through televised music videos?

Levy: Well, we're constantly looking at it, and I do believe that in five years' time, we won't have a market for that kind of music channel. That's simply because everybody's going digital. When you have 500 channels being broadcast direct to home, having a popular music channel is no big thing.

Billboard: With those 500 channels, would there be a video channel devoted only to PolyGram's music?

Levy: I think that would be wrong. I think any channel has got to be a good channel. I don't want to downgrade PolyGram's music, but I do think that in order for it to be a good channel, it should be open to everyone. It's two different functions: one is for broadcasting, the other is for music.

Billboard: Do you see some new music configuration coming through to challenge the CD's dominance, such as the DVD?

Levy: I think there's a big debate about that going on. Unless I am convinced that this is very high, upgraded quality, which I am absolutely unconvinced of, I think tinkering with the CD market is absolute foolishness. We'd only create consumer confusion, and we'd all get hurt.

Billboard: What do you have to say about the decline in the cassette as a music carrier?

Levy: It really has to do with earning power. So you still see a cassette market in country and R&B. You see a small cassette market in Asia. I think people prefer CD, but the question is whether or not they can afford it. The more we move away from cassette into CD—I'm talking outside the U.S.—the more we move away from piracy. So I think it's a natural move stimulated by the earning power of whoever is buying the music.

Billboard: Are there independent labels or music companies you might be interested in acquiring, or do you feel your growth will come from within?

Levy: There's always been a mixture. There's no real answer to that. I think in the U.S., it's pretty much locked in, but outside, there's always the independent who's really creative, and you need that blood in.

Billboard: Will your major label groups be forming new labels from within?

Levy: Sometimes the markets will be closed. Sometimes you don't buy a label, you buy one person. You can bring additional talent to your team, and you want to do that.

Billboard: Your company is also branching out quickly into the film

business. Do you think there are benefits of being in the two different businesses?

Levy: I think we certainly get more opportunities to do soundtracks between the two businesses. I think it does give you an image with the artist community that you have more possibilities than with music only. And I think it makes people at the music company and the people at the film company more open toward entertainment. It's all intangible.

Billboard: Is it your feeling that the U.S. is a mature music market, with most growth occurring overseas?

Levy: I think that's a total misconception. I never believed in the words "ma-



ture market." It has to do with the music we create. The best example is the U.K., where the music is growing quite rapidly. The same applies here.

Billboard: Are you experiencing a slow period in music?

Levy: Well, it's not terribly hot, but it's going to become hot. So if you're slow, it's because you're slow, it's not because the market is slow. When we come out with the Cranberries, Bryan Adams, and Soundgarden in the next six weeks, suddenly we'll find the market hot. But the market hasn't changed—there's exciting music coming to it.

Billboard: In terms of growth, will it be your strategy to acquire foreign labels or to form joint ventures in different countries?

Levy: It's always a mixture. The acquisition mode is a very delicate one unless you find a catalog, where a big part of the asset you're buying is really that. Otherwise, you're better off joint-venturing to keep the real talent of the label, which is the people.

Billboard: What is your view of the argument that there are too many labels chasing too little talent?

Levy: The business has always been very, very competitive. I think it should

go on being competitive. I don't think there's too little talent. There's plenty of talent out there. What are you going to do, reduce the number of labels, reduce the number of A&R people? What I always felt was ridiculous was when you have a new act singing, and you had about 10 heads of the company sitting there, normally with their Armani suits covered by a leather jacket. That's the industry being safe. The great talent finds haven't been that; they've been A&R people really being committed to taking the act pretty early. So I don't buy the argument. There are some great guys in the industry—I don't want to give the names, because it would please them too much—who for years now have been finding talent, and it's never in the places where the other people are. I think your talented A&R guy is the one who's going to be where the other 10 are not.

Billboard: Are you seeing any kinds of musical trends developing around the world that may catch hold in the next few years?

Levy: No. What is interesting is to see rap explode worldwide but in a local form. Just the other day in Argentina, I heard a rap group in Spanish. So rap is crossing over and becoming really a local thing, which is not surprising, because rap is a social phenomenon, and it's got to adjust to the social conditions of each country.

Billboard: Do you have any kind of policy at PolyGram to monitor lyrics on releases?

Levy: Yes. Which is basically that if the label president wants to release a record with difficult lyrics, he's got to be able to stand up for it. And then we have some more general policies. The whole issue is not black and white; it's a gray area, and the gray area is that it's basically up to each label person to decide what they want to do with them.

Billboard: Do you think the cost of signing talent has skyrocketed and something should be done about it?

Levy: First of all, we can't do anything unless we stop signing. And I do feel that if you find the right talent, the upside in the music business is going to be enor-

mous. When we see an Alanis Morissette or, in our case, Joan Osborne, it's a risk/reward situation. I don't see it having changed much from the past. But we cannot as an industry sit down and say we're not going to sign anybody [to more than] a \$100,000 recording contract. It would be illegal. I think it's a market situation. And nobody forces you at gunpoint to sign a new act who you feel is too expensive.

Billboard: Are there any problems in breaking English-speaking acts in non-English-speaking countries?

Levy: It's an ongoing problem; it's culturally foreign. The importance of the U.S. market is such that you get an accessible ear. You may have a very big hit in the U.S.—a top five position in your newspaper is not going to hurt. The problem is it has to fit with the local culture.

Billboard: What is the future of the new media as they relate to music: enhanced CDs, DVD, CD-ROM, CD-i?

Levy: My view at the present time is that it's going to be marginal. I think people want to listen to music that is portable, that it's not the same kind of entertainment as sitting in front of the computer. So we'll always have the fan who wants a lot more, and it probably will be quite cheap to add on. So you might very well see CD Plus, but I'm not sure people will really buy it because of its 'plus' capabilities. People will buy it because of its music.

Billboard: Music video hasn't developed into a great market. Will new media help that configuration?

Levy: It probably will be helped by DVD, because the quality will be much better.

Billboard: You recently named Roger Ames to head worldwide music operations. Is this because you needed to devote more time to other aspects of the entertainment business?

Levy: It's simply that the company has become so big and so diverse that it's wrong for me to have so many responsibilities, wrong on [a few] counts: first of all, because I tend to spend too little time outside the U.S. and U.K., and the rest
(Continued on page 90)

EMI'S JIM FIFIELD COMMITS HIS COMPANY TO INT'L MUSIC

(Continued from page 1)

share is 15.2%. Its key labels include EMI, Virgin, Apple, Blue Note, Capitol, Chrysalis, Angel, EMI Latin, Capitol Nashville, and Sparrow.

Acts on its rosters include the Beatles, Queen, Garth Brooks, the Smashing Pumpkins, Selena, the Rolling Stones, Roxette, Bob Seger, Lenny Kravitz, George Michael, and Janet Jackson.

Don Jeffrey interviewed James Fifield, EMI Music president/CEO, at his office in New York.

Billboard: Do you see the current retail situation in the U.S. getting worse or improving, and is there anything that your company can do to help alleviate the problems?

Fifield: It can't get much worse in terms of the liability of the retail base. And without a healthy retail base, you can't have a healthy industry. The retail record business is going through consolidation due to too much expansion, not being able to get the right mix of stores. It's obviously vitally important to have a strong retail base and, of course, it's necessary we have stores that sell not only the hits but catalog items.

We reorganized our distribution company to better address retail needs (Billboard, April 27). We're getting away from the branch geographical system

and more into servicing those accounts centrally, as well as focusing our retail efforts on breaking new acts and enabling us to hopefully do a better job with micromarketing in the local business.

Billboard: Are there similar problems in Europe and in Asia?

Fifield: No. The retail problems seem to be isolated in America.

Billboard: How important to you is direct selling of music, through mail order, television, or the Internet?

Fifield: It's another way of reaching consumers. We have explored it and used it. We've done a lot of promotions, such as with McDonald's; we've sold products through supermarkets, and we're doing some work with direct marketing through conventional postal services.

Billboard: Do you find that there are any specific or unique problems in making and marketing music in other countries, different ways of doing business?

Fifield: That's a pretty hard question because of the major differences. Japan has the import issue of international repertoire. America has basically a 100% return policy, and most other countries don't have a similar kind of policy. It varies so dramatically. Ger-

many has a very large concentration of retailers—a very small buying group that is causing pressures on discounts and margins. There are subtle nuances to every country that we have distribution in.

Billboard: Are you finding new ways around the world to get exposure for your artists through music videos?

Fifield: Music video has obviously been one of the reasons for the success of the music industry during the past several years. It's been largely MTV's acceptance by the world marketplace and their willingness to expose the general populace to new music that has been one of the reasons for our success.

There have been other channels in various parts of the world that have further defined the MTV concept and have put greater emphasis on local and regional music. These are positive trends. And we're investing in several of these.

Our strategy is not to be in competition with MTV; rather, the concept of music videos has been a very successful one, and there's just not enough time on MTV to offer all the music that's available. So the other channels are providing the music industry as well as consumers a chance to expose more artists,
(Continued on page 85)

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 272 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'BECAUSE YOU LOVED ME' by Celine Dion and 'THE EARTH, THE SUN, THE RAIN' by Color Me Badd.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'THE EARTH, THE SUN, THE RAIN' by Color Me Badd and 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly.

Table with columns: RANK, TITLE (Publisher - Licensing Org.) Sheet Music Dist., ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like '1, 2, 3, 4 (SUMPIN' NEW)' by T-Boyz and 'THE 13 TH' by Fiction.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'THA CROSSROADS' by Bone Thugs-N-Harmony and 'THE EARTH, THE SUN, THE RAIN' by Color Me Badd.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like 'THE EARTH, THE SUN, THE RAIN' by Color Me Badd and 'GET ON UP' by Jodeci.

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

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

HOT 100 RECURRENT AIRPLAY

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more.

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more.

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RESTAURANT BATTLE

(Continued from page 8)

Zeliff, who pays \$323 per year in license fees for music at his New Hampshire restaurant, according to ASCAP, said that if the bill is defeated, "the next thing you know, [the performing right groups] will be asking us to pay for the music you play on your radio when you're driving to work."

"That doesn't have anything to do with what we're talking about here," Bono replied.

Meyers also said that she was concerned by the many stories of coercive litigation threats by officials of performing right groups who allegedly set up arbitrary pay schedules. "The intimidation of small business must stop. Entrepreneurs simply cannot afford lawsuits to avoid payment of unreasonable fees and fines. Congress must put an end to these practices that are so obviously unfair toward small business."

Bono wasn't alone in questioning the motivation of the bill's opponents. Rep. John LaFalce, D-N.Y., probed the reasons for the NRA's rejection of a compromise agreement between the performing right groups and the rival National Licensed Beverage Assn. (Billboard, Nov. 11, 1995).

That agreement exempts small businesses (defined as those of less than 3,500 square feet that have a small number of speakers and TVs) from paying any fees. LaFalce concluded that it's not the small businesses who are driving passage of the bill. "What you're really talking about is the bigger restaurants [who rejected the compromise], isn't it?"

In the Senate, where a companion bill introduced by Sen. Hank Brown, R-Colo., has produced rancor, Judiciary Committee Chairman Orrin Hatch, R-Utah, has introduced a substitute that would take the licensing fight out of the halls of Congress by giving authority to the Copyright Office to determine exemption qualifications (Billboard, March 30).

Stuart Epperson, first VP of the National Religious Broadcasters Assn., testified at the hearing that the per-program licenses offered to specialty radio broadcasters who play little copyrighted music are in fact more expensive than the normal blanket licenses offered other broadcasters, "like the rock'n'roll station across the street."

BMI general counsel Marvin Berenson, however, produced figures that showed that the religious stations Epperson owns that use the per-program licenses actually pay 40%-91% less in license fees than they would if they employed the blanket license.

LIBRARY OF CONGRESS

(Continued from page 8)

in the country, has nearly 3 million recordings in its public collection and has finished cataloging a jazz and blues collection of more than 250,000 78 rpm records, some of which are quite rare.

Because of budget restrictions, the library had to call on "swat teams" of employee volunteers to catalog the 78s collection. Another 400,000 recordings are being cataloged.

U.S. record companies are using the library's holdings to aid them in reissue projects, including Sony Legacy's 1993 Sinatra V-Disc package, prepared from special wartime GI-only records that were donated to the library and are nearly impossible to find elsewhere.

The division has installed a mastering facility in its recording laboratory to be used for preservation efforts for its acetate, cylinder, disc, and tape collections.

The library's motion picture preservation program is the largest in the country.

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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
MAY 18, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	***No. 1*** HOOTIE & THE BLOWFISH ATLANTIC 82886*/AG (10.98/16.98) 2 weeks at No. 1	FAIRWEATHER JOHNSON	1
2	NEW	1	1	***HOT SHOT DEBUT*** DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
3	2	3	12	***GREATEST GAINER*** FUGEES ▲ ² RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	2
4	NEW	1	1	THE CRANBERRIES ISLAND 524234 (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
5	3	2	47	ALANIS MORISSETTE ▲ ⁸ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
6	5	4	8	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
7	4	—	2	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
8	8	5	3	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
9	6	1	3	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
10	7	—	2	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
11	14	10	25	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	10
12	11	8	31	MARIAH CAREY ▲ ⁷ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
13	15	12	25	SOUNDTRACK ▲ ⁷ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
14	13	9	31	OASIS ▲ ² EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
15	10	7	69	BUSH ▲ ³ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
16	16	15	62	SHANIA TWAIN ▲ ⁶ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
17	12	6	6	STONE TEMPLE PILOTS ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
18	18	16	8	"WEIRD AL" YANKOVIC ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
19	9	—	2	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
20	17	11	26	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
21	19	14	12	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
22	21	20	95	HOOTIE & THE BLOWFISH ▲ ¹³ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
23	NEW	1	1	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
24	20	13	5	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
25	34	45	15	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
26	NEW	1	1	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
27	22	18	6	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
28	26	31	28	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
29	23	17	7	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
30	32	28	25	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	R. KELLY	1
31	30	30	18	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	22
32	24	23	8	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5
33	25	19	38	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
34	43	54	41	***PACESetter*** BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
35	27	24	28	THE SMASHING PUMPKINS ▲ ⁶ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
36	39	49	14	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	36
37	36	32	46	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
38	29	21	24	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
39	31	25	37	JOAN OSBORNE ▲ ² BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
40	33	29	16	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
41	38	34	24	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
42	28	33	3	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
43	NEW	1	1	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	43
44	47	53	12	JEWEL ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	44
45	41	42	7	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	41
46	37	22	12	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
47	59	61	33	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
48	45	37	19	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
49	42	56	73	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
50	NEW	1	1	PAUL WESTERBERG REPRISE 46176/WARNER BROS. (10.98/16.98)	EVENTUALLY	50
51	44	35	44	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
52	60	74	6	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
53	48	38	16	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	61	60	20	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	50
55	51	36	22	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
56	40	26	3	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
57	52	39	96	SEAL ▲ ³ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
58	57	46	29	SEVEN MARY THREE ● MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
59	50	40	77	TLC ▲ ⁹ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
60	56	44	60	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
61	49	47	30	GARBAGE ● ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	47
62	54	41	75	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
63	58	43	12	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
64	35	—	2	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
65	65	72	36	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
66	63	52	14	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
67	66	59	10	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
68	75	96	4	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	68
69	46	—	2	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
70	55	27	4	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	16
71	62	51	3	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
72	64	48	34	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
73	80	70	5	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	70
74	69	79	12	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
75	68	58	12	WYNNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
76	73	63	80	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
77	67	57	12	GIN BLOSSOMS ● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
78	76	62	22	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
79	70	55	41	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
80	79	92	31	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
81	92	83	42	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
82	78	67	41	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
83	74	65	26	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
84	71	85	83	DAVE MATTHEWS BAND ▲ ³ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
85	53	—	2	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	53
86	96	95	8	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	86
87	72	68	26	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
88	88	103	24	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
89	86	89	32	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
90	100	82	12	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
91	84	71	78	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
92	77	84	10	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
93	98	88	247	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
94	87	81	11	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
95	83	66	82	SOUNDTRACK ▲ ² MCA 11103* (10.98/16.98)	PULP FICTION	21
96	81	78	20	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
97	89	73	15	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
98	85	75	26	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
99	82	64	25	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
100	99	114	8	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	99
101	NEW	1	1	BOB MOULD RYKODISC 10342 (11.98/16.98) HS	BOB MOULD	101
102	119	—	2	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	102
103	NEW	1	1	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98 EQ/16.98)	THE GREAT WHITE HYPE	103
104	116	156	37	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
105	95	80	4	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
106	94	—	2	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	94
107	90	76	17	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
108	97	77	27	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
109	126	133	8	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	109

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

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110	91	86	44	FOO FIGHTERS	ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS 23
111	109	107	28	OZZY OSBOURNE	EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS 4
112	105	110	22	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT 76
113	113	118	17	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98) [CS]	LEDBETTER HEIGHTS 113
114	106	100	39	KORN	IMMORTAL 66633/EPIC (10.98 EQ/15.98) [CS]	KORN 72
115	118	126	58	JOHN MICHAEL MONTGOMERY	ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY 5
116	93	50	4	MC REN	RUTHLESS 5544*/RELATIVITY (10.98/16.98)	THE VILLAINS IN BLACK 31
117	104	69	6	VARIOUS ARTISTS	WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES) 47
118	110	108	56	WHITE ZOMBIE	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION 6
119	103	94	13	NEIL DIAMOND	COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON 14
120	112	105	24	VINCE GILL	MCA 11394 (10.98/16.98)	SOUVENIRS 11
121	122	117	29	CLAY WALKER	GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON 57
122	123	128	5	TWILA PARIS	SPARROW 51518 (9.98/15.98)	WHERE I STAND 87
123	108	101	17	KRIS KROSS	RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS 15
124	125	124	37	SOUNDTRACK	TVT 6110 (9.98/16.98)	MORTAL KOMBAT 10
125	128	189	40	BRYAN WHITE	ASYLUM 61642/EEG (9.98/15.98) [CS]	BRYAN WHITE 88
126	115	109	106	LIVE	RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER 1
127	NEW		1	SOUNDTRACK	COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT 127
128	124	113	27	DEF LEPPARD	MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995 15
129	NEW		1	MINDY MCCREADY	BNA 66806 (10.98/16.98) [CS]	TEN THOUSAND ANGELS 129
130	129	122	6	MARK KNOPFLER	WARNER BROS. 46026 (10.98/15.98) [CS]	GOLDEN HEART 105
131	136	142	84	BRANDY	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 20
132	132	125	56	SOUNDTRACK	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
133	102	98	5	CRACKER	VIRGIN 41498* (10.98/16.98)	THE GOLDEN AGE 63
134	127	121	14	EAZY-E	RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON 3
135	117	102	37	GOO GOO DOLLS	WARNER BROS. 45750 (9.98/15.98) [CS]	A BOY NAMED GOO 27
136	101	90	4	SOUNDTRACK	PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE 90
137	107	87	17	SOUNDTRACK	ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL... 18
138	143	127	45	SILVERCHAIR	EPIC 67247 (10.98 EQ/16.98) [CS]	FROGSTOMP 9
139	131	119	24	VARIOUS ARTISTS	TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8 47
140	121	104	30	GREEN DAY	REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC 2
141	130	111	25	ACE OF BASE	ARISTA 18806 (10.98/16.98)	THE BRIDGE 29
142	111	99	8	KISS	MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED 15
143	114	93	3	SMOOTHE DA HUSTLER	PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA 93
144	146	153	31	REBA MCENTIRE	MCA 11264 (10.98/16.98)	STARTING OVER 5
145	150	162	36	MICHAEL W. SMITH	REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME 16
146	163	158	3	JO DEE MESSINA	CURB 77820 (10.98/15.98) [CS]	JO DEE MESSINA 146
147	135	115	27	CYPRESS HILL	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM) 3
148	139	130	41	TOADIES	INTERSCOPE 92402 (10.98/15.98) [CS]	RUBBERNECK 56
149	140	120	33	MICHAEL BOLTON	COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995 5
150	138	112	8	SEPULTURA	ROADRUNNER 8900 (10.98/16.98)	ROOTS 27
151	147	132	34	SOLO	PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO 52
152	141	134	24	DON HENLEY	GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS 48
153	133	146	83	THE CRANBERRIES	ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE 6
154	160	176	42	JEFF FOXWORTHY	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY 8
155	149	140	269	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6

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156	144	138	115	CELINE DION	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE 4
157	152	144	181	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
158	166	—	13	PATTY LOVELESS	EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH 90
159	120	91	5	BEASTIE BOYS	CAPITOL 33590* (7.98/12.98)	THE IN SOUND FROM WAY OUT! 45
160	145	137	88	BOYZ II MEN	MOTOWN 530323 (10.98/16.98)	II 1
161	175	—	2	GOLDFINGER	MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER 161
162	NEW		1	TINA ARENA	EPIC 67533 (10.98 EQ/16.98) [CS]	DON'T ASK 162
163	137	123	23	RADIOHEAD	CAPITOL 29626 (10.98/15.98)	THE BENDS 88
164	134	106	7	RAPPIN' 4-TAY	CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE 38
165	148	136	77	ABBA	POLYDOR 517007/ISLAND (10.98/17.98)	GOLD 63
166	161	150	220	ENYA	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS 17
167	165	—	2	PLANET SOUL	STRICTLY RHYTHM 325* (9.98/14.98) [CS]	ENERGY + HARMONY 165
168	167	171	111	TIM MCGRAW	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON 1
169	164	160	11	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER 35
170	170	—	10	SOUNDTRACK	COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN 107
171	156	139	42	SELENA	EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU 1
172	162	193	32	GEORGE STRAIT	MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX 43
173	198	—	3	THE VERVE PIPE	RCA 66809 (10.98/15.98) [CS]	VILLAINS 173
174	195	—	78	BONE THUGS-N-HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) [CS]	CREEPIN ON AH COME UP (EP) 12
175	155	143	42	XSCAPE	SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK 23
176	153	141	26	GOODIE MOB	LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD 45
177	187	159	30	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS 49
178	NEW		1	DISHWALLA	A&M 540319 (10.98/15.98) [CS]	PET YOUR FRIENDS 178
179	179	—	76	TRACY BYRD	MCA 10991 (10.98/15.98)	NO ORDINARY MAN 30
180	178	175	229	PEARL JAM	EPIC 47857* (10.98 EQ/16.98) [CS]	TEN 2
181	151	131	24	THE BEATLES	APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1 1
182	NEW		1	DJ KOOL	CLR 7209 (10.98/15.98) [CS]	(LET ME CLEAR MY THROAT) 182
183	171	166	129	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
184	173	155	188	QUEEN	HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS 11
185	176	163	34	TRAVIS TRITT	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING 21
186	158	145	5	BILLY DEAN	CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO 143
187	168	168	72	SADE	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 9
188	177	152	233	NIRVANA	DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND 1
189	142	116	8	CHANTAY SAVAGE	RCA 66775 (10.98/15.98) [CS]	I WILL SURVIVE (DOIN' IT MY WAY) 106
190	188	191	37	JODECI	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL 2
191	154	129	13	VARIOUS ARTISTS	GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES 16
192	193	195	65	ALISON KRAUSS	ROUNDER 0325* (9.98/15.98) [CS]	NOW THAT I'VE FOUND YOU: A COLLECTION 13
193	159	149	16	LENNY KRAVITZ	VIRGIN 40696 (10.98/16.98)	CIRCUS 10
194	199	181	23	GENIUS/GZA	GEFFEN 24813* (10.98/16.98)	LIQUID SWORDS 9
195	194	184	324	ORIGINAL LONDON CAST	POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
196	184	148	5	BAHAMADIA	CHRYSALIS 35484*/EMI (10.98/15.98) [CS]	KOLLAGES 126
197	NEW		1	MAXWELL	COLUMBIA 66434 (7.98 EQ/11.98) [CS]	MAXWELL'S URBAN HANG SUITE 197
198	189	167	94	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
199	181	161	79	NIRVANA	DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
200	169	165	11	AUDIO ADRENALINE	FOREFRONT 25144 (9.98/15.98)	BLOOM 77

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Audio Adrenaline 200	Cypress Hill 147	Kris Kross 123	Kris Kross 123	Bob Mould 101	Lionel Richie 42	Original Gangstas 43	Jock Jams Vol. 1 82
Bahamadia 196	D'Angelo 51	La Bouche 40	La Bouche 40	Newsboys 169	Sade 187	Pulp Fiction 95	MTV Buzz Bin 102
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Mariah Carey 12	Everclear 48	MC Eini Featuring CMW 70	MC Eini Featuring CMW 70	Tom Petty & The Heartbreakers 183	SOUNDTRACK	White Trash 108	
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10%. Sony has enjoyed tremendous international success in recent years with Mariah Carey, Celine Dion, Michael Jackson, Gloria Estefan, Patricia Kaas, Deep Forest, Michael Bolton, Oasis, Silverchair, Rage Against The Machine, Ricky Martin, and Julio Iglesias, among many others.

In addition, the U.S. company is having a resurgence by breaking such hot new acts as the Fugees and the Presidents Of The United States Of America.

Thomas D. Mottola is president/COO of Sony Music Entertainment Inc. Bob Bowlin is president of Sony Music International. Both sat down recently with Billboard's Melinda Newman to talk about the state of their business and the music industry worldwide.

Billboard: What percentage of your worldwide sales are from the U.S.?

Mottola: Maybe 25%. It depends, but it varies between 25% and almost one-third sometimes.

Billboard: How would you predict that percentage will change in the next five years?

Mottola: I have a feeling that at best, it will stay the same. We obviously have a very soft retail market in the U.S. now. There have been talks of three or four accounts going out of business this year, which we hope, as a result of some of the hit-driven product that's been coming out, will not happen. So that's a big problem, the change in the retail market. The other thing is the maturity of the CD. The CD has absolutely matured and pretty much hit its peak, and we really need another configuration, I think, to really stimulate sales.

Billboard: Is DVD that configuration?

Mottola: No, I don't think DVD will be it. I think, if anything, it will be MiniDisc. I think MiniDisc is a far superior configuration to almost anything that can potentially be out there. Not because it's Sony, but because it's a digital audio form that's truly portable and has impeccable sound. It's got random access, it doesn't break like tape—it's the best thing I've seen in years.

Billboard: So far, the U.S. market has been fairly resistant to that.

Mottola: The U.S. market has been totally resistant to it, and there are a lot of things that contributed to that. . . . You can't introduce a brand-new piece of hardware like that at \$800, the way it was. When it gets under a \$200 price point, I think you'll see all the companies rally together and say, "Let's go for it, again. Let's see if we can pull this off, because it's in everyone's best interest." Look at what the CD did for the record business.

Billboard: Given the current retail climate, do you think that prices might drop sooner rather than later?

Mottola: I'm not in control of that, but I certainly hope so. An important thing to note is that I think [the U.S. market] always has [been] and I think it always will be the most important locomotive to any record company [as] a global A&R source.

Billboard: In that regard, when you look at signing a new artist, how much consideration is given to how this artist can perform outside of the U.S.?

Mottola: Tremendous. It's one of

the most important factors. I'll tell you why: When you look at the cost in the U.S. of signing an artist with an advance, recording that artist, doing one or two videos, all the additional marketing and promotion, tours, advertising, and merchandising costs, the record company is going to spend well in excess of \$1 million on any new artist on its first release.

Even at 1 million albums, which is considered a major breakthrough for a brand-new artist, you're basically going to break even. Where are you going to make the money? Only one place. Outside of the U.S. market. So when we think about signing a new artist, we always do it with a global strategy in mind.

Billboard: Are there exceptions?

Mottola: There are, of course, other instances, where we know specifically that if it's a hardcore rap thing or something like that, you isolate those. You have the potential to maybe sell 1 million, 2 million, or 3 million units [primarily in the U.S.]. You evaluate that deal on that basis. You know you may not have the same global potential, so you have to have a mix of everything.

Billboard: Has an act's global potential become more of a factor in the last five years?

Mottola: For us, as a company, and I can't speak for anyone else, it has become a factor, yes. We like to try to be smart about our business. If you look at what we've done with our international companies, developing local repertoire that we've broken, whether it be Oasis, Des'ree, Silverchair, or this one or that one, vs. signing an act that's just going to break in the U.S. or another territory, with that plan in mind over the last five years, we've been pretty successful at it.

Billboard: Was there some fundamental change in the way you did business?

Mottola: For the first time in the history of this company, we broke down the walls of there being two companies; it was always the international and the domestic company inside of CBS. That no longer exists at all.

If a guy in one of the local companies wants to pick up the phone and call [Epic Records Group chairman] Dave Glew, [Epic Records president] Richard Griffiths, [550 Music president/Epic Records Group senior VP] Polly Anthony, or [Columbia Records Group chairman/Columbia Records president] Donnie Ienner, he calls them. Or even if he wants to call a lower-level marketing guy, they pick up the phone and do it. We have regular meetings, so that those people know each other face to face. They deal with each other on a first-name basis, on a level of, "Hey, we're all in this together."

Billboard: Diana King and Rage Against The Machine are good examples of two acts that were signed to the U.S. company but broke outside of the U.S. before they broke here. Does that help you to come back and start another success story in the U.S.

Mottola: Absolutely. We really set out with a plan and a method. Now, that doesn't always work, because it's the record business. I mean, of course, we set out to break Diana King in the U.S., right? Well,

we didn't break her here first; we broke her in Japan and then internationally. [So] you gotta be prepared to change and turn on a dime if you start to see a fire somewhere else, so you can go and fan that fire.

Billboard: Is there an example of an artist with whom you've had to do that recently?

Mottola: Besides Diana King and Rage, I would say Celine, [but that] was a little different story. What happened with Celine's last album was that we broke her in the States with [single] "The Power Of Love." We were over 3 million, [but] we missed opportunities with Celine to send her overseas to promote her album. And almost 18 months later, after the album had only sold a million and a half internationally, we put her on a massive promotional worldwide tour, and that album is at more than 6 million internationally. We went out and worked that record two years later like it was a brand-new album.

Billboard: You've had great global success with acts from Australia and the U.K., but it sounds like unless an act is



singing in English, other than Deep Forest, its global success is going to be a select thing.

Bowlin: Each of these countries has its own artists, and they aren't just developing artists simply for their own market or just for the English market. A lot of times, they're developing artists for a regional basis—pan-European, pan-Latin. The countries that are really driving the music in Europe are France, Italy, and then Scandinavia.

Billboard: All eyes are on Asia as the next growth market. What percentage of overall sales does the region provide now, and where do you predict it will be in five years?

Bowlin: The estimates of the legitimate record market in China are \$200 million. We have several companies that are larger than \$200 million. That is nothing for that country. When China opens up, it's going to be massive, [especially] when it's selling something other than cassettes at \$1 apiece.

Billboard: When do you realistically think that's going to happen?

Bowlin: Five years from now, Asia will have twice the share it does. I will say that within 15 years, Asia may be the biggest entertainment—not just music—market in the world.

Billboard: Historically in Korea, only local companies could sign indigenous superstar acts. Worldwide companies were prohibited from doing so by Korean law. That seems to be changing. How will that affect your dealings there?

Mottola: We just got back from Korea, as a matter of fact.

Bowlin: Korea is an interesting and difficult market in many respects. Having said that, we're getting into the local market. We have an act there called the Blue, whose album has sold 300,000 copies in Korea, so we're starting to get into the local business in Korea, as condi-

tions allow.

Billboard: The situation has been similar in Indonesia, where no major label was allowed to function unless it was in a partnership with a local company.

Bowlin: Well, the biggest problem with Indonesia was that you could not have an ownership interest in a company in Indonesia; you could only do it through a license. And they've recently changed that, so you can now go in and either have a joint-venture operation or you can apply—whether or not you're granted approval is a different question—for the wholly owned status, but that's a very recent change.

Mottola: By the way, we're opening an office in Indonesia this year.

Billboard: What makes that market so appealing?

Bowlin: The fourth-largest population on the planet.

Billboard: South Africa is also a market that has opened up. What opportunities do you see there?

Bowlin: One of the biggest problems with record companies opening in South Africa really were the problems with apartheid, and now that that's behind us, we've opened up our own company in South Africa [in 1995], and it's a huge opportunity. The market is exceeding our expectations. Our success is principally our international artists in South Africa at this point, but that's going to change.

Billboard: Many companies rushed into Eastern Europe when it opened up a few years ago, and they encountered great problems. With the benefit of hindsight, what kind of market do you see Eastern Europe becoming, and what will your involvement be?

Bowlin: First, Russia is a terrible place to do business, and for that reason, we did not open an office in Russia. Russia's going to have to get its house in order first. We've opened an office in the Czech Republic, we've opened an office in Hungary, and we just opened a company in Poland.

The biggest problem is the infrastructure, which is absolutely terrible. The retail and distribution structures in these countries are exactly what you would probably expect from a communist country. They're primitive. They're not consumer friendly. The retailers really need a lot of education. That's going to be the biggest stumbling block, because the market, in terms of the ability to spend money, could easily become successful [for cassettes or vinyl], because those are products that are much more accessible to those consumers. They're years away before they really start to count big, from a retail record standpoint.

Billboard: Do you see piracy lessening in China?

Bowlin: There has been virtually no progress in China (see story, page 8). You've got a couple of problems. One is that culturally, the notion of intellectual rights is foreign. It's not one that they embrace, so that's a huge problem. Then you've got the 30 CD plants that are producing 70 million CDs a year, when there's no local market for them. That has not been improved at all. Probably the biggest problem in China, outside of piracy, has been the Chinese government's continued resistance to true market access. An international record com-

pany today cannot walk into China and set up a full-fledged record company. You can't do it.

Billboard: Is that the biggest problem your company faces worldwide?

Mottola: Piracy is at the top of the list. There's no question. Look at just the Asian front and what that could represent, and then look at the roadblocks.

Bowlin: But piracy is not just China. About 20% of the world's piracy comes from Europe, and 80% of that comes from Italy.

Billboard: According to SoundScan, your market share rose in the first quarter from 13.2% last year to 14.9% this year, and that doesn't even include Sony-owned Relativity Entertainment Distribution, which counts as an independent. In what ways do you think you were working smarter?

Mottola: Being conscious of the factors going on out there at retail, really getting even more aggressive in our artist-development campaigns inside the company, being more pointed in our signings, and being more selective and then prioritizing those signings in a way that nothing got in the way of those things, because we cluttered up the machine with a lot of releases. That's the best answer I could give you.

Billboard: Is Sony in the U.S. signing fewer artists in 1996 than it was in, say, 1992?

Mottola: That's a hard question to answer. I don't know how many we signed in 1992. I could just tell you that we're being more selective than ever, and we're finding that we're having more success than ever.

POLYGRAM'S LEVY

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of the world has paid for it. The second thing is that, having too many day-to-day responsibilities, I haven't had enough time for strategy, and the third thing is that I think Roger is as good if not better than I am at running the music component.

Billboard: Can you say what you think are the major issues in the music business?

Levy: Creativity. I always come back to the same thing. Being able to identify new talent and to break new talent. That's the end-all of the business. If the business becomes boring, then the market will go down. If the business is exciting, then people will shift some of the spending power into music, instead of into something else.

Billboard: Any other issues?

Levy: Again, the issue I raised with you is that I feel all the music chiefs are not spending enough time on the worldwide issues facing the business, probably because we're so terrified of anti-trust implications. Issues like piracy, issues like market share—where we can finally run a business where we can say what everybody's market share is—issues like the whole legal environment facing the U.S. and outside the U.S. We're moving toward an American law and a non-American law, which I think is going to brew disaster. And it can't be done at the technical level. We should be talking about it, and we should be working more together. Because they're going to shape the industry. Maybe after the end of our five-year contracts—maybe that's why nobody seems to care, there'll be other people there. These are very big issues.

JIMENEZ RETURNS TO CONJUNTO ON ARISTA-TEXAS SET

(Continued from page 11)

typical Tex-Mex Spanglish, a rough combination of English and Spanish. "I think I have done enough country, rock, and other things with other people."

"This [new CD] is more hardcore conjunto, you know, more traditional. We're not having any country in it," he adds, taking time to talk during a break on a three-week, 16-city European tour that includes stops in Holland, Germany, Spain, Switzerland, France, and Austria. "It is all in Spanish."

The CD, titled "Buena Suerte, Señorita," hits stores May 21 and will be Jimenez's second release on the Arista-Texas label. It will be bolstered with a major promotional campaign that, surprisingly, started in Europe last month.

His self-titled label debut won a Grammy in February for best Mexican-American performance. It was his third Grammy in 10 years.

Appreciation of the accordion and of conjunto music extends far beyond the Southwest, says Cameron Randle, Arista-Texas VP. "How many conjunto records that you know of are sold and toured in Europe first?" Randle asks. "But he has a big following he has built up after having worked that market in Japan, Europe, Australia, and, particularly, Spain, for years."

Jimenez, of course, is not the only accordionist to tour overseas. Such acts as the Texas Tornados (of which he is a member), Steve Jordan, Santiago Jimenez, and Mingo Saldivar have also toured abroad. But Jimenez has toured the longest and the farthest.

In other departures, stylistically speaking, he has worked with rock and pop acts and recorded on film soundtracks; he is featured on the soundtrack to the upcoming film "Striptease," starring Demi Moore.

Jimenez also appears on the next Texas Tornados CD, "4 Aces," due in late May.

Major appearances have included President Clinton's inaugural ball; Peter Gabriel's WOMAD Festival in Yokohama, Japan; and the Montreaux (Switzerland) Jazz Festival.

But while Jimenez's three-row button accordion has long spiced the works of a diverse group of artists, a return to his roots was overdue, he says.

"Randle and I had been talking about producing a raw conjunto album for a while," Jimenez says. "So I began listening to songs from different people and began collecting the material."

Randle and Jimenez share co-producer credits on the CD. The first single, "Borracho No. 1," was released to radio April 29.

Jimenez, 56, says he chose rancheros, polkas, and boleros from such songwriters as M. Cuellar Valdez, Danny Perez, and Spain's Manuel España and Joaquín Almedros. Jimenez wrote one instrumental, "Tico Taco Polka."

"I wanted to put a twist, you know, on the Lawrence Welk song 'Tico Taco Polka,'" Jimenez says. "I called mine 'Tico Taco' because it has a Mexican flavor."

Jimenez also recorded an old standard, "El Gallo Copetón," by Oscar Martínez.

MEETINGS

"We view this CD as a musical homecoming for Flaco," says Randle. "The irony is that Flaco's value in the general musical marketplace has been premised a lot on the fact that he has incorporated his accordion influences

into so many different genres of music. Flaco likes to take as many risks as possible, musically, and will play with anybody, anytime.

"While obviously, it is advantageous for him to embellish other people's artwork, you don't want to do so at the expense of losing what makes Flaco special," Randle adds. "That's what we've tried to do: bring him back to this absolute, 100% turbo conjunto record."

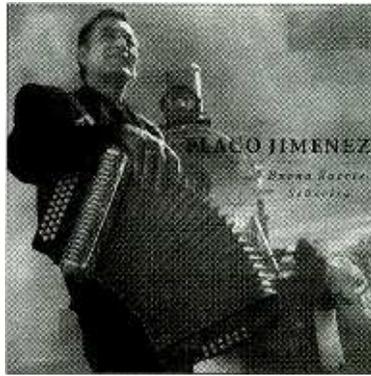
That meant using Jimenez's conjunto outfit: Fred Ojeda, lead vocals; Oscar Telles, bajo sexto; Max Baca and Ruben Valle, bass; and Jimenez's son David, drums.

The promotional campaign is ambitious and unusual.

"You almost treat Flaco at retail and at radio as though he were an alternative rock act on the Lollapalooza tour," says Randle. "He could easily fit into that world. What sells Flaco is pure credibility and authenticity on the musical front."

To that end, the label is taking Jimenez on a radio blitz to Tejano and regional Mexican format radio stations, as well triple-A and college outlets.

"That's the beauty of Flaco," Randle says. "Without changing an ounce of who he is, he's the one artist that you



can take to Houston and visit an AM conjunto station in the morning, visit a top Tejano station in the afternoon, and take him to a triple-A station that night."

"Flaco has always been one of our mainstays," says Albert Davila, GM of ruling San Antonio conjunto station KEDA-AM. "He has played in the traditional style, like his famous father [late conjunto pioneer Santiago Jimenez Sr.], and he has played with other musicians, helping to take conjunto all the way around the world to Japan and Europe."

As for college stations, "college kids are typically the first to smell some-

RHINO SURFS WITH A 6-CD BOXED SET

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CDs, which chart surf music's 1961-66 heyday, came together naturally, according to Blair.

"The first thing I told myself was that, obviously, we have to have the heavy hitters in there," he says. "We're not going to do an overview of the surf genre if we don't have [the Chantay's] 'Pipeline' and [the Surfaris] 'Wipe Out' and so on. So I threw all those in first. Those filled up a certain number of slots."

"After that, I thought, 'There are several groups that released a tremendous amount of product,' and you can't really put one Beach Boys track on a compilation like this; you can't really put one Dick Dale track on. So I went back and looked at the bands and the artists that I thought needed to be represented more than once and added those tracks in there."

The Beach Boys and Dale are represented by several quintessential tracks. The instrumental surf sound is represented in tracks by such acts as the Lively Ones, the Tornados, the Astronauts, the Crossfires, Eddie & the Showmen, the Pyramids, the Trashmen, and the Challengers, and by other more obscure groups. Vocal hits by Jan & Dean, the Sunsets, Annette, and the Sunrays are also included.

The CD covering the '80s and '90s revivals was less scientifically compiled, according to Blair.

"The fourth CD had to cover 26 years, up to the present—a very tough job," he says. "What the hell do you do? Well, I just started compiling a master list of bands that I thought deserved to be included, and of course I wound up with some 60 bands... It was a very, very subjective [selection]."

Jon & the Nightriders and such '80s Rhino acts as the Malibooz and the Wedge represent the '80s revivalists. Southern California bands of the '90s, such as the Insect Surfers and the Halibuts, and U.S. instro acts, such as the Phantom Surfers, the Mermen, the Boss Martians, and Man Or Astro-man?, are also included. The international flavor of contemporary surf is

encompassed with cuts by Finland's Laika & the Cosmonauts and Germany's the Cruncher and the Looney Tunes. Appropriately, the set concludes with a track from Dale's 1993 comeback album, "Tribal Thunder."

The 66-page booklet accompanying "Cowabunga!" includes an introduction by Dale, a 20,000-word historical essay and track-by-track annotation by Blair, a surfing glossary, and a four-color pull-out poster. The first 5,000-10,000 sets will include surf decals contributed by board manufacturers.

The custom-made "Cowabunga!" surfboard, valued at \$700 and created for the cover of the box by Kingsley Surfboards, will be given away in a consumer contest to be advertised in Tower Pulse! magazine.

The making of that board led to an unusual deal between Kingsley and Rhino, according to Kinloch. "They came back and said, 'Hey, you know what? A "rhino wave" is a big wave.' And this retro look, the oval logo that we have, is very in style now with the surf crowd," Kinloch adds. "And they wanted to license our logo... It looks like that's coming to fruition, and they're going to manufacture surfboards and other surf gear. It's a whole new venture for Rhino."

In other promotional activities surrounding the set, Rhino will market "Cowabunga!" through Surf Direct, a distribution company servicing 500 surf shops across the country. A Fender guitar will be given away as part of the marketing campaign.

Information about the set will be inserted into home videos distributed by Surf Video Network; that company's product will be cross-promoted in an insert in the boxed set.

There will also be a rare product tie-in with Guitar Centers, the nationwide chain of guitar stores. Kinloch says, "They are planning on doing a big surf- and beach-themed promotion during the summer, and it looks like we're going to be able to tie into that, with Guitar Centers bringing product into the stores."

thing that is 100% real," Randle explains. "And they respond to that in a positive way, as quickly as they respond to something they think is completely in the 'poser' vein. College is a real fertile ground for artists and records that eventually end up working their way into a broader audience. And, you couple that with the fact that, inherently, the music is party music," he adds. "In any culture, it's party music."

Jimenez's charm also transcends genres.

"People respond to music that has feeling. And his style of playing is infectious—it's pure magic, the kind that gets people going," says Terry Lickona, producer for "Austin City Limits," a public television concert show on which Jimenez has appeared half a dozen times.

"Every time he has appeared on 'Austin City Limits,' we get calls from all over the U.S.—Minnesota, New Hampshire, the Midwest—people who can't even pronounce his name or know what that style of music is called, but they love it," Lickona says. "They want to find out where to find his music."

Related promotional activities, such as a May 10 listening party at San Antonio's Hard Rock Cafe and a perfor-

mance at the city's May 7-Sunday (12) Tejano Conjunto Festival, follow the initial European campaign.

The CD has already streeeted in Spain, Switzerland, Germany, Norway, Austria, Finland, the Netherlands, and France.

"The BMG labels in each of these territories release BMG product on a strictly voluntary basis," Randle says. "They pick what U.S. releases they want. Every one of those countries jumped on this record. And his tour coincided with the market releases."

At U.S. retail, activities include setting up endcaps at Best Buy locations.

"We're also working closely on a Tejano retail program with a variety of types of sales and different giveaways," Randle says. "And we are emphasizing mom-and-pop stores throughout the West Coast and the Southwest."

In Austin, Texas, Waterloo Records owner John T. Kunz plans to spotlight Jimenez in June at the store's "Hear Texas Artists" CD listening stations.

In sum, Randle says, "I have referred to him as God's idea of an accordion player. What Flaco represents musically is unparalleled. He is an artist the stature of a Jimi Hendrix, for his instrument."

nights, like we've done in the past with our cocktail music series... For the people who don't surf but dig the music, that's a great connection there."

Rhino's media relations department has compiled promotional footage for TV placement featuring interviews with Dale, Blair, surfer Corky Carroll, Mel Taylor of the Ventures, Paul Johnson of the Belairs, Jim Thomas of San Francisco's Mermen, and others.

Rhino, which will place consumer and co-op advertising for the set, will also promote the box with custom merchandising tools and such tchack-kas as a surfboard keychain/bottle opener.

Retailers already riding the curl of the surf revival are anticipating the release of "Cowabunga!"

At Go Boy Records, a Redondo Beach, Calif., store that stocks some 200 surf titles, owner Alan Ostroff, who is a surf collector and enthusiast, says, "I get that clientele in here, and I'm going to push it really hard, because I love the stuff."

CSN&Y SUED BY FORMER DRUMMER

(Continued from page 4)

mance credits on CSN&Y's "Déjà Vu," which hit No. 1 on The Billboard 200 in 1970. He also worked on the group's 1969 debut album, "Crosby, Stills & Nash."

In addition, the lawsuit claims Taylor has not received royalties on a "CSN&Y" boxed-set compilation released in 1992.

O'Brien says Taylor has repeatedly attempted to resolve the issue out of court, but his efforts have been unsuccessful.

"Various lawyers have gotten involved to attempt to mediate the situation," says O'Brien. "But no one has showed up."

He maintains that Taylor is suing the band as a last resort and that at some level, he continues to regard CSN&Y as friends. "But they're taking a hard line," O'Brien says.

Taylor had no written contract with the band, which the lawsuit says was a sign of the times. "Taylor and the music defendants [CSN&Y] were free-wheeling 'children of the '60s' and therefore never took the time to formalize their agreement in all-encompassing, written form," the lawsuit states.

However, O'Brien claims an oral contract is just as binding as a written contract. "An oral contract is just as enforceable, but it's harder to prove," he says.

In addition to CSN&Y, 11 other defendants are listed on the lawsuit, including CSN's management firm, Siddons & Associates; Young's manager, Elliot Roberts; Atlantic Recording Co.; and ASCAP/Irving Music.

CSN's manager, Bill Siddons, declined to comment on the lawsuit.

GOSPO CENTRIC PUTS FAITH IN FRANKLIN

(Continued from page 1)

Centric, says retailers have stocked up on the album in anticipation of big sales. "It [was] the biggest pre-sell I can remember in my 20 years in the business. Christian bookstores have exceeded our pre-sell forecast by 2 to 1. That's exciting progress at the Christian retail level, and with mainstream stores, we've exceeded our goal as well. We have high expectations of what it will do in the gospel marketplace."

Gospo Centric CEO Vicki Mack-Lataillade is taking a mainstream approach with the album, including two music videos, urban radio promotions, and exposure on BET.

Nearly 2,000 promotional samplers went out to R&B, gospel, and contemporary Christian stations during the first week of April. The samplers spotlight lead cuts from the release, including "Melodies From Heaven," which Lataillade says is the tune the majority of gospel and R&B stations are putting into high rotation.

Also being released are two videos for "Melodies From Heaven," one a straight concert performance and the other a concept video.

In addition, Lataillade notes that another cut, "Mama's Song," is being tied into special programming for Mother's Day on Sunday (12) by a number of gospel stations. "We believe we've covered all the bases," she says.

The full-scale retail rollout features an eye-opening visual campaign, with standups doubling as imaging pieces fostering both Kirk's youthful presence and gospel's youth explosion. The artist is pictured with sunglasses and wearing jeans with an open Versace shirt over a white T-shirt, according to Lataillade. "That's a whole new image for a gospel artist and for the preconceived limitations of gospel as well," she says.

Showcases spotlighting cuts from "Whatcha Lookin' 4" were held at the National Assn. of Recording Merchandisers convention in Washington, D.C., in March, and the Gospel Music Assn.'s Gospel Music Week in Nashville in April. Similar showcases will be presented at the Gospel Music Workshop of America in August.

Initially recorded live in Dallas in May 1994, the album was held from release because sales from Franklin's self-titled

debut had not yet tapered off. According to Hearn, that album has sold 1.3 million units. It was No. 2 on the Top Gospel Albums chart for the week ending May 11.

Nearly two years later, anticipation for the new release is at fever pitch.

"As one pastor in the Fort Worth [Texas] area has stated, people have been waiting with tip-toe anticipation," says Katrina Bryant, music director at KHVN Dallas. "We've already put it in high rotation, and it's definitely going to the top of the charts."

"The thing we need to remember is the buildup," says Rick Anderson, music buyer for the Cincinnati-based Berean Christian store chain. He says that the buildup for "Whatcha Lookin' 4" is bigger than any he has seen on the gospel side. "It's the biggest gospel release I've ever bought, and I believe it's going to be the strongest gospel release we've ever had."

Larry Blackwell, who heads Central South Gospel, one of the nation's largest distributors of gospel music, agrees. "I bought more pieces on this than any record I've ever bought on the front end. There's no question it's the most anticipated record I've seen since I've been in gospel. Its sheer numbers alone make it a win-win situation for the whole industry."

Lataillade is anticipating a media blitz for Franklin, with features forthcoming in Rolling Stone and People. "We're willing to put whatever it takes into the marketing so that any of my artists never, ever feel that they could get any more from being with a secular company," she says.

Lataillade's success in marketing Franklin has led to a great deal of speculation about his direction. "What we want to keep crystal clear is that Kirk is all gospel, and the reason we continue to be excited and inspired is because his success is allowing us to dream larger for gospel," Lataillade says. "The difference here is that while we may want mainstream sales, we are not looking to make him a crossover artist."

Franklin says that while he is extremely excited about the project, he feels uncomfortable with the label that some have given him: "gospel music messiah."

"I just had some songs to share," he says. "I don't think that gospel artists

care or see me as the new messiah, and I don't know why the media have picked me to be the road runner, but it's very hard to live up to the expectations, especially when you know you had nothing to do with all the success. And when you say in interviews, 'It was the Lord,' they don't want to hear that. They say, 'Yeah, well, there's got to be some formula. What were you thinking about when you were in the studio?'"

As sales projections for the platinum-selling artist have climbed, Franklin says, "the goal now is just to stay real. To not be affected by the media and to not try to impress people. With this album, I want to try to grow spiritually. I want to live the ministry, the lifestyle I'm singing about."

Hearn adds that "most in the industry view Kirk Franklin as a phenomenon in gospel music and not a crossover artist. And while people will say that when the record took off, it was because of urban radio airplay, the urban play was more a good marketing extension for a great gospel record, but it didn't change who he was as an artist... Not since BeBe & CeCe [Winans] has anyone opened more doors for gospel music than Kirk Franklin."

Recent reports had him tied to a production deal with Interscope. Lataillade says that in late April, her husband, Claude Lataillade, joined with Interscope for a new label venture, B-Rite Records, which will be distributed by MCA and will produce cutting-edge urban gospel releases, including gospel rap. Franklin will have a production deal under the new label, and the first release, due this fall, will fall under the banner of Franklin's production deal. However, there are no plans to move Kirk Franklin & the Family to the label. EMI Christian Music Group maintains exclusive distribution rights to the act.

"I felt that this new deal would bring us closer to the front line of the urban youth we were trying to minister to,"

FOX MUSIC

(Continued from page 4)

print-music sister of Warner/Chappell Music.

The Warner/Chappell connection with the Fox organization dates back to 1982, when Warner/Chappell acquired the old Fox catalog, which contained numerous established copyrights of songs from Fox film properties and other sources dating back to the heyday of film musicals.

A decade ago, Fox reintroduced itself to the music publishing scene. Its catalog now consists of music from 100 films and 125 TV productions, including, most recently, a co-publishing deal (with Sony/ATV Music) for the 14 tracks written by Kenneth "Babyface" Edmonds for the smash soundtrack to Fox's "Waiting To Exhale."

Fox also publishes music from such popular attractions as "The Simpsons" TV show and the hit film "Home Alone."

In the U.S., Fox handles its own affairs, with Mennella reporting to Robert Craft, executive VP of studio music. Mennella's two key staffers are creative director Kaylin Frank, who joined the company from the Work Group label, and Cathy Merenda, who manages administration.

Armed with Fox's new global licensing arrangement, Mennella headed for MIDEAM Asia in Hong Kong Tuesday (14), where she and Harry Hull, managing director of Warner/Chappell Asia, were expected to announce their companies' new licensing relationship.

says Claude Lataillade. "But this deal has little to do with Kirk Franklin's growth as artist; perhaps, with Kirk Franklin's growth as producer."

Franklin is in the midst of a national gospel stage production tour that has been setting house records in major cities. He breaks in June for a three-month summer hiatus, during which he will embark on a full slate of promotional appearances, including stints in Europe, Jamaica, Six Flags theme parks, and at the Special Olympics. Franklin is booked and managed by Gerald Wright, and his

publishing is handled by Gospo Centric.

Franklin says he often feels as if the weight of the gospel industry rests on his 25-year-old shoulders. "There's a lot to be excited about in the gospel industry. I'm not the only one doing gospel at this level," he says. "There's Yolanda Adams, CeCe Winans, John P. Kee. They deserve the same props. I'm just trying to let everyone know what's going on in gospel music. It's not just about choir robes and tambourines... I want people in the music industry to start respecting gospel."



by Geoff Mayfield

BY A NOSE: It only seems appropriate that sales for the week that climaxed with a photo finish at the Kentucky Derby resulted in a neck-and-neck battle between last week's No. 1 album by **Hootie & the Blowfish** and the new **Dave Matthews Band** title. When the dust cleared, the Blowfish finished in front by a wee 1.8% margin, the tightest race The Billboard 200 has seen since last year's Oct. 7 issue, when **Alanis Morissette** edged out the "Dangerous Minds" soundtrack by a 1.2% gap. This time, though, the stakes are higher, as Hootie leads Matthews' troupe 259,000 to 254,000 units. In last year's squeaker, Morissette led "Dangerous Minds" by a score of 148,500 units to 146,500 units to log her first week at No. 1.

Also pumping life into this week's chart are the **Cranberries**, who debut at No. 4 with 180,000 units. A close look at the top 10 prompts a tip of the cap also to the **Fugees**, as "The Score" (No. 3, 193,000 units) is the only title in that part of the chart to manage an increase over prior-week sales. Since its March 2 debut, the album has had gains in seven out of 10 weeks; this week's 11% boost marks the fifth time the Fugees have won the big chart's Greatest Gainer award, all of which means the hip-hop trio is a real threat to grab the top rung on The Billboard 200.

NOW AND THEN: Nipper's tail must be wagging over Dave Matthews' fast start, because RCA has not had an album rank as high as No. 2 since June 11, 1982, when the "Dirty Dancing" soundtrack slipped to the runner-up spot after an 18-week run at No. 1. To put Matthews' opening week in perspective, consider that the fattest week enjoyed by his band's RCA debut (now No. 84) was 122,000 units, scored during Christmas week of last year. That album's second-largest week was 69,000 units... The sum on the new Cranberries set more than doubles the 80,000 units that its 1994 album rolled in its inaugural week. During Christmas of that year, it sold 256,500 units, but it only had three other weeks in which it sold more than 100,000 units. The biggest week for the band's rookie album was 154,500 units during Christmas of 1993.

DRAWING FLIES WITH HONEY: For the second week in a row, album sales are ahead of those of the prior week and those of the comparable 1995 week—a small surprise considering that we had four debuts in last week's top 10 and two this week. Each of the top seven albums sold more than 100,000 units this week, while eight hit that mark last week, compared with just four on the chart two weeks ago. Last week, the top 20 stood 38% ahead of prior-week sales, but The Billboard 200 only posted a 15% increase and overall album sales, including catalog, advanced by 4%. That gap is smaller this week; the top 20 is 9% ahead of that of last week, while overall album sales are up by 3%.

FAST FACTS: Alanis Morissette moves more than 155,000 units, good for No. 5. Since her triumphant night at the Grammys, she has sold more than 2.1 million of the 7.4 million copies that have sold during her 47 weeks on The Billboard 200... Hard rocking **Pantera** and alterna-vets the **Cure** figure to have next week's key debuts. Based on early retail feedback, look for the former to far outsell the latter... Following a "Late Show With David Letterman" appearance, **Jewel** bulleted 53-47 last week with a 20% gain. This week, a 15% gain advances her to No. 44, while another Letterman guest, **Van Morrison**, regains a bullet on Top Jazz Albums (4-2, a 10% gain)... Spurred by its hot new single, **Bone Thugs-N-Harmony** win The Billboard 200's Pacesetter award with a 32% gain and a 43-34 jump.

BRAVO: A month and a week ago **Roberto Alagna** debuted at No. 15 on Top Classical Albums, and two weeks ago **Angela Gheorghiu** entered that list at No. 7—but the sum of their combined efforts is greater than either individual, as their "Duets & Arias" debuted on last week's unpublished chart at No. 2. Vogue recently devoted a big feature to the pair, and the two were highlighted in Atlantic Monthly. This week their album holds its bullet at No. 2, hers ranks No. 9, and his is No. 11... A feature on National Public Radio's "All Things Considered" helped Delos' pair of Disney homages zip up last week's unpublished Top Classical Crossover list. A 65% gain moved "Bibbidi Bobbidi Bach" 10-5, while a 26% increase pushed "Heigh-Ho! Mozart" 14-12. This week, they stand at Nos. 7 and 13, respectively.

LUTHER ALLISON TOPS 17TH HANDYS

(Continued from page 12)

was named best new blues artist. Some perennial winners were also feted, including singer Koko Taylor (contemporary blues female artist of the year) and Pinetop Perkins (blues instrumentalist [keyboards]).

Following is a list of the other winners:

Blues band of the year: Joe Louis Walker & the Bosstalkers.

Soul/blues—male artist of the year: Little Milton.

Soul/blues—female artist of the year: Etta James.

Traditional blues—male artist of the year: Jimmy Rogers.

Traditional blues—female artist of the year: Katie Webster.

Acoustic blues artist of the year: John Hammond.

Blues instrumentalist (harmonica): Charlie Musselwhite.

Blues instrumentalist (bass): Willie Kent.

Blues instrumentalist (drums): Willie "Big Eyes" Smith.

Blues instrumentalist (other): Clarence "Gatemouth" Brown.

Soul/blues album of the year: Percy Sledge, "Blue Night" (Pointblank).

Traditional blues album of the year: John Lee Hooker, "Chill Out" (Pointblank).

Comeback blues album of the year: Jimmy Johnson, "I'm A Jockey" (Verve).

Acoustic blues album of the year: Rory Block, "When A Woman Gets The Blues" (Rounder).

Reissue album of the year: Otis Rush, "So Many Roads" (Delmark).

New inductees in the Blues Hall of Fame were announced during the ceremony. They included the following:

Classics of blues recordings (album): "Hound Dog Taylor & The Houserockers" (Alligator).

Classics of blues recordings (single): Sonny Boy Williamson (Rice Miller), "Don't Start Me Talkin'" (Chess).

Classics of blues literature: Peter Guralnick, "Sweet Soul Music."

Individuals (performers): Charles Brown, David "Honeyboy" Edwards.

Individuals (nonperformers): Pete Welding (author, Testament Records founder), Bob Koester (Delmark founder).

RIGHTEOUS BABE'S DIFRANCO PLUGS IN

(Continued from page 1)

on the forthcoming album "Dilate," and her already ample audience seems certain to plump in size along with it.

Call this rock-leaning eighth effort on diminutive Buffalo, N.Y.-based Righteous Babe her most commercial yet, and smile when you say that. Fact is, it is funny, considering that the May 21 set's catchiest tune, "Untouchable Face," prickly with a brain-embedding hook, has a four-letter chorus no mainstream radio station could handle without bleeding bleeps. And considering that the album's most beguiling track is a heady trip-hop cover of the 1700s-era "Amazing Grace," replete with bone-deep gospel overtones and crunchy techno effects underneath.

"I don't hear it myself—that 'more commercial' aspect others say they see," says a bemused DiFranco, who has produced all her albums. "This album seems a lot more raw than my other albums. It's a crazy album: songs of people yelling and screaming and dropping things. Commercial? I can't imagine what definition they'd use."

A new one, maybe. "We thought a long time ago, if major labels couldn't sign an Ani, they would create one," says Scot Fisher, her manager and president of Righteous Babe since 1990, when the 20-year-old DiFranco founded it as a vehicle to release her albums on her own unyielding terms.

Unlike some other young female artists who have exploded onto the scene, DiFranco's six-year rise is akin to a slow-motion conflagration: the textbook self-made star. Primarily through continuous touring—130 shows a year in increasingly larger, sold-out venues—and wildfire word-of-mouth, Righteous Babe has been rubbing sticks together in the grass roots for years.

Sparks flew with the release of last year's critically acclaimed "Not A Pretty Girl," which offered singer/songwriter DiFranco's almost unbearably frank lyrical truths (on such subjects as abortion, sexual identity, and self-image) set against her muscular acoustic strumming.

It's that trademark forthrightness—the unrepentant delight in bringing to light the wildly inappropriate—that has built her a fervent, primarily female, fan base of less outspoken admirers in city after city and which has also earned her that punk-folk tag, more appropriate these days for the rule-breaking spirit of her lyrics than for her musical style (Bill-

board, Nov. 11, 1995).

On "Dilate," the formerly acoustic DiFranco plugs in, even while continuing to plug away at personal inhibitions on a series of songs that lay a relationship bare.

"People tend to take my music very personally," DiFranco says, "and that's kind of great and weird and scary. But that's my thing—to stand onstage and say things that nobody else would say but would like to."

The intimate connection with her fans, who sing every word of her songs at concerts and have set up at least seven Internet sites devoted to discussing her, has kept her sales rising even as Righteous Babe works on a shoestring budget.

"Out Of Range," released in 1994, has moved 50,000-60,000 units, according to Fisher, while "Pretty Girl" is closing in on 120,000, sold in a wide variety of outlets, he says. SoundScan numbers for the latter title are 58,000.

Righteous Babe pegs total catalog

RECORD CROWDS AT BILLBOARD LATIN CONFAB

(Continued from page 4)

lively exchanges of opinions and ideas that mirrored Peer's basic position that the infrastructure of the various segments of the Latino music business needs to be upgraded and revised.

Rock en español was the theme of "Latin Rock: A New Alternative," a panel that explored the difficulties of increasing market share for Spanish-language rock in the U.S. The vast majority of those in attendance agreed that radio resistance is freezing the genre's potential.

"Without a doubt," says producer Carlos Alomar, "we need more radio stations to pick up rock programming, because without that radio support, rock en español cannot gain visibility as a concert attraction or at record stores."

The lack of radio support also played a prominent role in the "State Of Tejano Music" panel, as panelists and attendees recounted efforts to break Tejano acts at non-Tejano Spanish radio.

Cameron Randle, VP/GM of Arista-Texas, noted that when the Latino PDs who are hostile to Tejano music are unaware that a song is by a Tejano artist, "the response the majority of times to that song is over-

whelmingly positive. But if they hear the brand name 'Tejano' first, there is initial resistance to even listen to the music."

The "Contracts & Negotiations" panel compared the vagaries and shortcomings of the record industries in the U.S. and Latin America.

"What is lacking for Latino artists right now," declared panelist and prominent artist manager Marusa Reyes, "are good business managers. This is a key element missing in the Latino music industry."

Balancing the panels were two showcases of musical performances and an acoustic, singer/songwriter program called "Writers In The Round."

The Latin Music Awards sported performances by awardees Pete Astudillo, Albita, and Héroe Del Silencio, as well as Feliciano, who sang a bilingual medley of his hits, including his 1968 smash "Light My Fire." Feliciano received the El Premio Billboard lifetime achievement award. Estefan was given the inaugural Spirit of Hope Award for her civic and humanitarian achievements, and Gabriel was inducted into Billboard's Latin Music Hall of Fame.

late" in stores May 21, "and we expect after the first week, we are going to get a whole lot of reorders, because there's a whole lot of pipe on this record," Anderson says.

At the Boston-based Newbury Comics chain, which sold more than 1,000 copies of "Pretty Girl," director of purchasing Natalie Waleik says, "I expect this to really be the one that breaks it open wide."

Local alternative radio station WEDG Buffalo is also supporting DiFranco; it has begun spinning the new album's hard-edged first single, "Outta Me, Onto You." Operations manager John Hager admits it's not an easy call for many stations, though.

"She will be an issue that radio needs to address," he says. "She is totally original, and totally a phenomenon, both in her music and in her business approach. People will have to adjust to her sound and vision, and if they do, they'll realize that there's a huge following out there dying to hear this music."

Fisher describes "Dilate's" commercial radio push as "putting our toes in the water. Nobody knows where to put her in commercial radio," although "Shy," the single from "Pretty Girl," did get play on a handful of alternative stations, such as KREV Minneapolis.

College radio has been more receptive all along and already is jumping on "Dilate."

As for that could-be hit with the four-letter chorus? "I couldn't dream of asking Ani to do a radio remix," Fisher says. "It is not in the realm of possibility."

DiFranco, who has resolutely turned back a growing tide of major-label interest, nods to that. "People have told me for years, 'You are holding yourself back.' And I say, like, 'No, duh,' as if this was somehow news to me. But that's not the point. The point for me is about not supporting and instead actively challenging a system of big business that I think co-opts and commercializes and is contradictory toward revolutionary art of any kind."

Righteous Babe, however, isn't averse to growth on its own. The Buffalo label, which has existed as DiFranco's vehicle alone, will release this fall the first in what is planned as a series of projects by other artists: an album of spoken-word recordings by 60-year-old activist/storyteller/musician Utah Phillips, which is being

set to music and produced by DiFranco.

Righteous Babe expects to become more of a full-fledged label in 1997, Fisher says, with a slate of releases by other artists who share a similar lyrical/political aesthetic.

R-RATED TITLES

(Continued from page 3)

times a [Cosmopolitan] cover is more explicit than most videos, and they're right up at the checkout stand."

MGM could not be reached about its pricing strategy for "GoldenEye" or its plans for "The Birdcage."

Although sell-through dealers want every new video to be released at a low price, suppliers are just as happy making them wait for repriced rental product.

On average, a hit rental title can ship 400,000-500,000 units, with suppliers grossing about \$60 per tape. The supplier usually can ship another 800,000-1 million units when the title is repriced to sell-through, with additional gross revenues of about \$10-\$12 per tape.

Buena Vista is enjoying the benefits of this strategy with "Pulp Fiction," which shipped more than 700,000 units as a rental and is approaching 1 million units as a sell-through title.

Unless a nonfamily title can sell 3 million or 4 million units from the start, going directly to sell-through is risky.

By taking the risk on "Exhale," Fox will double its home video revenues.

"Fox reached the right target demographic with 'Exhale,'" says Tower Video VP John Thrasher, "and there's an awful lot of upswing to go sell-through if you're on target."

On the other hand, a family film that earned less than \$50 million at the box office will usually do only about 75,000 units as a rental property, as opposed to 2 million or 3 million units for the sell-through market.

EDEL AMERICA

(Continued from page 4)

around on soundtracks.

Promotional plans for Edel America's recently released soundtracks include an international tour for "The Birdcage" by transvestite singing group the Goldman Girls. In conjunction with the tour, the album's first single, Sister Sledge's "We Are Family," will be serviced to top 40 and '70s gold stations. Edel will produce a video for the single and promote it with contests and album giveaways at retail and radio.

For "Diabolique," Edel will rely on the strength of composer Randy Edelman's core audience, servicing the album to classical stations and targeting filmgoers via such publications as Premiere and Movieline.

First says the Edelman-composed "Last Of The Mohicans" soundtrack

sold 1 million units worldwide.

According to First, the label has been approached by several studios for future soundtracks. Deals already inked include soundtracks for "Hackers" and "The Shadow Conspiracy."

Though 1995's "Hackers" was a box-office disappointment, First says the strength of the soundtrack, which includes such acts as Massive Attack and Prodigy, warrants the title's release; the label will launch a radio campaign the first week of June.

"The Shadow Conspiracy," a not-yet-released political action thriller starring Charlie Sheen and Donald Sutherland, will feature unspecified acts with a "heavy commercial industrial sound," says First. Edel will begin servicing singles from the album in late September and October.

PATTY GRIFFIN HITS THE ROAD

(Continued from page 12)

think of a certain intimacy that is important for her to develop with key people." As a way to develop that relationship, he proposes a lot of showcases, residencies, and trips to certain radio stations, "at the right time and getting her message across. This record is all about getting it, and those are the ways you get it."

There are some out there who are getting it already, including Rob Reinhart, who hosts the nationally syndicated "Acoustic Cafe" radio show from Detroit. He added "Every Little Bit" toward the end of April, and more recently, "Let Him Fly." "I love a record like this," he says, "because there are so many things we can use. We can be on this record for months." What has impressed him and the listeners who

have been requesting information on Griffin via E-mail is "the vocal power of it," he says. "It's an acoustic record completely stripped down, and you don't need anything else."

Ann Delisi of CIDR Detroit calls Griffin "a wonderful, insightful songwriter. She reminds me of a much younger Bonnie Raitt who is not polished beyond belief."

Delisi has been playing "Let Him Fly" during her midday slots, and the phones have been hot, she says. "When you hear it on the radio, it makes you stop in your tracks," she says.

In addition to the four-song sampler to introduce listeners to the music, A&M is producing a short film that Fried calls "an intimate glimpse" into the artist.

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DISC MAKERS
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Billboard's Multimedia Plunge CD-ROM 'Music Guide' Will Have Essential Data, Reviews For More Than 60,000 Albums

Billboard has teamed with software developer Creative Multimedia to produce the definitive CD-ROM for music fans. The disc, titled "The Billboard Music Guide," will be available in Windows '95 and Macintosh versions this fall.

Entertaining and authoritative, "The Billboard Music Guide" contains information on more than 60,000 albums from 4,000 different recording artists and bands in all popular genres. The information includes reviews and articles from Billboard and Musician magazine, as well as 40 years of Billboard charts.

Additionally, there are extensive track lists; more than 1,000 audio-clips; selected music videos; performer photos; and album cover art. The CD-ROM also contains reviews and articles from the "All Music Guide," a noted print reference book for music consumers.

All of the data is fully searchable, with links to related artists that will educate and fascinate music fans of all tastes and generations. Further, "The Billboard Music Guide" will have seamless links to MusicMatch, Creative Multimedia's site on the World Wide Web. Through MusicMatch, users will be able to access updates on new releases and make

online purchases of more than 200,000 recordings and music-related products.

In addition to its September retail launch, "The Billboard Music Guide" will be "bundled" with an anticipated 4 million personal computers starting in September 1996.



This will make it the largest single consumer product ever to carry the Billboard name.

Billboard's partner in the venture, Portland, Ore.-based Creative Multimedia, is a leader in interactive multimedia information. Creative Multimedia's more than 30 titles include the "Blockbuster Video Guide To Movies and Video," the award-winning "Dr. Ruth's Encyclopedia of Sex," and "The Family Doctor."

For additional information, contact Creative Multimedia at 503-306-3241.

Musician Magazine To Explore The Many Faces Of Brit-Pop

Ever since setting foot on Plymouth Rock, the British have been making their presence known in the New World. Their latest incursion is taking place right now in the so-called Britpop phenomenon. The July 1996 issue of Musician (which is hitting newsstands on May 25) takes a look at Britpop and the cultural and musical cur-



BLUR

Thom Duffy spotlights differences in the way the music biz operates in the U.S. and the U.K.. For historical perspective, the issue also features Billboard editor in chief Timothy White's recent interview with proto-Britpopper George Harrison.

Coverage includes interviews with Blur, Cast, the Boo Radleys, and Pulp's flamboyant singer Jarvis Cocker as well as a colorful opening essay by Mojo staffer Barney Hoskyns exploring the fundamental question—"what is Britpop?"

You won't find a more comprehensive examination of this musical trend anywhere else in print.



OASIS

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In addition, Billboard's London-based international deputy editor

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YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	216,279,000	225,663,000 (UP 4.3%)
ALBUMS	188,220,000	188,862,000 (UP 0.3%)
SINGLES	28,159,000	36,804,000 (UP 31.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	119,251,000	134,437,000 (UP 12.7%)
CASSETTE	68,665,000	53,856,000 (DN 21.2%)
OTHER	304,000	566,000 (UP 86.2%)

OVERALL UNIT SALES THIS WEEK

12,826,000

LAST WEEK

12,586,000

CHANGE

UP 1.9%

THIS WEEK 1995

11,322,000

CHANGE

UP 13.3%

ALBUM SALES THIS WEEK

10,552,000

LAST WEEK

10,290,000

CHANGE

UP 2.5%

THIS WEEK 1995

9,574,000

CHANGE

UP 10.2%

SINGLES SALES THIS WEEK

2,274,000

LAST WEEK

2,296,000

CHANGE

DOWN 1%

THIS WEEK 1995

1,748,000

CHANGE

UP 30.1%

DISTRIBUTORS' TOTAL MARKET SHARE (4/1/96-4/28/96)

WEA	INDIES	SONY	BMG	PGD	EMD	UNI
21.6%	20%	16%	12.3%	12.1%	9.5%	3.4%

ROUNDED FIGURES

FOR WEEK ENDING 5/4/96

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

Bone Thugs' Fast Ride On 'Crossroads'

FOR THE FIRST TIME in 34 weeks, a woman is not No. 1 on the Hot 100. Ending a record rock-era run that began when Mariah Carey's "Fantasy" hit the top, Bone Thugs-N-Harmony achieve their first No. 1 single with "The Crossroads" (Ruthless). It's the fastest rising chart-topper since the Beatles' "Can't Buy Me Love" moved 27-1 the week of April 4, 1964. Since then, no other single has reached the summit in just two weeks. The sudden success of "The Crossroads" ends the reign of Carey's "Always Be My Baby" after just two weeks. That's the shortest run for a No. 1 single since Ini Kamoze's "Here Comes The Hotstepper" in December 1994, notes William Simpson of Los Angeles. But Carey can take some solace from her new cumulative total of 54 weeks atop the Hot 100. That's just five weeks away from matching the Beatles' second-place total of 59 weeks at No. 1, giving the Columbia thrush an excellent chance of surpassing the Fab Four with her next No. 1 title.



by Fred Bronson



DO YOU WANT TO KNOW A SECRET? Exactly one year to the week after winning the Eurovision Song Contest in Dublin with "Nocturne," the duo known as Secret Garden has the highest debut on the Top New Age Albums chart with "Songs From A Secret Garden" (Philips). Keyboardist Rolf Lovland from Norway and violinist Fionnuala Sherry from Ireland wrap up their U.S. tour this week, after playing such venues as the Borders bookstore in Santa Monica, Calif. They're due back in Oslo to congratulate whoever wins this year's Eurovision Song Contest on Saturday (18).

RETURN OF THE JEDI: John Williams debuts at No. 2 on the Top Classical Crossover chart with "Summation The Heroes" (Sony Classical). Ironically, this follows by one week the No. 2 debut of "Star Wars: Shadows Of The Empire" (Varèse Sara-

bande) by Joel McNeely & the Royal Scottish National Orchestra. An unusual soundtrack because it's based on a book rather than film, "Shadows" includes Williams' original "Star Wars" theme. And the Classical Crossover chart has a science fiction bent this week, with the Cincinnati Pops' "Symphonic Star Trek" (Telarc) beaming up 8-3.

MR. HOLLAND'S OPUS: Just a few weeks after Pearl Jam's reworking of Eddie Holland's "Leaving Here" hit the Mainstream Rock Tracks and Modern Rock Tracks charts, another classic song written by Holland/Dozier/Holland has an unusual updating, proving that the Motown tunesmiths' songs work in any genre. Making a giant leap of 42-4 on the Hot Dance Music/Maxi-Singles Sales chart is Reba McEntire's soulful country version of the Supremes' "You Keep Me Hangin' On" (MCA).

DAVE AND DOLORES: The top two highest entries on The Billboard 200 provide new career highs for two groups. After peaking at No. 11 with "Under The Table And Dreaming," RCA's Dave Matthews Band makes a spectacular "Crash" at No. 2. And there's "No Need To Argue" that the first Cranberries' album peaked at No. 18 and the second at No. 6; now "To The Faithful Departed" debuts at No. 4. The Island band's "Salvation" remains on top of the Modern Rock Tracks chart.

Q&A: Chuck Corby E-mailed a trivia question: Which British group had 21 consecutive top 40 hits in the U.K., but only two top 40 hits in the U.S.? The answer is Madness, who charted in America with "Our House" (No. 7 in 1983) and "It Must Be Love" (No. 33 the same year). Corby's question is timely, because the band's lead singer, Suggs, is No. 4 this week in the U.K. with a remake of Simon & Garfunkel's "Cecilia."

the **roots** have taken



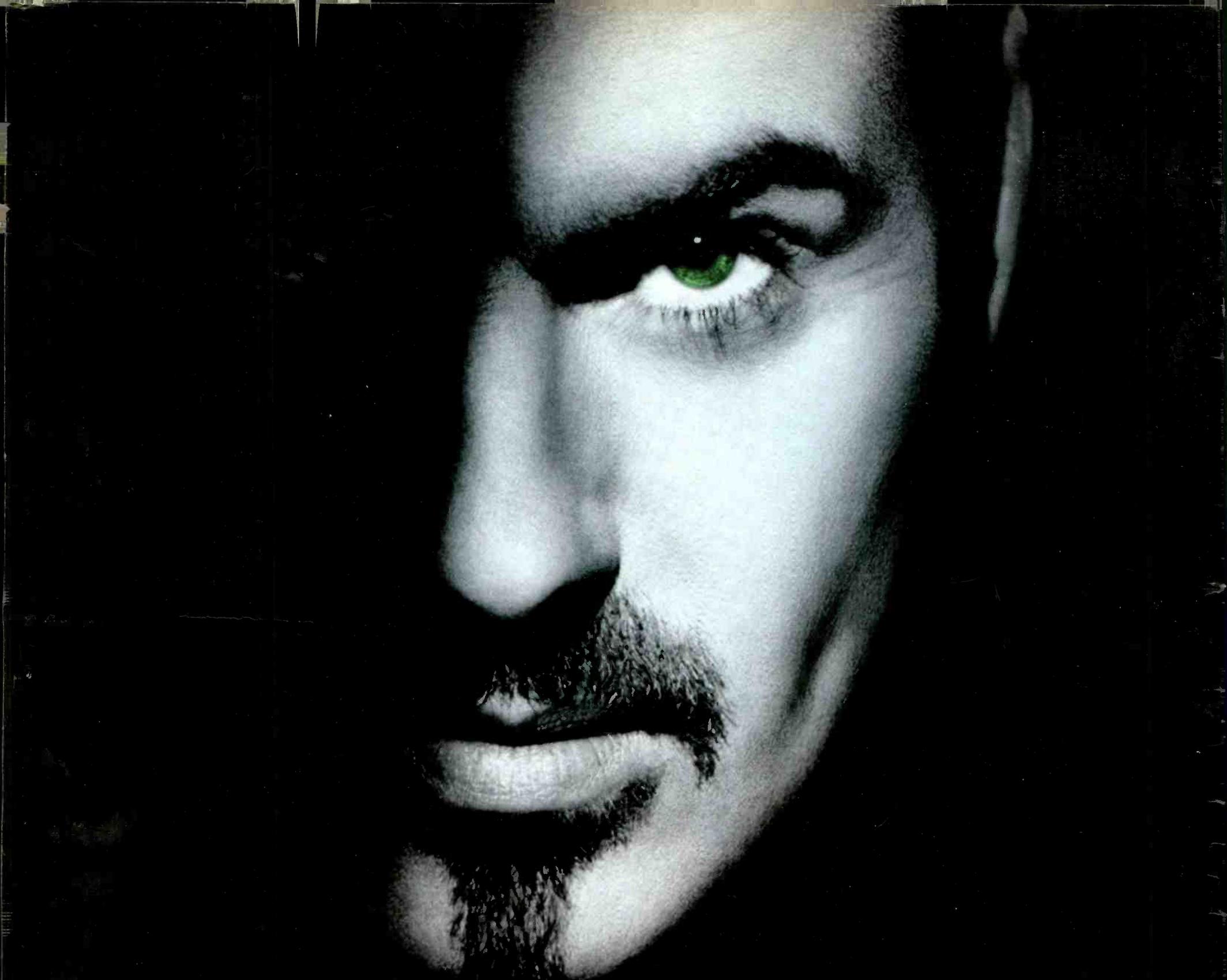
Rustie Root

“when i woke” . . . **platinum**

Produced by Bill Bottrell
Management: The Metropolitan Entertainment Group



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GEORGE MICHAEL

OLDER

